

**TRAINING ISSUES IN WESTERN CHORAL AND SIGHT SINGING IN
SELECTED PRIMARY SCHOOLS IN MUHANGA TOWN**

COUNCIL RUKIGA DISTRICT, UGANDA

BY

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**A RESEARCH REPORT SUBMITTED TO KYAMBOGO UNIVERSITY
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DECLARATION

I KICONCO ADONIA do hereby declare that this is my original work and it has not been submitted to any university or to any other higher institution of learning for any award.

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APPROVAL

This research report by Kiconco Adonia 20/U/GMME/13384/WKD, titled “Training issues in western choral and sight singing in selected primary schools in Muhanga town council Rukiga district, Uganda” was developed with my consultation and supervision and it is hereby ready for submission for submission with my approval.

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DEDICATION

This research report is dedicated to my beloved parents, wife, children, brothers and friends who have sacrificed a lot to support my life. May Almighty God abundantly reward you.

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LIST OF ACRONYMS

NCDC:	National Curriculum Development Centre
MoES:	Ministry of Education and Sports
TIET:	Teacher Instructor Education and Training
IMS:	Instructional Materials
UNEB:	Uganda National Examinations Board
PLE:	Primary Leaving Examination
IT:	Information Technology
AI:	Artificial Intelligence
DEO:	District Education Officer

ABSTRACT

The study aimed at exploring the training issues in western choral and sight singing in selected primary schools in Muhanga town council Rukiga district. The study assessed the learners' competence in western choral and sight singing, evaluated teachers' competence in using various requisite skills of western choral and sight singing training and appraised the effect of incentives on the learning of western choral and sight singing. The study utilized qualitative approach using three categories of respondents; music teachers, school administrators and learners using interviews, focus group discussions, documentary reviews and observation methods. Data was analyzed using content thematic analysis. The study revealed that learners are not proficient in choral singing, rote method of training is employed, teachers do not make preparations for the training of choral singing and incentives given during choral singing have boosted learning achievement. The study recommends that education policy makers should make necessary effort in curriculum review with emphasis on western choral and sight singing, provision of vocal and instrumental lessons to learners in class, organization of refresher courses for music teachers, increasing teachers' awareness about the significance of co-curricular activities and including music among examinable subjects at PLE level.

OPERATIONAL DEFINITION OF TERMS

Choral singing - singing together with a group of people.

Music literacy - ability to read and write music to a competent level.

Sight singing - ability to interpret, sing and pitch music notes correctly at first sight.

CHAPTER ONE

INTRODUCTION TO THE STUDY

1.0 Introduction

The preparation of children to launch careers in their chosen fields after completion of their cycles of education is one of the objectives of education. Music vocalists in this regard, ought to put forth effort to become successful performers and to reach a high level of choral music literacy, the learning of which starts in the primary schools as in the area of study. This chapter therefore provides background information for the study, statement of the problem, objectives of the study, research questions, scope and significance of the study.

1.1 Background to the Study

Learning music is as old as music making itself, tracing back to the earliest times of civilization that is prehistory. In this regard, Hash (2019) states that in the United States of America, music was at first considered to be for the rich and was mainly performed in palaces, courtyard and homes of the rich people to entertain their guests. According to him, in USA, public music education started in the 1830s in Boston through the singing schools with the purpose of improving music reading in churches, and by 1864, music in public schools including western choral and sight singing had spread throughout USA. Western choral and sight singing for the purpose of this study means the combination of voices in the performance of western songs and singing with correct pitching of any given musical notes at first sight. In Africa, different cultures had developed different systems of learning indigenous music and later western music, with the coming of Christian missionaries. Demorest (2001) on this issue says one would teach

music through apprentice approach, where the master or skilled musicians had to train music by demonstration and modeling. Music learning seemed to be dominated by instrumental work which was just a part of music. The researcher agrees with Demorest (2001) because even today, there are skilled music resource trainers who render service in training choral singing but lack technical expertise in choral singing instruction. This rhymes with Cohen (2007) echoing Christopher Small's concept of "musicking" where skilled musicians had to train and they still train music activities only by demonstration and modeling approach to develop musical performance proficiency. On this note Schippers (2009) is of the view that folk music was and is primarily used in music education to convey cultural norms, attitudes, values and customs of the countries in which it was practiced. Thus, demonstrations and performance of only folk music as in the case of traditional music in Uganda cannot help in the training of western choral and sight singing.

Andrianopoulou (2018) argues that music training includes all academic and practical efforts aimed at teaching students about music with the aim of enhancing students' abilities, comprehension, and interpretation of music in all its forms.

According to Cole (1997), training refers to learning directed towards acquisition of specific skills related to a task or job or occupation. This study was therefore focused on inquiring into the training of western music in particular attention to choral and sight singing aspects in Muhanga town council Rukiga district.

As music pedagogy grew in the 20th century, several unique approaches of instructing western choral and sight singing further developed and new techniques were introduced. Among them is the Zoltan Kodály method, named

after the charismatic composer and educator Zoltan Kodaly (1882-1967) from Hungary. The Eurhythmics method, was developed by Swiss musician and educator Emile Jaques Dalcroze, (1865-1950). The Carl Orff method by Orff Schulwerk (1895-1982) from Germany which emphasizes experimental learning through the use of all five senses through social interaction, Curwen method by John Curwen (1816-1880) from United Kingdom, Suzuki method developed by Schimichi Suzuki(1898-1998), the Japanese violinist and pedagogue. Pedagogue means an instructor/teacher of children (Andrianopoulou, 2018).

Several sight singing systems were also refined in 20th century. These include: the tonic solfa system, movable “doh” (pitch solmization system), fixed “doh” system, eurhythmic system and symbol system. Despite having the above new methods and systems in place, many choral performers can neither read nor sing music at first sight if they have not seen it before hand. According to Shaw (2017), Students' inability to read music notation can even affect their ability to perform music at adjudicated events. Typically, students learn choral selections through rote teaching because majority of them lack the ability to read or sight-sing choral music in general. This deficiency is often seen as one of the biggest shortcomings of western choral instruction as noted by (McClung, 2001).

Students who possess a certain degree of knowledge and proficiency in choral music typically have prior experience in general music during elementary school and may have participated in choirs during middle school. Consequently, it is important to scrutinize the activities that occur in these classrooms, as they can provide a solid groundwork for improving students' abilities to read and sight sing music. McGaugh (2021) suggests that elementary general music teachers should concentrate on improving students' singing and listening skills by teaching them

how to identify different intervals in the musical scale, recognize interval jumps, and offer opportunities to practice diverse rhythmic patterns, all of which can aid in enhancing their rhythm reading abilities.

The techniques and approaches used to train sight-singing vary considerably. One such approach is the Kodaly system, which utilizes a movable "doh" solfeggio system combined with Curwen hand gestures and rhythmic mnemonics such as "ta" and "ti" that are employed in a specific sequence (Autry, 1975). The movable "doh" system employs the same intervals of a major scale in any key, with "doh" representing the first note of the major key of the sight singing piece, and the other solfeggio syllables, re, mi, fa, soh, la, and ti, following in sequential order as the second through seventh degrees of the scale (Bentley, 1959). In contrast, the fixed "doh" system employs solfeggio syllables that are "fixed" to specific notes on the staff and do not change (Komiya, 2011). Music instructors also utilize other various methods for sight-singing, such as pitch numbers, where numbers 1 through 7 are used to represent each note or step of the scale, letter note names that identify pitches of the scale using the actual name of the note, and neutral syllables that use a single syllable such as "la" or "le" for all degrees of the scale (Autry, 1975).

Abrahams & Head (2005) argue that critical pedagogy, as applied to music education, endeavors to break down the barriers between students' personal love, music appreciation both inside and outside the classroom and the music that their instructors expect them to learn. This approach to teaching suggests that when teachers connect school music to students' individual musical tastes, it becomes more empowering and allows for more meaningful musical experiences both inside and outside the class. It is an approach that focuses on interactive teaching

through problem posing, problem solving, dialogue, and encourages non-threatening learning, discovery, true independence and freedom, which is suitable for training in western choral and sight singing.

Freire's (1970) approach of "problem posing" education, is more friendly compared to the "Banking" concept of education that involves the teacher depositing information and knowledge into the learner's mind, turning them into mere collectors of information without any real connection to their own lives. This study therefore focused on establishing whether teachers of music in the area of study employed the "Banking" approach that treats the learner as a passive recipient of information, not an active participant in the learning process. "Banking" concept leads to a lack of intellectual growth and personal connection to the knowledge being learned, which was the case in the area of study in regard to poor training in western choral and sight singing, hence poor performance. Furthermore, according to Freire (1970) this type of education oppresses the learners by turning them into objects without the ability to think critically or understand knowledge on a personal level. Brown & Walter (2005) also advocates for problem posing education that encourage learner to actively engage with the materials, posing and solving problems in a way that encourages personal growth and a deeper understanding of the subject matter.

Paul Freire's problem posing education approach empowers the learner to get engaged in the "real life/real world" experiences liberating educational practice. It also offers a better approach and gives opportunity to the learners and the teachers to get engaged in conversation or dialogue, questioning and sharing of one's interpretation by all persons in the classroom, that is, it gives learners and

teachers equal playing field opportunities which is ideal in addressing the concerns of this study.

In comparison to the area of study, young choral music performers in Uganda especially in Kampala and Wakiso primary schools in Uganda have benefited from the use of Freire's method. This is because some teachers and learners in central Uganda are exposed to regular choral singing practices and engagement in "real life/real world" experience in music as according to Freire, teachers transfer this knowledge and skills to the learners.

It's crucial to recognize that youngsters enter the classroom having some rudimentary background information gleaned from their experiences in real life exposure like watching live choral choir performances on stage, listening to choral music programs on the radio and watching audio visual choral singing on Televisions, the exposure which participants in the area of study lack.

Using this Friere's pedagogical approach in Uganda, music education can help in modern educational goal of improving music literacy and elevate the importance of music education within the curriculum. It also ensures that any musical knowledge gained, no matter how little, is valuable and retained for a longer period. The general objective of the study was to explore the training issues in western choral and sight singing in selected primary schools in Muhanga town council Rukiga district with the aim of enhancing the quality of western choral and sight singing.

1.2 Problem statement

The primary schools in Rukiga district employ well trained and qualified teachers with Grade 111 Teachers' Certificate acquired after completion of a two years

course of study, with music as one of the subjects studied. This could have made them competent in all areas of music with the ability to teach effectively. However, teachers handling western choral and sight singing in schools in Muhanga town council Rukiga district have always failed to competently deliver the desired skills. This has over the five past years resulted in learners in the schools also exhibiting lack of ability to read music at sight and also failing to sing western choral music, thus poor performance in this area.

This has been observed as a trend during the primary schools' annual music festivals adjudication which is the only source of assessment since music is not examined in primary schools. In this regard, Ekadu- Ereu (2012) says it is only the ability to read music by singing notes accurately at first sight that proves one is musically literate. If this is not nurtured among the young learners, it is detrimental to their overall music education experience and future music performance skills, which could also be one's future career and source of livelihood. This could be stemming from teachers' lack of competence in using various requisite skills of western choral and sight sing training which this study sought to establish and address.

Furthermore, the foregoing observations became concerns that prompted the researcher to establish causes of poor performance in western choral and sight singing. The study was therefore set to assess learners' competences in choral singing, evaluate teachers' competences in using various requisite skills for training western choral and sight singing and appraise ways in which incentives have influenced learning of western choral and sight singing because, if this situation persists, western choral and sight singing will remain poorly performed

in the life of learners as they may not be able to attain mastery of choral and sight singing skills.

1.3 Objectives of the study

1.3.1 General objective

To identify the training issues in relation to western choral and sight singing in selected primary schools in Muhanga town council, Rukiga district, Uganda.

1.3.2 Specific Objectives of the study

The main objectives of the study were to:

1. Assess the learners' competences in western choral and sight singing in selected primary schools.
2. Evaluate the teachers' competence in using various requisite skills of western choral and sight singing training.
3. To appraise the effect of incentives on the learning of western choral and sight singing in primary schools.

1.4 Research questions

The research was guided by the following research questions:

1. What is the ability of learners in regard to western choral and sight singing?
2. How competent are music teachers in using various requisite skills of western choral and sight singing training?
3. What is the effect of incentives on the learning of western choral and sight singing?

1.5 Scope of the study

Scope of the study provides for the boundary or limits of research in terms of content, geographical area, population scope and time span of the research. This section presents the Geographical, content, population and time scope of the study.

1.5.1 Geographical scope

The research study was conducted in selected five primary schools which included; Muhanga kitaburaza, Nyabirerema, Rushoroza, Kakatunda, and Butare chosen from Muhanga town council Rukiga district western Uganda. For purposes of confidentiality, the schools were code-named A, B, C, D and E.

1.5.2 Content scope

The study aimed at finding out the training issues in western choral and sight singing such as techniques, systems, methods/approaches, preparation, rehearsals, timetabling and instruction in selected primary schools in Muhanga town council Rukiga district, Uganda. In this study, training refers to learning directed towards specific skills or task or job or occupation like western choral and sight singing. Training involves employment of techniques, different methods, rehearsals following a specific timetable and a lot of preparation on part of both teacher and learner.

1.5.3 Population scope

The study population which was purposively selected included teachers and head teachers while simple random sampling was used to select learners. The respondents were selected for the study because of their critical roles in the music practice at primary school level.

1.5.4 Time scope

The study took place between April 2023 and August 2023 because there are many choral music training activities in this period involving preparations and rehearsals for annual primary schools' music festivals.

1.6 Significance of the study

It is hoped that the research study findings will benefit the public and the school communities in the following ways:

The study results will provide information to the music teachers and choir trainers about strategies for quality western choral and sight singing training. Since the study was aimed at training issues of western choral and sight singing, it will help music choir trainers to improve on the methods and techniques of training western choral and sight singing.

The research will provide adequate data to the Ministry of Education and Sports (MoES) and Teachers Instructor Education and Training (TIET), National Curriculum and Development Centre (NCDC) on the current western choral and sight singing training practices. This data will help the above mentioned organizations in designing the proper curriculum, syllabus, instructional materials and methods required in the training of western choral and sight singing in primary schools.

Upon completion, this study will add to the research already done in the field of music teaching and learning. This will benefit those who are involved in the teaching and learning of western choral and sight singing. This research work will be an addition to the existing research works, thus increasing the pool of

knowledge available to music trainers or teachers for use to improve music literacy.

In addition, this study will equip community choirs, church choirs, military choirs, professional choirs, semi-professional choirs, Jazz band, Brass band and other music troupes with required knowledge and skills on western choral and sight singing. This knowledge will enable the music groups in the community to perform western choral and sight singing better. This will be one of the strategies for improving western choral and sight singing outcomes.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 Introduction

Kaoma (2021) defines literature review as a “comprehensive study and interpretation of literature that addresses a specific topic”. It is a clear and logical presentation of the relevant research work done thus far in the area of investigation purposed to explore how scholars have theorized and conceptualized the issues of what they have found. In addition, McMillan and Schumacher (2010) assert that the two reasons for conducting a literature review is to; establish important associations between existing knowledge and the research problem being studied in order to enhance significance, and to provide information about methodology that can be incorporated into a new study.

In this chapter, the study variables are discussed and analyzed through a review of literature obtained from various sources including journals, articles and research reports. The literature review was carried out along the following themes; Learners’ competence in western choral and sight singing, teachers’ competence in in using various requisite skills for western choral and sight singing training and the extent to which incentives have influenced the learning of western choral and sight singing. Both the theoretical and practical aspects of the study were presented.

2.1 Theoretical Review

Constructivist and literary transaction theories have been identified and were used to guide this study as explained below.

2.1.1 Constructivist Theory

The study was guided by the constructivist theory advanced by Piaget (1978). The theory of constructivism posits that teachers should act as facilitators, guides and providers of experiences to help students construct knowledge (Bada & Olusegun, 2015). According to Alt, (2016), the constructivist theory posits that learning is an active process in which learners build and internalize new concepts, ideas, and knowledge based on their past and present knowledge experiences. In a constructivist classroom, students are encouraged to explore and discover knowledge instead of receiving information passively, as noted by (Bhattacharjee, 2015).

Bhattacharjee (2015) in relation to the constructivists states that scholars and educators widely agree that constructivist teaching should be guided by the belief that learning is a personally constructed and socially mediated process. In this approach, knowledge can be constructed either individually based on prior experience or collaboratively through the contributions of participants, with both the teacher and the learner playing a co-constructive role in shaping meaning and understanding. It is crucial to recognize that students should be at the center of learning, actively participating in the training process and discovering knowledge by themselves. This approach has implications for training practices that should shift from traditional training instruction to learning environments that are learner-centered, knowledge-centered, community-centered and assessment-centered.

Jackie Wiggins (2015) states that knowledge is constructed and re-constructed until a consensus is reached as the truth through engaging in real- life relevant to problem solving experience that enables one to act his/her own experience and

understanding in the society he/she lives in which this study established. While training western choral and sight singing, learners should be given chance to construct their own knowledge and the choir trainers only come in to facilitate and guide learning of choral singing.

Vygotsky (1978) with his concept of social constructivism asserts that learning should be guided by someone who is more experienced and knowledgeable to facilitate, guide, coordinate, provide resources and plan for teaching/learning. When instructing western choral and sight singing, learners should be put at the center of learning, bearing in mind that teachers in the area of the study have experience, knowledge to facilitate, guide and coordinate learning. Furthermore, social constructivism has theorized that “learning is rooted in social environment in which context and inter-personal interaction play a fundamental role in learners’ cognitive development” (Adjepong, 2021). He is of the view that if a more knowledgeable and experienced person gives assistance to a pupil, the pupil is more likely to learn effectively. According to McLeod (2024), the social interaction through which learning occurs as described by Vygotsky is the Zone of Proximal Development (ZPD) and Scaffolding that provides temporary support provided by a teacher or more knowledgeable peer. “Zone of Proximal Development (ZPD) is the area between where a child is able to perform independently and the ability to perform a more difficult task with assistance, yet without frustration”. This study focused on establishing whether teachers in the area of study employed the scaffolding method that provided temporary support to the learners that could enable them acquire knowledge and skills of western choral and sight singing.

Learners' musical knowledge, skills and understanding can be enhanced and expanded significantly if music teachers are able to apply Piaget's cognitive constructivism and Vygotsky's social constructivism music learning experiences. Piaget's cognitive constructivism and Vygotsky's social constructivism theories are relevant to the current study, as the study findings revealed that all schools in the study centres handled western choral and sight singing training by rote method leading to drilling learners which is contrary to the above teaching/learning theories and it might be the reason why western choral and sight singing was poorly performed.

In line with constructivism ideology where learning is socially mediated, it aligns with western choral singing where choir members combine lyrics in harmony. For western choral singing to be effective, collaboration is a necessity since choral singing is a result of combined voices to produce a pleasant melody. In a nutshell, constructivist theory requires collaboration between teacher and learner during the training session.

Looking at the above theory, one would believe that western choral and sight singing is a social process, where learners actively construct new ideas based on their current and past knowledge, especially through interaction with others during choral sessions.

2.1.2 The theory of the Literary Transaction

Rosenblatt (1998) introduces the theory of literary transaction and explores the relationship between two approaches to reading; the aesthetic stance and the efferent stance. The aesthetic stance involves a reader's emotions and personal experiences while the efferent stance focuses on the factual and functional aspects

of the text. Rosenblatt drew a parallel between reading and art, suggesting that literature provides a more complete fulfillment of human needs than ordinary life. She also argues that literature teachers should start teaching by considering how the work impacts the student, moves them or touches them. Rosenblatt specifically used aesthetic reading to support her transactional theory, which holds that reading is a reciprocal and dynamic process between the reader and the text.

It is argued that reading should not be seen as extracting meaning, but rather as a way of creating meaning in collaboration with the text and introduce the key distinction between efferent and aesthetic reading (Pilonieta & Hancock, 2012).

Boatright (2025) argues that transactional theory of reading and writing is an important concept in literary studies and education that explains reading as an active dynamic relationship between the reader and the text. The researcher wishes to borrow from Rosenblatt's and Pilonieta & Hancock's literary transaction theory where emotions, experience and functionality of the text that determines the interest of the reader. It is significant to put in consideration the need and applicability of western choral and sight singing that enhances learner's engagement in acquiring choral singing skills. This theory is relevant to the current study as western choral and sight singing are considered aesthetics of music.

2.2 Actual Review

2.2.1 Assessing learners' competence in western choral and sight singing

According to Miller (2004), it is important to develop good fundamental reading and performing skills. These skills may be taught and practiced before students

are introduced to written notation. This process allows instructors to easily identify and fix challenging areas that are not associated by interpreting notation. Miller (2004) further says that one of the fundamental basic skills of choral practice is vocal production, the elementary basic part of it allows beginner musicians to develop a singing voice. Students may use these singing voices as a tool or instrument instead of it being a hindrance.

There are various basic choral singing skills under vocal production, for example posture. In this regard, Miller (2004) continues to argue that choral singers should sit or stand comfortably upright in order to allow proper breathing. Singing with good posture must become habitual if vocal development is to be successful because it puts the whole body at relaxation thus good singing outcome. This study was geared towards establishing if teachers of music in the area of study ensured good posture in the training of western choral and sight singing.

Another basic vocal production skill is breathing. Young choral singers must be instructed not to raise the shoulders or take in shallow breath. This rhymes with the view of Winnie (2014) who asserts that breath management, awareness of the diaphragm and abdominal muscles for breathing, panting to breathe among others are some of the ways choral singers must develop if they are to gain breath support and control. Singers should breathe adequately and musically. They must take in sufficient air to sing each phrase and they should take breath at logical places.

More so, Abril (2007) highlights on the reasons for an inability to match pitch as due to lack of exposure to music, vocal defects, maturation, illness, attitude and lack of support skills. Humming allows pitch to be perceived more easily,

constant practice of high registers, listening in while singing out and evaluation of pitch accurately. Choral singers should learn how to produce pitches at the extremes of their vocal ranges/registers particularly high notes, without tightening their throat muscles. This rhymes with the views of Freer (2007) in regard to the conductor's voice: flow and the choral experience.

Demorest (2001) says that scanning music before sight reading is another basic element of choral singing. When a musician first receives a piece of music, he/she should scan it left to right first to discover the global parameters such as the voices, transposition, key signature, meter/tempo and clef. The clef indicates the accurate placement of pitches, key signature represents the specified diatonic pitch collections and tonic, meter represents the execution of the rhythm to be reproduced and finally, the tempo decides the speed or pulse of the piece. Although scanning music is important, it may not be helpful to learners in the area of study if they continuously lack ability to read and sing music notes at sight.

Nikolic & Kodela (2020) says that harmonic thinking is also one of the basic elements of good singing. It is described as having ability to understand harmonic functions and it is important for two reasons, namely; readers who quickly grasp the harmonic implied in a passage can use that information to facilitate their performance and readers who take harmonic implication into account can produce more musically meaningful performance.

Additionally, visual tracking is another basic element of good singing. It develops faster eye movements that “gaze across the page with much fluidity” rather than those who “often focus on fits and starts” (Timoshenko-Nilsson, Nystrom &

Huovinen 2023). These sight readers are using longer notes to scan ahead and read further into the notation. Also, quicker eye movements are gained through the ability to understand musically meaningful chunks. These chunks include but are not limited to metric groupings, rhythmic patterns, scalar passages appreciation and harmonic implications.

Furthermore, solmization system for sight reading is another basic element of good singing (Rogers & Ottman, 2019). This method is divided into two solmization systems; Pitch and rhythm. Rhythmic solmization system should be practiced enough that readers become as fluent in them as they are in pitch solmization system”.

Similarly, fixed pitch system is also one of the basic elements of good singing. This refers to naming system and movable scale degree system” Fixed systems are used to improve clef reading and transposition. Movable systems help develop foundational hearing and reading. Karpinski (2000) suggests that in trying to use different types of systems regardless of the system that the student uses, there should be ample amount of practice and drills in form of warm-up exercises provided for accuracy.

Apfelstadt (2016) gives highlights about vocal exercises as form of good sight singing instructions which should be done prior to the singing rehearsal sessions of music either at the beginning of class, during warm-ups, or right after warm-ups. Apfelstadt (2016) further explains that the categories of vocal exercises that may be presented during vocal warm-ups involving breathing exercises which are used to get the singers air flow moving. They also teach proper breathing

techniques for singers, build breathing stamina, and can release tension in the singer.

Secondly, Apfelstadt (2016) says that placement/resonance exercises are used to help singers feel the placement of basic vowels, the tongue, and any facial muscles used while singing. Knowing these placements and sounds they create and can enable singers manipulate the sound to create different timbers with their voice.

Thirdly, Apfelstadt (2016), further says that intonation exercises are used to develop a singer's realization of pitch accuracy. This may be done through exercises that force singers to listen to others around them. Therefore, these exercises may also be used for singers to realize blend, balance and ear training. Apfelstadt's views above are very important skill acquisition in choral and sight singing. However, its applicability in the area of study and lack of efficiency by the teachers can make it a farce, the reality of which this study focused on establishing.

According to Sandage & Hoch (2017), range extension exercises are used to extend and stretch a singer's vocal range. Since the voice is controlled by muscles, these exercises stretch those muscles and expand a singer's singing range over time. Furthermore, these exercises also make singers aware of what their singing range is. Therefore, they know what is too high or too low for them to sing comfortably.

Pollock (2017) argues that articulation/diction exercises develop a singer's muscles quickly pronounce words and articulate sounds correctly. These

exercises also provide singers with understanding the placement of their tongue in the mouth to project a clear sound.

Furthermore, expressivity exercises are used to develop a singer's musicianship and musicality of music (appreciation). These exercises may include, phrase structures, crescendos, decrescendos or articulating different timbre/qualities. These exercises increase singer's musical knowledge and create efficient performers (Apfelstadt, 2016).

The researcher concurs with the scholars above and therefore affirms that learners must be oriented properly to gain and possess certain characteristics that are indicative of western choral and sight singing performance. These characteristics include; breathing exercises, posture, diction, phraseology, intonation, pitching, tempo, harmonic thinking, warm-up exercises, visual tracking among others to build singing stamina and create proficient choral singing performance.

This study was therefore focused on establishing whether views of the scholars cited above have ever been followed in the training of western choral and sight singing in the area of study.

2.2.2 Teachers' Competence in using various requisite skills in training western choral and sight singing.

As noted by Floyd & Haning (2015), teachers are sources of learning experience and play a big role in instructing and facilitating the teaching/learning process. As such it should be noted with concern that they should have requisite literacy skills about the music subject content. In this case, teachers who handle western choral and sight singing need to possess the required skills as discussed below:

2.2.2.1 Music teachers' competence in music reading, writing and making preparations for training western choral and sight singing.

Music teachers' competence in music literacy and preparation is a requisite skill for training western choral and sight singing. Music literacy therefore means a teacher should be able to articulately read and write music notes in either staff notation or tonic solfa.

According to Taylor (2018), tonic solfa system was first developed by Zoltan Kodaly, the Hungarian Pedagogue in mid twentieth century, because of his interest in children's musical education particularly when he heard them singing the songs he had learned in school. As Kodaly was not pleased with the level of singing and aimed to improve the Hungarian system of music education, he introduced the tonic solfa system and argued that the music education system required better teachers, curricula, and more instructional time dedicated to music. Through his writings, which included articles, columns, and essays, Kodaly analyzed and coordinated various levels of learning to bring attention to issues in music education. He also criticized the school for teaching low-quality music and only focusing on music education at the secondary level.

Byo (1999) argues that for teaching/learning to be effective, teachers need to be competent enough in reading, listening and writing tonic solfa notes. The system of choral and sight singing involves the representation of music through symbols that indicates pitch, duration and dynamics. To effectively use this system, choral teachers must have a thorough understanding of the meaning of these symbols and their context which aligns with the conventional notion of music literacy as the capacity to read and interpret music notation accurately and quickly (Taylor (2018)). This rhymes with views of Ekadu-Ereu (2012), who argues that it is only

the ability to read music by singing or playing notes accurately at first sight that proves one is musically literate.

In regard to Taylor (2018) and Ekadu (2012)'s point of view, it is important to note that for western choral and sight singing to be effectively trained, choral singing trainers must possess proficient skill of reading music notes at the first glance so as to be able to guide choral learners in acquiring music reading skills. Lack of use of the above views in the area of study is an indication of learners' failure to effectively perform western choral and sight singing.

According to Taylor (2018), the idea behind Solfage hand signs, which John Curwen, a United Kingdom music educator and pedagogue advanced, is simple. Solfage is a hand sign, where each tone in the seven note solfage system is given a shape that the singers can create with their hands as they sing. All hand signs can be generated with one hand, useful for singers unfamiliar with the solfage system. The syllables are associated with the tones of the scale, so musicians can hear the pitch of a song they have never seen before, hear it in their head, and sing it out loud. Tonic solfa syllables: doh, re, mi, fa, soh, la, ti (Taylor, 2018). There are currently two ways to apply solfage that is to say: the movable "doh" (solmization of pitch) and fixed "doh" where the syllables are always tied to specific pitches. For example; doh =C, re =D, me = E, fa = F soh =G, la = A and ti =B

Similarly, Murray (2015) argues that of all the core competences recognized to contribute to lifelong learning, none is quite as central as ability to read and write.

In conformity with John Curwen and Murray's arguments, it is believed that teachers who are competent in solfage hand sign and music writing, western choral and sight singing training become more effective and suitable for learners.

Habib (2012) highlights on the selection of teaching strategy among others is the availability of teaching/learning facilities in the school and to the teacher. He argues that as a standard, the teacher should employ a variety of instructional strategies that encourage student participation and critical thinking in the learning environment. Preparation for differentiation in learning is important in facilitating competence achievement. The teacher needs preparation before teaching in order to make learning real. Planning to teach requires preparing resources first to motivate and facilitate learning needs by applying various teaching methods, but for teachers who hassle to prepare for teaching, make learning obstacles for competence achievement (Aulia, 2018).

Basing on the Habib and Aulia's arguments, it is believed that the general methods of teaching western choral and sight singing in the primary school should provide facilities for learners to have hands on practice to enhance new knowledge acquisition and this is possible only if preparations are made prior sessions delivery.

2.2.2.2 Music teachers' competence in using different training methods, tools and equipment during practicing western choral and sight singing.

Western choral and sight singing instruction in this study refers to actual teaching of choral singing in class. Graves (2016) defines the meaning of instruction as to order or tell someone to do something, especially in a formal way. Graves further

asserts that to effectively instruct learners in learning music, teachers have to be good models which indicate their competence.

Graves (2016) rhymes with Furby (2005) who asserts that harmonic context may influence sight singing and instructional conditions. Therefore, music teachers should consider teaching and testing sight singing melodies in isolation as well as with a variety of harmonic background.

In addition, Enou (2019) believes that the teaching of music would engage teachers in teaching reading of music texts and this could be only possible if a teacher was found as a good model of music competence/appreciation.

It is crucial to recognize that there are diverse ways in which students can learn music, and no single teaching method can adequately address all the challenges in music education. Rohan (2011) Suggests that the effectiveness and suitability of a specific teaching approach depends on its intended purpose and application. Coss (2019) argues that music education primarily involves activities that are student-centered, highlighting the significance of teachers using various teaching methods to maximize students' engagement in musical activities and meet their distinct learning needs in the classroom. This was also noted by (Gilbert, 2016).

The Demonstration and Modeling Method; Demonstration and modeling are visual teaching methods that enable students to see, replicate, and practice repeatedly in order to develop their musical performance skills. Learning occurs through repetition or practice of skilled action (Mechner, 1995). The demonstration method of teaching involves the teacher using instructional media to illustrate the content, activities, or events during the learning process, either directly or indirectly, as explained by (Brophy, 2000). According to Bandura

(2021), modeling is a process of learning through observation, where individuals acquire new knowledge, behavior or skills. In music education, using modeling and demonstration as teaching methods create conducive learning environment for effective collaboration between the teacher and the student, promoting understanding and knowledge acquisition that ultimately benefits the student. This study set to establish whether this was the suitable method to address the problem at hand.

The Discussion Method; Brookfield & Preskill (2012) defines the discussion teaching method as a form of communication that involves spoken exchanges between the teacher and pupils or amongst the students themselves. This technique permits participants to voice their viewpoints, thoughts, and beliefs on the present subject matter while being actively attentive to each other. It involves the consideration of a subject or problem being studied and can be identified as a discussion method of teaching. It is utilized in this way to address problems, learn more and take action. This study is set to check whether this is the appropriate approach to reduce the problem at hand (lack of western choral and sight singing literacy skills).

Video Showing Method; Waddell & Williamon (2019) suggest that incorporating videos in music education can enhance the authenticity of the learning experience by showcasing musical concepts in a more practical manner. This method is known to stimulate students' musical intelligence and augment their comprehension of musical concepts by providing visual context. One way of incorporating videos is by showing musical performances that give insight into socio-cultural practices that may not be readily available. Additionally, videos can be used to illustrate complex musical concepts that are challenging to

demonstrate in person. This approach allows for self-exploration and self-learning and is consistent with a socially mediated knowledge construction environment. This study is set to confirm whether this is the required method to solve the problem at hand. The method helps the learners to repeatedly listen to those recorded western choral and sight singing pieces to gain mastery through imitation, practicing, watching and modeling.

The Field Trip Method; Tuffy (2011) describes the field trip teaching method as a technique that encourages the creation of knowledge through experiential learning and active participation from both the educator and the learner. This method involves moving students away from the traditional classroom environment to a real-world setting where they can engage in practical activities that relate to the topics taught in class. The goal is to help learners contextualize the concepts and ideas they have learned in a real-world context. For example, a primary school teacher in the Ashanti Region of Ghana might take his or her students to the Adaye Festival of the Ashanti people to experience live music performances. Through the hands-on experience, students can gain insight into traditional music and its relationship with the festival, which can enhance their comprehension of their musical heritage. This approach has the potential to equip students with practical skills and a better understanding of their musical culture. The current research aims to investigate whether this method is the most effective solution to address the issue under consideration.

The Project Method; Steinemann (2003) defines project method as an educational approach that prioritizes the needs and interests of students. The process of conducting a thorough exploration of a subject or issue can be undertaken by individuals or teams and demands a substantial investment of time

and energy. When using the project-based approach, learners have the autonomy to decide what and how they want to learn, and are motivated to engage actively in the educational process. They can identify the problem's nature, create a strategy, make use of relevant resources, and strive to achieve the project's objectives. The teacher's responsibility is to offer assistance and direction as needed, enabling pupils to take charge of their own learning.

The teacher who provides instructional materials and tools, and include themselves among the other resources for which the pupil might discover a use (for example video showing to replace explanations), enhances competence achievement. Basic to this idea of teaching/learning, is the classroom environment which promotes proficiency level. This change in attitude towards learning effects a change in learners' learning behaviors so that their whole being becomes involved (Aulia, 2018).

Basing on the above scholars' views, the researcher proposes that music trainers should employ various methods and equipment to achieve effective choral singing performance.

2.3 Effect of incentives on the learning of western choral and sight singing.

In the past, the primary focus of music education in elementary schools was to prepare students for performance but from the late 20th century to the present, there has been a shift towards a more comprehensive approach. However, achieving the goals of this approach is often challenging due to limited time, student inabilities, and performance expectations. Grove & Hadsell (2005) argue that an incentive is an inducement reward that serves as a motivational device for intended learning. Incentives overcome the lack of knowledge of how to convert

effort into learning, namely, how to effectively study, complete assignments and learn new material that prevent students' effort from yielding achievement. One solution may be rewarding the input in learning process rather than the output.

The researcher agrees with Grove & Hadsell that incentives motivate learners, arouses and encourages their intrinsic and extrinsic needs that inspires them to persevere, develop zeal and resilience to learn new western choral and sight singing knowledge.

CHAPTER THREE

METHODOLOGY

3.0 Overview

In this chapter, the focus was on outlining the various components of the research study, such as the research approach, study area, participants, sampling techniques, data collection methods, instruments, validity and reliability of the data, and ethical considerations.

3.1 Research approach

A research approach is the arrangement of conditions for collection and analysis of data in a manner that aims to combine relevance to the research purpose with economy in procedure. Research approaches are three types namely qualitative, quantitative and mixed methods approaches that provide specific direction for procedures in a research (Creswell, Shope, Plano, Clark, & Green 2006).

Although the above scholars talk of three types of research approaches, for this study the qualitative approach was adopted for data collection and analysis. Data was collected once on each group of respondents on the schools under the study. The researcher therefore, collected data from the following respondents; music teachers, school administrators and learners each at different times. The researcher first made appointments with the schools' administrators before visiting them. This approach allowed the researcher to collect data from large pools of subjects and compare differences between groups to get meaningful results, save time for conducting the study because it is economical in terms of time and other resources. The study gathered data using interviews, discussions, documentary reviews and observation methods.

3.2 Sample study

3.2.1 Area of study

The study was carried out in Muhanga town council, Rukiga district. This region is situated in southwestern part of Uganda in Kigezi sub-region. In Muhanga town council, there are a total of nine schools, three are privately owned and six are government-aided primary schools. Each school has an average of two hundred learners. Only five government aided primary schools were selected for the study to represent the four wards in Muhanga town council. The researcher chose one school from each ward except Muhanga central ward where two schools were selected because it is bigger than the other three wards.

To select the schools for the study, the researcher chose schools, taking into account their proximity to each other and their location to ensure that the selected schools represent different wards. Privately owned primary schools were not selected because they have never participated in annual schools music festivals.

3.2.2 Study target population

According to Levy & Lemeshow (2013), population is an aggregate or totality of all the objects, subjects or members that conform to a set of specifications that is the main focus of a scientific query. Since a school choir normally consists of about forty-sixty pupils, the study targeted a population of about two hundred and ten respondents that included music teachers, head teachers and pupils from five government aided primary schools code-named A,B, C, D and E. The researcher found out that private schools by policy are not compelled to participate in co-curricular activities.

According to Mugenda & Mugenda (2003), a study population refers to a group of individuals, events, or objects who have similar characteristics that can be observed and used to make generalizations about research findings. The study focused on three groups of participants; music teachers, school administrators, and learners from primary schools located in the study area. The researcher assured the respondents of confidentiality and anonymity in order to get data from them during focus group discussion and other data collection strategies.

3.2.3 Sampling strategy

Sampling refers to the selection of a subset of a population of interest in a research study. Thus, in order to ensure adequate representation of the target population, this study utilized purposive or targeted and simple random sampling. Targeted or purposive sampling is a method in which specific respondents are strategically selected and are used in the study.

3.2.4 Sample size and sampling technique

Levy & Lemeshow (2013) defines sampling as the process of selecting elements from a population in such a way that the sample elements selected represent the population, and Obilor (2023) also shares the same view. This means that as much as possible, most characteristics of the population should be represented in the selected sample.

Purposive sampling is a non-probability sampling where the candidates are thoughtfully and purposely chosen based on need for the study. Since the primary schools under the study had only one music teacher and one head teacher in each, so the researcher purposively selected only those participants, hence the same size of each of the categories was five teachers and five administrators who hold

administrative roles in schools. Simple random sampling was used for learners who could provide their perceptions, reactions and opinions about their music teachers train them western choral music. The researcher employed simple random sampling or rotary to select forty learners out of sixty in a choir in each school. To do this, the researcher being guided by Krejcie & Morgan (1970) table method of sample determination, (see Appendix 8), targeted forty choir members per school to make a total of two hundred pupils from the whole area of study. Thus, the researcher selected choir members only and not specific classes. This simple random sampling technique was used to select learners by writing numbers 1- 40 on a piece of a paper, then the rest of the papers were left blank. The papers that matched with the number of schools' choir members were put on the table for every choir member to pick a piece of paper. Those who picked papers bearing numbers from 1- 40 were selected to participate in the study. This was done to avoid bias in selecting respondents. The sample size of respondents used in the study therefore, included music teachers, school administrators and pupils in the selected primary schools in the study area as shown in the table 3.1 below.

Table 3. 1: Sampling of respondents in schools where data was collected

Code for schools	Schools' name	Ward	Respondents		
			Music teachers	School administrators	Pupils
A	Muhanga–Kitaburaza	Muhanga central	01	01	40
B	Nyabirerema	Highland	01	01	40
C	Rusorooza	Muhanga-central	01	01	40
D	Kakatunda	Rutare	01	01	40
E	Butare	Butare	01	01	40
			05	05	200

Source: Primary data generated on 12th September 2023

In table 3. 1 above, the researcher sampled the respondents from selected primary schools to participate in the research study.

3.3 Data collection methods

Data collection methods are all the specific techniques to be used in the collection of data. Mazhar, Anjum, Anwar & Khan (2021) advise researchers to decide on the method of data collection to be used for the study and emphasize that; while deciding about the method of data collection to be used for the study, the researcher should keep in mind two types of data, that is, primary and secondary data.

Ajayi (2017) explicates the distinction between the types of data collection noting that; primary data are these data which are collected freshly and for the first time, and thus happen to be original in character and secondary data are those data which have already been collected by someone else and which have already been passed through the statistical process.

In this study, data collection was done qualitatively using primary and secondary data collection methods. Ajayi (2017) defines primary data as the data collected by a researcher for a specific purpose. He further describes secondary data as the data that had been collected by someone else for a specific purpose but which is employed for another purpose by another investigator.

Various methods were used in gathering data including interviews, focus group discussion, documentary review and observation. Data collection tools used included interview guides, focus group discussion guides, checklists and observation guides.

3.3.1 Interviews

Interviews are the most commonly used qualitative data collection method (Alshenqeeti, 2014). He further explains that an interview is an interchange of views between two or more people on a topic of mutual interest. An interview is a formal discussion that follows a predetermined structure where one person, typically the interviewer, poses questions while the other, usually the interviewee, responds. Essentially, an interview refers to a direct exchange between an interviewer and an interviewee, where the former asks questions and the latter provides answers with the aim of conveying information.

It involves gathering of data through direct verbal interaction between individuals. The interview method is used in numerous fields, through face to face oral exchange, group exchange and telephone or internet survey (Singleton & Straits, 2012). The researcher used structured interview guide, which enabled efficient person- to- person communication. It also allowed flexibility and enabled participants express themselves openly and freely and to delineate the study from their own perception. The interview guide contained questions about learners' competences in western choral and sight singing learning, skills used by music teachers/choir trainers during western choral and sight singing training and extent to which incentives have influenced western choral and sight singing training.

The music teachers were interviewed to gather information about their schools' choir needs, as they are the ones who handle the training in preparation for the annual music festivals. The school administrators were also interviewed because they are the ones who know the ability of the choir teachers and also responsible

for providing resources such as snacks, musical master pieces, and other training aids related to western choral and sight singing activities.

3.3.2 Observation

Cohen, Manion & Morrison (2017) assert that, in case the observation is characterized by a careful definition of the units to be observed, the type of recording, the observed information, standardized conditions of observation and the called structured observation.

The researcher used observational methods which involve observing and describing the behavior of the subjects to collect data for the study. This method allowed for varying levels of control over the environment in which observations are made and is a middle ground between highly controlled cross-sectional design methods and unstructured interview approaches.

The researcher observed the training of western choral and sight singing during rehearsal. He also monitored availability and condition of support tools and equipment, such as piano keyboards, pitch pipes, projectors, and memory cards, and assessed the learners' competence in western choral and sight singing capabilities using an observation checklist. The checklist was used to evaluate factors such as consistency of harmony, correct key and pitch, dynamics, blending, rhythm, expression, conductor, mood, and confidence. To do this, the researcher organized choral training sessions with the music teachers and observed how the choirs express themselves in western choral singing using observation checklist. (See Appendix 6)

3.3.3 Focus group discussions

A focus group discussion is a structured conversation among a small group of individuals who have knowledge or interest in a specific topic. Its aim is to elicit the perceptions and attitudes of a defined group of people. In this study, focus group discussions were conducted with groups of forty choir members, and they were asked questions to initiate an interactive discussion. The choir members were asked to share their perception about how their music teachers train them in western choral and sight singing. The data collected from these discussions were analyzed qualitatively by the researcher using the themes developed from objectives. (See Appendix 5)

3.3.4 Documentary review

Mogalakwe (2006) defines documentary review as one of the secondary data collection research methods in which researchers analyze a set of documents related to their research topic. According to Mugenda and Mugenda (2003), checklists are used to ensure that a particular set of investigations, procedures, or actions are being undertaken by researchers. The researcher reviewed documents from the field, for example, in different schools where the study was carried out, the sources of the documents included the school administrators' and music departments' offices. These documents included previous music festival performances' adjudication sheets. In this case, available music related documents were reviewed using a documentary review checklist. (See Appendix 7).

3.4 Data analysis

According to Alshenqeeti (2014), all data must be analyzed by repeated assessments of the interview transcripts, identifying, coding and categorizing the

primary patterns in the data. The information from the field was categorized based on the themes that were identified during the research process. These themes included: learner competences in western choral and sight singing, teachers' competences in using various requisite skills for western choral and sight singing training and effect of incentives towards western choral and sight singing learning.

Following these themes, data was obtained through oral interview records, photography, audiovisual recording, and checklists. The music adjudication sheets had been made and were used to observe and collect data on teachers' training techniques, teachers' competences and learners' abilities in western choral and sight singing activities. Thus, the qualitative data analysis, being guided by the study themes or objectives involved looking at the data collected from the field by assessing the similarities between narrations expressed by participants, pictures, documents among others. Furthermore, the researcher employed logical analysis by determining the connections between pieces of data in order to bring out meaning.

3.5 Ethical considerations

Ethical considerations are important principles as explained below that the researcher followed to eliminate any kind of biases that could interfere with the smooth collection of data. According to Burton & Bartlett (2009), informants are human beings that have problems, concerns and interests and therefore, permission from them is paramount in any research. Following Burton & Bartlett's views above, the researcher in the first place obtained permission from the heads of schools under study and a clear explanation to the participants regarding the nature and objective of the study was given. Informed consent was sought from

the participants prior to administering data collection tools. During the introduction, the participants were informed that their voluntary participation and that they had a right to withdraw from the study at any time if they wished. To ensure anonymity and confidentiality, the names of the participants were kept confidential.

Therefore, the researcher protected the research participants; developed trust with them, promoted the integrity of research, guarded against misconduct and impropriety that would have had a bad image on the researcher's institution. Ethical questions are apparent today in such issues as personal disclosure, authenticity, and credibility of the research report, the role of the researcher in a cross-cultural context and issues of personal privacy through forms of internet data collection (Israel & Hay, 2006).

During data collection, explanation about the purpose of the study was made to the respondents so as to obtain their informed consent. Respondents participated in the study voluntarily and mentioning of their schools and names was avoided. In relation to ethical considerations, the researcher code-named the selected participating schools, as A - E. This was done following the view of Artal & Rubinfeld (2017) that ethical issues in research command increased attention today.

CHAPTER FOUR

DATA PRESENTATION, INTERPRETATION AND ANALYSIS

4.0 Introduction

This chapter presents, interprets and analyses the findings guided by the specific objective of the study which included; assessing the learners' competence in western choral and sight singing, evaluating the teachers' competence in using various requisite skills for training western choral and sight singing and appraising the effect of incentives on the learning of western choral and sight singing in selected primary schools.

The data was collected from the three categories of respondents who included music teachers, school administrators and focus group of choir members. In collecting data during the study, the researcher employed the following methods; interview, focus group discussion, documentary review and observation. Data was presented under the themes and sub-themes as discussed below.

4.1 Learners' competence in western choral and sight singing

This theme is derived from objective one which focused on assessment of learners' competences in regard to western choral and sight singing. It refers to the ability of the learners to perfectly manage general music intelligent interpretation of any western choral music and sight singing piece on the first glance without external assistance. It includes text analysis, series of sound syllables organized in time, tempo, rhythm, pitch, expressions, harmony, diction, form and dynamics of any western choral music composition.

The learners' competence in sight singing is one of the requisite skills for the western choral performance hence one of the themes that this study tries to assess.

Theme one was presented under the following sub-themes:

4.1.1 Learners' competence in sight reading

Under this sub-theme, the researcher aimed at assessing learners' ability to sight read music notes. Sight reading means ability to read music syllables accurately at first glance. In order to realize whether learners can effectively sight read, the researcher used interview, focus group discussion and observation methods. The researcher interacted with five music teachers, five school administrators and two hundred choir members.

Through interview with the music teacher from school A and B, the researcher's interest was to assess whether learners are able to sight read music notes and this is what the teachers said;

"About five out of sixty choir members can sight read music syllables while others don't have reading ability".

Basing on this, the researcher continued to probe the music teachers as to why most of the choir members are unable to sight read music syllables and they said;

"Learners do not make regular practice in sight reading. We engage them in practical rehearsals only in second term when we are preparing and forming the school choir for annual general schools' music festivals".

According to the music teachers in school A and B, the majority of the learners/school choir members lack the required competences in sight reading.

While interacting with the learners from school C, D and E music teachers on whether learners have competence in music reading and they revealed that, their learners lack music sight reading skills. These teachers went ahead to reveal that this could be as a result of limited time to engage themselves in constant sight-reading music practical sessions as they are engaged in learning examined subjects.

During the face to face interview with the learners from school A, B, C, D and E administrators, the researcher was interested in finding out whether learners have capability to sight read and they responded that,

They were not sure about the capacity of the learners in sight reading as they rarely practice music reading as the whole.

The administrators' responses prompted the researcher to make further inquiry why singing was rarely practiced and their responses were,

“Since music is not taught as an independent subject, more over not examined at the end of primary cycle, music teachers tend not to handle singing training activities”.

In relation to the learners of school A, B, C, D and E administrators' responses, the study findings implied that learners lack the ability to sight read probably due to lack of practice in sight reading since there is no music lessons on the school time table.

Through discussion with the school A,B, C, D and E focus group/choir members, the researcher tried to assess whether the learners had the ability to sight read at first sight and they replied that,

They find it difficult to interpret music solfas as they rarely learn music in normal class time table. On further interaction with the schools' choir members on how often do they engage in learning music reading practical sessions, they responded that,

“We are engaged in sight reading activity only in second term when preparing for the annual general schools' music festivals”.

The researcher further probed the focus group to offer reasons why they participated in sight singing activities only in second term and the response was,

“We seriously concentrate in sight singing activities in preparation for annual general schools' music festivals which take place only in second term. More so, we concentrate in sight singing sessions only a few days towards annual general schools' music festivals”.

In order to confirm these learners' competence in sight reading, the researcher gave them a sample of the melody to sight read. They attempted sight reading the given melody but they were unable to sight read it properly following its right pitch and rhythm.

DOH = C Major

| m : d | s . f : m | l : s | s : - ||

I have do - ne my best to sing.

All the choir members from school A, B, C, D and E tried to read the given melody but with difficulty since they could not sight read it to its correct pitch and rhythm. This proved to the researcher that learners lack music reading skills which could be the result of limited time to get engaged in sight reading practical sessions.

All in all, basing on the responses given by the three groups of respondents, it was noted that almost all learners from the five selected primary schools lacked the required basic skills of handling sight reading thus leading them to become incompetent in choral singing. The learners' incompetence could largely be attributed to limited time to carry out practical rehearsals, poor methods of instruction by their music teachers and to some extent due to lack of required materials to aid the training of choral singing.

4.1.2: Learners' competence in western choral singing

Under this sub-theme, the researcher carried out observations with interest in assessing the learners' competence in western choral singing. Choral singing means the combination of voices in singing to produce harmony for example soprano, alto, tenor and bass in four part singing together. The researcher found out that learners lacked the competence in the western choral and sight singing. The researcher took interest in assessing the learners' capacity to sing correct music notes/syllables, harmony, right key, right pitch, rhythm, diction, expressions, variations among others at first sight without external help.

The researcher used the observation checklist to assess learners' competence in western choral singing through direct observation of the schools' choir performing a western choral song. (See tables 4.1 to table 4.5).

Table 4. 1: Western choral singing performance observation checklist by school A (Muhanga Central Ward)

Activity	Comments	Marks Gained	Out Of
ATTACK: Starting notes, beats and melodic lines.	Unable to start at the same time	03	10
HARMONY: Part singing and quantity.	Voice parts are not coordinated	04	06
KEY: Right key of the song and key signature.	Off key	02	04
PITCH: Right pitch and note values.	Failed to observe the time value	02	05
DYNAMICS: Balance, quality and punctuations.	Failed to observe punctuations	02	05
EXPRESSIONS: Life and facial communication.	No life and expressions	02	06
CONDUCTOR: Communication and timing.	Conductor is not coordinated with the choristers	01	04
RHYTHM: Time keeping, note values and chromatic notes.	Lacked appropriate timing	06	10
HEAD TONES: Vocal chords production.	Note properly developed	01	10
MOOD: Confidence and freedom.	Not confident and lacked freedom	04	06
CONTROL: Steadiness.	Failed to control the song	01	04
DICTION: Proper choice of words.	Words were not properly pronounced	01	04
BLENDING: Continuity of vocal lines.	Lacked blending and continuity	03	06
PHRASING: Breath control	Struggling with breath control	02	10
FORMANT FREQUENCIES: Ability to produce vocal chords.	Lacked ability to produce vocal chords	02	10
TOTAL		36%	100%

Table 4.1 above shows the general performance in western choral singing of school A choir. The observation checklist shows the score of 36% which is below average. This implied that learners in school A choir possess low competence in western choral singing.

It talks about characteristics of western choral piece performance, namely: attack, harmony, pitch, rhythm, head tones, diction among others. It also indicates how the school performed in each of these characteristics for example attack which refers to starting notes, Harmony is the combination of vocal lines as indicated by coordination of voice parts of the choir, diction is the proper choice of words key signature specifies pitches and tempo defines the speed/pulse of the music piece.

School A was judged according to ability to observe key aspects stated in the adjudication table. The performance was characterized by uncoordinated voices, off key, poor timing, wrong pitches and panting to breathe which resulted into a substandard choral piece performance.

Figure 4. 1: School A performing a western choral piece



Source: Primary data collection done on 13th March 2023 at school A.

The figure above shows school A choir singing a western choral song. It indicates some learners singing a western choral piece but they were not sure of what they were singing, an indicator that they were not oriented thoroughly on choral singing competences. The quality of music performance was affected by the body language displayed by the choir members who exhibited signs of anxiety that does not enable good singing skills as confirmed by the observation checklist above.

Table 4. 2: Western choral piece performance observation checklist for school B (Highland Ward)

ACTIVITY	COMMENTS	Marks gained	Out of
ATTACK: Starting notes, beats and melodic lines.	Many clashing notes leading to poor attack.	03	10
HARMONY: Part singing and quantity.	Full of un coordinated voices resulting into discords	02	06
KEY: Right key of the song and key signature.	Failed to sing in its right key	02	04
PITCH: Right pitch and note values.	Failed to sing in its right pitch	02	05
DYNAMICS: Balance, quality and punctuations.	Punctuations not properly observed	02	05
EXPRESSIONS: Life and facial communication.	No life and expressions not fully developed	02	06
CONDUCTOR: Communication and timing.	No coordination between the conductor and the choristers	02	04
RHYTHM: Time keeping, note values and chromatic notes.	Failed to keep the rhythm of the song	05	10
HEAD TONES: Vocal chords production.	Struggling with vocal tones	02	10
MOOD: Confidence and freedom.	Choristers lacked confidence and freedom	04	06
CONTROL: Steadiness.	Failed to interpret music notes	01	04
DICTION: Proper choice of words.	Wrong pronunciation of words	01	04
BLENDING: Continuity of vocal lines.	Failed to blend music by breaking beats	03	06
PHRASING: Breath control	Lacked skill of controlling breath	02	10
FORMANT FREQUENCIES: Ability to produce vocal chords.	Unable to produce vocal chords properly	02	10
TOTAL		35%	100%

The table 4.2 above table shows performance in western choral singing in school B. The researcher carried out the observation basing on different key areas namely: attack, harmony, key, pitch, diction, rhythm among others. For example, pitch which is indicated by highness or lowness of tones in the piece, head tones

which is the vocal chords production. School B scored very low in pitch and head tones were staggering.

The scores were not good for example in blending which refers to continuity of vocal lines, tempo that defines speed, key that specifies pitch, harmony that signifies combination of vocal lines among others.

The school scored low marks because the general performance in western choral singing lacked skills in the mentioned aspects. A score of 35% is below average and this implied that learners in school B choir possessed low competence in western choral singing.

Figure 4. 2: School B performing a western choral song:



Source: Primary data taken at school B on 14th March 2023

In the above figure, the researcher is observing a western choral piece performance presented by school B choir. The picture indicates some learners singing a western choral piece but looks scared- an indicator that they lacked singing capabilities. Their body communicates that they were on tension due to

lack of singing skills which affected performance as it is indicated by the observation checklist above.

Table 4. 3: Western choral piece performance observation checklist for school C (Muhanga Central Ward)

ACTIVITY	COMMENTS	Marks gained	Out of
ATTACK: Starting notes, beats and melodic lines.	Many clashing notes leading to poor attack.	02	10
HARMONY: Part singing and quantity.	Full of un coordinated voices resulting into discords	01	06
KEY: Right key of the song and key signature.	Failed to sing in its right key	01	04
PITCH: Right pitch and note values.	Failed to sing in its right pitch	01	05
DYNAMICS: Balance, quality and punctuations.	Punctuations not properly observed	01	05
EXPRESSIONS: Life and facial communication.	No life and expressions not fully developed	01	06
CONDUCTOR: Communication and timing.	No coordination between the conductor and the choristers	01	04
RHYTHM: Time keeping, note values and chromatic notes.	Failed to keep the rhythm of the song	02	10
HEAD TONES: Vocal chords production.	Struggling with vocal tones	02	10
MOOD: Confidence and freedom.	Choristers lacked confidence and freedom	02	06
CONTROL: Steadiness.	Failed to interpret music notes	01	04
DICTION: Proper choice of words.	Wrong pronunciation of words	01	04
BLENDING: Continuity of vocal lines.	Failed to blend music by breaking beats	01	06
PHRASING: Breath control	Lacked skill of controlling breath	01	10
FORMANT FREQUENCIES: Ability to produce vocal chords.	Un able to produce vocal chords properly	02	10
TOTAL		20%	100%

Source: Primary data generated at school C on 15th March 2023.

The observation checklist in table 4.3 above shows the score of 20% in western choral singing of school C choir which is below average. It showed that learners in school C choir lacked competences in western choral singing.

The above table talks about characteristics of western choral singing which include; attack, harmony, key, pitch, rhythm, expression, head tones, mood, diction, formant frequencies, control and blending. It also indicates how school C performed in each of these characteristics for example attack which refers to starting notes, Harmony is the combination of voices as indicated by coordination of voice parts of the choir, diction is the proper choice of words and ability of the body to produce vocal chords.

School C was judged according to ability to observe key features stated in the observation checklist temperate. The performance was characterized by uncoordinated voices, off key, poor time keeping, wrong pitches and struggling to breath which resulted into a substandard choral performance.

Figure 4. 3: School C performing a western choral song



In the above figure, the researcher is observing the western choral music piece presented by school C choir. The choir master first taught the solfas and tonic ladder written on the chalkboard in the background and later the choir was drilled through the piece. The quality of music performance is not satisfactory judging from the body language displayed by the choir members which is also confirmed by the observation checklist above.

Table 4. 4: Western choral piece performance observation checklist for school D (Rutare ward)

ACTIVITY	COMMENTS	Marks gained	Out of
ATTACK: Starting notes, beats and melodic lines.	Many clashing notes leading to poor attack.	02	10
HARMONY: Part singing and quantity.	Full of un coordinated voices resulting into discords	01	06
KEY: Right key of the song and key signature.	Failed to sing in its right key	01	04
PITCH: Right pitch and ^{note} values.	Failed to sing in its right pitch	01	05
DYNAMICS: Balance, quality and punctuations.	Punctuations not properly observed	01	05
EXPRESSIONS: Life and facial communication.	No life and expressions not fully developed	01	06
CONDUCTOR: Communication and timing.	No coordination between the conductor and the choristers	01	04
RHYTHM: Time keeping, note values and chromatic notes.	Failed to keep the rhythm of the song	02	10
HEAD TONES: Vocal chords production.	Struggling with vocal tones	02	10
MOOD: Confidence and freedom.	Choristers lacked confidence and freedom	02	06
CONTROL: Steadiness.	Failed to interpret music notes	01	04
DICTION: Proper choice of words.	Wrong pronunciation of words	01	04
BLENDING: Continuity of vocal lines.	Failed to blend music by breaking beats	01	06
PHRASING: Breath control	Lacked skill of controlling breath	01	10
FORMANT FREQUENCIES: Ability to produce vocal chords.	Unable to produce vocal chords properly	02	10
TOTAL		20%	100%

Source: Primary data obtained on 16th March 2023 at school D.

Table 4.4 above shows that school D choir scored 20% in western choral piece. It implied that this below average score could be as a result of their music teachers' incompetence in western choral and sight singing which is a requisite skill for training western choral and sight singing. Lack of preparation by the music teacher could have caused tension and incapacitated these learners to acquire the required western choral and sight singing competences thus ended up by performing poorly in the given western choral music.

Figure 4. 4: School D performing a western choral song



In the figure 4.4 above, the music teacher is conducting a choir on stage. The picture shows learners singing a western choral piece. Some choir members' posture shows some degree of stage fear- an indicator the music teacher did not give them required skills for choral singing.

Table 4. 5: Western choral piece performance observation checklist for school E (Butare ward)

ACTIVITY	COMMENTS	Marks gained	Out of
ATTACK: Starting notes, beats and melodic lines.	Conflicting notes leading to poor starting	03	10
HARMONY: Part singing and quantity.	Clashing voices resulting into discords	02	06
KEY: Right key of the song and key signature.	Choristers sung off key	01	04
PITCH: Right pitch and note values.	Failed to sing in its right pitch and note values	01	05
DYNAMICS: Balance, quality and punctuations.	Lacked variations and punctuations not followed properly	01	05
EXPRESSIONS: Life and facial communication.	Choristers lacked life and expressions	02	06
CONDUCTOR: Communication and timing.	No coordination between conductor and choristers	01	04
RHYTHM: Time keeping, note values and chromatic notes.	Inappropriate timing of not values	03	10
HEAD TONES: Vocal chords production.	Lacked skill of vocal chords production	01	10
MOOD: Confidence and freedom.	Choristers lacked confidence and freedom.	03	06
CONTROL: Steadiness.	Failed to interpreted music notes	02	04
DICTION: Proper choice of words.	Wrong pronunciation and articulation of words	02	04
BLENDING: Continuity of vocal lines.	Failed to blend and kept on breaking beats	02	06
PHRASING: Breath control	Lacked skill of controlling breath	03	10
FORMANT FREQUENCIES: Ability to produce vocal chords.	Lacked ability to produce vocal chords	02	10
TOTAL		29%	100%

The results in table 4.5 above shows that school E choir have challenges in western choral and sight singing that made them to perform poorly in the given music piece. This 29% score indicate below average performance which could be

as a result of their music teachers' use of poor instructional approach during training of western choral and sight singing sessions that made them fail to perform to the professional performance level.

Figure 4. 5: School E performing a western choral song:



Source: Primary data obtained on 17th March 2023 at school E.

The above figure 4.5 taken by the photographer shows school E music teacher conducting a western choral song. In the background, there is a blackboard on which the teacher had written solfa ladder and music notes, sung through alone, and involved the choir members. The teacher used the stick as a pointer on the blackboard during training session as well as during conducting choral singing.

The picture indicates some respondents singing a western choral piece but exhibiting signs of nervous because of the stick being held by the music teacher—an indicator that the teacher might be using the stick to beat the children. The music teacher would have used a baton to conduct the music piece. Low

performance in this choral piece might have been caused by the music teacher's lack of preparation.

All in all, the study revealed that schools' choirs from all five selected primary schools under the study scored below average that is to say, a low average score of 24% in western choral singing probably, an indicator that they might not have been given required competences to enable them manage choral singing. The choir whose score is 50% is average score and any choir whose score is less than 50% is considered to be below average.

Through various observations made during choral performance and training sessions, the researcher discovered that the choir teachers never carried out thorough preparations of their learners before choral performance. For example, learners did not go through warm-up exercises, never assumed right posture, among others-hence poor performance.

In addition, this poor performance might be due to lack of skilled music teachers, required musical instruments, instructional materials and ample time for proper training and acquiring western choral singing skills.

4.2 Teachers' competence in using various requisite skills in training western choral and sight singing

This theme is derived from objective two which focused on evaluating teachers' competences in regard to requisite skills for training of western choral and sight singing.

It was presented under the following sub-themes; music teachers' competence in music reading, teachers' competence in music writing, teachers' competence in

using tools/equipment, teachers' competence in using different training methods and teachers' competence in making western choral training preparations. The above competences are requisite skills required for training of western choral and sight singing performances effectively.

The researcher used the three categories of respondents who included five music teachers, five school administrators and two hundred learners of choir members from all the five schools code-named: A, B, C, D and E. The researcher used different methods of data collection which included; interviews, focus group discussions, documentary review and observation.

4.2.1 Music teachers' competence in music reading as a requisite skill for western choral and sight singing training.

Under this sub-theme, the researcher investigated whether music teachers were competent in sight reading solfa notes accurately which is one of the requisite skills for training western choral and sight singing.

Teachers' competence in music reading refers to the ability of the music teachers to read music syllables/notes accurately at first sight. Reading music notes is a very essential and primary skill or requirement in training western choral and sight singing.

During the interview with school A music teacher, the researcher was interested in knowing whether she was able to read solfa syllables/notes and the respondent revealed, "*I myself, can read music at first sight*".

Which system are you conversant with? The researcher asked.

The music teacher asserted,

“I can read music written in solfa notation since the music master pieces of annual general schools’ music festivals are also written in solfa notation”.

In order for the researcher to confirm the above music teacher’s response, the researcher gave the music teacher the teacher the following short melody to sight read.

DOH = C Major

| m : d | s . f : m | l : s | s : - ||
I have do - ne my best to sing.

The respondent was able to sing it perfectly following the right pitch and rhythm which implied that the teacher is competent in music reading.

The researcher also interacted with the school A administrator, about his music teachers’ competence in music reading and the respondent replied,

“My music teacher had been at the school for many years handling music sessions, so to me, she had been reading music notes”.

Asked about how one knows how to read music notes, the school A administrator replied,

“Obviously I have been following our performance in music festival and this school has always performed well in sight singing compared to the other schools. This convinced me that the teacher knows what she trains her choir members”.

In a face-to-face discussion with the school A focus group of forty learners, one of the learners narrated,

Most of us have been in the school choir for more than three years. Our music teacher has been training us in music sessions especially when we are preparing for music competitions. The teacher trains us sight reading a few days to music competition

and we end up by performing fairly in this item compared to the previous years.

Basing on the responses given by the three categories of respondents, the researcher could tell that the school A music teacher was competent in music reading since there had been an improvement in performance of sight-reading regarding school A.

In an interaction with the school B music teacher, the researcher inquired whether he conducts sight reading and the respondent testified,

“I rarely conduct these sight-reading sessions”.

What could be the reasons for not conducting sight reading session? The researcher probed.

The music teacher from school B said,

Since we spend much of the time in teaching other subjects which are examined at the end of the primary cycle, I found myself with the limited time to carry out the sight singing session. In fact I teach sight reading in second term as we prepare to participate in music festival competitions.

Researcher: Are you able to conduct sight reading given time?

Teacher: Yes, I can if the timetable allows, I am very sure because even in the few days given to us for practice, my choir has been able to at least present something in sight reading though it has not attained the expected performance.

The researcher decided to give the music teacher a sample melody to sight read and the respondent performed it correctly in terms of its pitch and rhythm.

DOH = C Major

| m : d | s . f : m | l : s | s : - ||
I have done my best to sing.

While interviewing the school B administrator about the music teachers' competence in sight reading, the respondent replied that,

“By the way, there are things which may not be easily to tell, for example teachers' competence, but what I know, the music teacher likes music. This is indicated by how the school performs in music festival competitions, there has been a fair performance”.

How do you know that there has been an improvement? The researcher asked.

The school B administrator answered,

“Looking at the records of the adjudication sheet, sight reading has slightly improved over the years in this school comparing the range of the scores of previous years' and I think it has been the effort of the music teacher.”

In a discussion with the school B focus group of choir members about the music teachers' competence in sight reading, the learners responded that,

“Our music teacher gives us sight singing activities and guides us in reading the solfas.”

Another group member also narrated that;

“Our music teacher reads for us as we listen and there after he tells us to read through what he has read for us, and at the competition time, we try to sight read as guided by the music teacher.”

In reference to the above responses, it implied that the school B music teacher was capable of music reading as requisite skill for training western choral and sight reading.

In a discussion with school C music teacher, the researcher was interested in knowing whether the music teacher was able to read solfa notes and the respondent confessed;

“I studied sight reading long time ago when I was at a grade three certificate training course but now, I have forgotten”.

How do you then train your learners when it comes to annual general schools’ music festivals? The researcher inquired.

The music teacher asserted,

“I invite skilled personnel in sight reading who handle western choral and sight reading and me, I train the rest of the items to be competed in the music festivals”.

If you are given a short melody for sight reading, will you first wait for the music expert to come and sight read it for you? The researcher posed the question.

The music teacher replied,

“No, I can try using the little knowledge of sight reading I studied some time back thus I can use my memory to retrieve the skill of sight reading”.

The researcher presented the melody for the music teacher to sight read. Here is the melody, please, you sight read it for me

DOH = C Major

| m : d | s . f : m | l : s | s : - ||
I have do - ne my best to sing.

The music teacher tried to sight read the given melody but sight read it incorrectly- that is off its right pitch and rhythm. This exercise indicated that the music teacher was not capable of sight reading probably it might be the reason

why western choral and sight singing items are not performed well compared to the rest of the items competed in annual general schools' music festival.

Furthermore, the researcher held an interview with the school C administrator on whether the music teacher was capable of sight reading and the respondent narrated,

“It is rarely seen that choir members train in sight reading. It is one of items that are poorly performed at music festivals. Sometimes my school presents the rest of the items leaving out sight reading and choral singing items”.

Then how do you handle training of western choral and sight singing items in preparation for music festivals? The researcher asked.

The school C administrator asserted,

“We hire a music specialist in western choral and sight singing who trains the choir members in a few days to the music festival day”.

In a face to face discussion with the focus group of forty learners, the researcher was interested in finding out whether their music teacher was capable of sight reading.

One of the learners testified,

“Our music teacher only plays for us the solfas recorded on his smart phone and he tells us to listen and be able to sing back what the phone plays”.

Another learner testified,

“We only see a new person coming in a few days towards music festival competition who trains us in solfas reading”.

Referring to the above school C respondents' responses, the researcher could see that school C music teacher was not competent in music reading. This could be

the reason why this school had been performing poorly in western choral and sight singing according to what the records in adjudication sheets portrayed.

The researcher held a face to face interview with the school D music teacher with an aim of knowing whether she can ably read music notes and the music teacher noted,

“I have taken a lot of time without practicing sight reading and whenever I try to read/sing them; they actually give me headache especially in interpreting those different music notes and combining voices”.

What makes you take long without practicing sight reading? The researcher asked.

The music teacher revealed,

In our schools’ program, we only engage ourselves in music training only in one term that is second term and in most cases music practices are done late in the evening when I myself and the choir members are already tired and exhausted. In fact, by the time we come to sight reading, a lot is already forgotten.

The foregoing response prompted the researcher to give a probing question on how the music teacher handles sight reading when it comes to annual general schools’ music festival and the teacher testified that,

“I take the initiative to contact the administration to bring in the expert music teacher from other schools to help in training my choir the sight reading. Sometimes I am forced to take recorded audios to be used during the training practice”.

The researcher went on discussing with the school D administrator about whether his music teacher could conversantly sight-read music and the following answer was given:

I do not want to lie to you that my music teacher is competent in music sight reading but what I am sure of is that whenever they are conducting music sessions, he always comes to my office requesting to get him a music expert in sight reading. I think he is competent but he may need another person because you know that two heads are better than one. The respondent asserted.

The school D administrator added,

“That is true, he may still need the expert to help her in training the choir in sight singing”.

More so, the researcher held a discussion with school D focus group of forty learners about whether the music teacher engages them in sight reading and one of the learners revealed that,

“When we are busy practicing singing in preparation for music competitions, our music teachers teach us folk songs, plays, poems, folk dance among others”.

The music teacher only conducts the rest of items and leaves western choral and sight singing items for a new person whom she invites towards the festival competition time to handle items that includes solfas, another learner narrated.

The above narrations from school D focus group of forty learners may be an indication that school D music teacher was not conversant with music reading which could be as a result of lack of required skill of reading music solfas and limited time to constant rehearsals.

In an interview with school E music teacher, the researcher's intention was to find out the teacher's capability to sight read music notes and the respondent said,

"I am not sure whether I can still remember how-to sight-read music notes but I may try since I trained music during my cause of study".

How often do you engage learners in sight reading session? The researcher asked.

The music teacher replied,

"I do not normally engage learners in sight reading sessions because there is no specific time for music on the timetable."

Researcher: You mean you do not do singing activities in this school?

The music teacher replied,

"We only do the singing in term two as it is stipulated by the Ministry of Education and Sports (MoES). It is therefore at this time when we practice singing and even then, in the late evening hours after normal teaching timetable".

This further prompted the researcher to inquire from the music teacher how sight reading was handled and the respondent confessed,

"I only train my choir other items to be competed in the music festival and even bring in another music expert from outside the school to handle sight reading".

Would you not therefore forget when he goes back? The researcher asked.

The music teacher answered,

"From the music expert's rehearsals during the festivals preparation training refresher workshop, I decide to record those different voices and later help me to continue training the choir".

In an interaction with the school E administrator, the researcher wanted to confirm whether the music teacher conducts western choral and sight singing sessions mostly in sight reading and then she replied,

“Sincerely speaking, I had never heard my music teacher practicing sight reading not until the circular from the MoES informing music dance and dram which is only in second term”.

The administrators’ response forced the researcher to inquire further from the school administrator how her school handles music singing especially sight reading and the respondent answered,

“The music teacher consults my office to help her to facilitate the resource person who can help him in that item”.

Apart from your music teacher engaging himself in music singing at school, does she belong to any western choral and sight singing group? The researcher asked.

The administrator testified,

“Myself I rarely get involved in music singing but I belong in the church choir though we do not normally sing songs written in solfa notation”.

In a discussion with the school E focus group, the researcher was aiming at analyzing the music teachers’ capability in sight reading and the researcher inquired from learners whether their music teacher engages them in sight reading sessions;

The learners revealed,

“Our music teacher engages us in singing activities such as folk songs, poems and other items except western choral and sight singing”.

How then does she handle these items? The researcher asked.

The learners revealed,

“He normally brings songs recorded on his smart phone, he plays them for us as we listen attentively and then later, she tells us to sing back after her”.

Another learner answered,

“During the sight singing rehearsals, the music teacher brings in a new person to train us in sight reading and after we have crammed the song lyrics he goes back.”

This prompted the researcher to inquire from the learners whether their music teacher belong to any professional music group and one of the learners’ responded that the music teacher belonged to a village church choir where solfa notations were not used.

As the result of the above responses from the three categories of respondents, it was clearly affirmed that school E music teacher was not competent in western choral and sight reading and this could be as a result of not having regular and constant rehearsals and lack of general skills of reading music notes.

4.2.2 Music teachers’ competence in music writing as a requisite skill for training of western choral and sight singing

This sub-theme was meant to identify the music teachers’ ability in music writing as a requisite skill for western choral and sight singing training. Music writing means ability to write music syllables accurately to allow easy music reading and singing. The researcher obtained data concerning the above sub-theme through interviews and discussion with the five music teachers, five school administrators and two hundred learners/choir members.

Through an interview with the music teacher of school A, the researcher was interested in identifying whether he was able to write western choral music syllables against lyrics for the choir to sing. The music teacher replied,

“Yes, I write the set piece on the blackboard for my choir to practice western choral and sight singing”.

The researcher asked, “Why do you write the set piece on the blackboard? Don’t you think if you can avail each choir member a copy of music master piece, it can reduce on the task of writing on the blackboard?” The music teacher replied,

Yaah, actually it would work better to give each choir member a copy of music master piece but I do not have money for photocopying forty-five pieces to cover all the group members. In fact, it is very hectic to write a set piece on the blackboard every day after class time. Since the same blackboard written on the set piece has to be rubbed off for learning other subjects.

What about composing your own set pieces apart from those given to you from the district induction central training in preparation for the music festivals? The researcher probed.

The music teacher asserted,

I can also do the western choral composition but we are provided with the already composed song on theme centrally by the MoES. More so, I am always very busy teaching other examined subjects at the end of primary cycle thus limited time for western choral and sight singing compositions.

Basing on the above school A music teachers’ feedback, the researcher could see that the music teacher was able to write music syllables on the blackboard for learners to read.

In an interview with the school A administrator about whether music teacher was competent in music writing, the head teacher revealed,

“I normally see the music teacher training western choral and sight singing items written on the blackboard”.

Has the music teacher ever approached you requesting money for photocopying the set piece so that every choir member gets his/her own copy to ease training in western choral singing? The researcher asked.

The school A administrator stated,

Indeed the teacher comes to my office several times requesting for money for photocopying but I don't have money for music activities. The little money we have here in this school is for buying other scholastic materials like chalk, prep books, and meals for the staff members.

The responses from school A administrator showed that the music teacher was not facilitated to carry out music activities probably this could be the reason for poor western choral and sight singing.

In a discussion with school A focus group of forty learners, the researcher was focused on finding out whether the music teacher was capable of music writing and learners revealed,

“Our music teacher writes the solfas on the blackboard and sings for us through many times. He later tells us to sing with her. We normally start singing only solfas and later add in words following the solfas”.

Referring to school A learners' responses, the researcher could see that their music teacher is able to write music.

Basing on the above school A responses from the three categories of respondents, the researcher could discover that writing music notes on the blackboard accurately aids the music teacher to train western choral and sight singing by rote method.

In a face to face interview with school B music teacher, the researcher was aiming at finding out whether the music teacher was capable of writing music and the respondent revealed,

“I write the song on the chalkboard and I use it for training my choir members”.

Do you want to say that you train it better if it is only written on the blackboard? The researcher asked.

The music teacher testified,

“Not at all, the reason for writing set piece on the chalkboard is that I do not have money for photocopying to get enough copies for every choir member”.

Are you able to compose your own western choral and sight singing pieces? The researcher prompted.

The music teacher revealed,

“Yes I can try western choral and sight singing compositions but we are provided with already composed set pieces in the district induction training workshop ahead of preparing for music festival”.

Looking at the above school B music teachers’ response, the researcher could see that the music teacher was able to write music. May be that could be the reason as to why this school slightly performed better in western choral and sight singing items compared to other schools as revealed by the adjudication score records.

In an interaction with the school B administrator about whether the music teacher had ability to write music, the administrator testified,

“My music teacher writes western choral and sight singing items on the chalkboard and train the choir member when they are reading together”.

Why do you think the music teacher writes western choral and sight singing items on blackboard? The researcher asked.

The school B administrator replied,

Sincerely, the music teacher has come to my office several times requesting money for photocopying but I do not have money for music activities. The little available money is for facilitating the music choir members by transporting them to the music competition venue.

Basing on the above school B administrator, the researcher could discover that, in spite of financial challenges, the music teacher could have the ability to write music pieces.

In a discussion with school B focus group of forty learners about whether the music teacher was able to write music, learners testified,

During music festival preparations, our music teacher writes western choral and sight singing items on the chalkboard and guides us to sing while reading from the chalkboard. The music teacher guides us to sing solfas following how he sings both solfa and voices and then we sing back after him.

In reference to school B learners, the researcher could prove that the music teacher was capable choral music writing.

Through interviewing the music teacher from school C, the researchers' interest was to investigate whether he was able to write music and he testified that,

“I have never tried to write western choral and sight singing music”.

How do you, manage training your school choir in western choral and sight singing? The researcher asked.

The music teacher testified,

I do two things; one is inviting the music expert to train the music choir members in western choral and sight singing. The invited music expert is the one to write the song and the music solfa syllables on the chalkboard and then train learners how to sing the solfas, secondly, I record the set piece and the solfa syllables on my smart phone during the district orientation training ahead of annual schools' music festival and play it for my choir members to listen and be able to sing back when preparing for annual schools music festivals.

Do you sometimes compose your own western choral and sight singing compositions? The researcher asked.

The music teacher asserted,

“Not at all. I neither know how to compose western choral songs nor interpreting solfa syllables for Sight reading.”

The above school C music teachers' responses testified that the music teacher was unable to write choral music. This could be one of the reasons why school C choir members perform poorly in western choral and sight singing.

Furthermore, through an interaction with school C administrator on whether the music teacher is capable of choral music writing and the administrator narrated that,

“We hire an external music expert who writes the song and solfas on the chalkboard and trains the choir member how to sing them. Sometimes I see him playing audio songs and solfas on his smartphone during the training and preparation for music festivals”.

In reference to the above school C administrator’s responses, we could see that the music teacher was not able to write music syllables probably this could be the reason why this school performs poorly in western choral and sight singing items.

In a discussion with school C focus group on whether their music teacher is able to write music notes, the learners confessed that,

“We only see a new person coming in to write the set piece and solfas on the chalkboard and training us on how to sing the song and the solfas”.

In reference to school C focus group response, we could guess that the music teacher was incapable of writing choral music maybe that’s why this school performs poorly in western choral and sight singing items.

In an attempt to identify whether music teachers are competent in music writing, the researcher conducted an interview with school D music teacher and she testified that,

I seek for help from my colleague who is an expert in western choral and sight singing. He comes in specifically for training my choir members in these two items. He writes the song and the solfa syllables on the chalkboard and learners later sight sing while reading from the chalkboard.

Don't you think it is tiresome for your music expert to write the whole song on the chalkboard? For how long does the written song stay on the chalkboard since the classroom is used for teaching/learning another subject? The researcher posed questions.

The music teacher,

Yes, it is tiresome to write the set piece on the chalkboard but I have no alternative since the head teacher tells me that he has no money to facilitate music activities. More so, constant rubbing of the set piece every beginning of the new day is our major challenge but we have no alternative thus we bear with re-writing the song every after classes so that we are able to practice western choral and sight singing rehearsals.

With reference to the above music teachers' confession, the researcher could tell that the school D music teacher is incompetent in music writing. This could be the reason as to why western choral and sight singing items were not performed well.

In an interview with school D administrator, the researcher aimed at discovering whether music teachers are competent in music writing and he narrated that,

"My music teacher claims money for hiring music expert to help in writing western choral and sight singing syllables and training the choir members in these items in preparation for music festivals".

Where does the external music expert hired write western choral and sight singing activities? The researcher probed.

I see her writing the set piece got from the refresher training workshop conducted at the district level ahead of preparation for schools' music festival on the chalkboard. She requests money for

paying the music expert and photocopying the piece of song to get many copies as the number of the choir members but due to limited funds in this school, I only give her money for paying the music expert.

Basing on the above school D administrator's responses, the researcher concluded that the music teacher was not competent in music writing and it could be the reason why western choral and sight singing items are performed poorly.

In a discussion held with the school D focus group of forty learners about whether the music teacher have desired competences in music writing, learners narrated that,

"Our music teacher invites another teacher from a different school who writes the song and the solfas on the chalkboard and guides us in learning how to sing the song and the solfas".

Referring to the school D focus group responses, the researcher could tell that the music teacher is incompetent in choral music writing. This could be one of the reasons why western choral and sight singing items earned very low score as revealed by the adjudication sheet records.

The researcher held a face to face interview with the school E music teacher about whether the respondent could competently write music notes and the interviewee noted that,

"I last practiced music writing twenty years back. It gives me headache when it comes to writing music solfas particularly arranging solfas for different voices against their words".

Why do you take long without writing music? The researcher asked.

The music teacher affirmed,

“Music in this school is not taught unless it is in term two when all the schools are supposed to be competing in music festivals. I spend much of my time in teaching only examined subjects”.

Who compose western choral and sight singing items? The researcher posed a question.

The music teacher testified,

We get western set piece from the district orientation workshop during the training in preparation for annual general schools’ music festival. It is in this training when the master trainers sing for us how we can prepare learners for items in the music festival.

What do you do with picked music set piece? The researcher probed.

The music teacher revealed,

“I have a friend who is an expert in these items, I invite him to come and write the song on the chalkboard for learners to practice while reading until when we are set for music festival competition”.

Basing on these responses from school E music teacher, it was confirmed that the teacher was not capable of music writing which could be one of the reasons why this school performed poorly in western choral and sight singing.

In an interaction with the school E administrator, the researcher aimed at confirming whether her music teacher poses choral music writing skills and she responded that,

I had always seen her coming to my office every second term during music festival time claiming money for paying the skilled music personnel who helps learners by writing the set piece and sight reading solfas during preparation for music festivals competitions at zonal level.

You mentioned preparation for music festival competitions at zonal level. Do you mean you do not plan for national level music competitions? The researcher asked.

The school administrator narrated,

“Hahaha! Busted into laughter, we have always been out competed at zonal level. We have never even reached at the district level”.

The above school E administrators’ expression indicated that the music teacher was not competent in music writing probably that was the reason why school E have always failed to perform better in western choral and sight singing items.

Through discussion with school E focus group of forty learners, the researcher was interested in discovering whether their music teacher had the capacity to write music and learners testified that,

The music teacher brings a new music trainer to help us in singing solfas. The new music trainer is the one who writes the song and solfas in their voices both the solfas and words. He reads solfas written on the chalkboard as we read after him repeatedly, finally we learn the song and solfa reading but they are not simple to read.

Considering the above learners’ feedback, it was noted that this music teacher was incapable of music writing which could be the reason why western choral and sight reading was poorly performed.

Regarding the responses from the three categories of respondents in all the five selected primary schools, it could be guessed that two out of five music teachers could write and read western choral music while three out of five music teachers

could not write music. It was concluded that lack of requisite skills could have caused western choral and sight singing poor performance.

4.2.3 Music teachers' competence in making preparations for training western choral and sight singing

Under this sub-theme, the researcher aimed at evaluating music teacher's competence in making a comprehensive western choral and sight singing training preparations.

In order to realize this, the researcher used interview, observation and discussion with the three different respondents who included five music teachers, five school administrators and two hundred focus group/choir members which comprised of forty choir members from each selected primary school.

Through interviews with the school A music teacher about whether she makes detailed western choral and sight singing training preparations, the interviewee responded;

"I would like you first of all explain to me what you mean by detailed training preparations". The music teacher inquired.

The researcher asserted, "Definitely, here I mean making lesson plans, departmental reports, tools and equipment among others".

The music teacher confirmed, *"Sincerely speaking, I myself I do not make these training preparations"*.

This prompted the researcher to probe the music teacher further, "why don't you make training preparations before training western choral and sight singing?" The researcher probed.

The music teacher ascertained,

“First and foremost, I don’t teach music as a separate subject, I only come in to train the school choir when we are preparing and forming the school choir to represent the school in the annual general school music festival competitions.”

Responses from the school A music teacher confirmed that there could be no making of training preparations for practicing western choral and sight singing.

In interviewing the school, A administrator, the researcher’s interest was to investigate whether the music teacher made western choral and sight singing training preparations and the respondent revealed that,

“Thank you, Sir, I have never come across any document regarding the preparation in relation to training western choral and sight singing.”

Researcher: “What do we mean when we talk of document regarding preparations?”

Administrator: “Obviously here you mean music lesson plans, departmental reports, requisitions, music budget, work plans, action plans among others”

What could be the reason for not making such documents in relation to training western choral and sight singing? The researcher further asked.

The school A administrator replied;

Of course, you know that in this school, we don’t teach music as a separate subject thus the music teacher does not concentrate on making comprehensive preparations for it. Even the school operates on meager financial resource and as an administrator, I find myself not planning to have the materials to help the music teacher in teaching music. In fact, the music teacher only

engages learners in a school choir to represent us in annual general schools' music festival competitions.

Looking at the school A administrator's responses, it was noted that the music teacher did not make a detailed western choral and sight singing training preparations.

In a discussion with the school A focus group of forty learners, the researcher's aim was to find out whether their music teacher involved them in western choral and sight singing planning meetings and one of the choir members said,

"Here at this school we do not study music as an independent subject and even the timetable we have does not include it on general schools' timetable, so we do not even get time to get involved in music planning meetings".

Another learner confirmed, *"For us we only see the music teacher handling music training in second term and even in the evening time after classes coming to train us"*.

Another choir member revealed,

"The music teacher we have teaches us social studies and we did not know that she even teaches music. She only teaches us music when we are preparing to participate in music festival competition".

Another choir member testified,

"She just comes with the pieces of papers written on the song and solfas and she starts training us by reading for us and we read/sing back following her"

The responses from school A focus group of forty learners testified that school A music teacher did not make western choral and sight singing training preparations.

In order for the researcher to affirm the above testimonies, an observation checklist was designed for each school. The observation checklist was used to determine the presence of the following music related documents for every music teacher: schemes of work, lesson plans, instructional materials, assessment records, assessment tools, western choral music timetable, music budgets, music work plans, music action plans among others. (See the teacher’s observation checklist in table 4.6 below).

Table 4. 6: Availability of western choral and sight singing teaching/learning preparations in school A, Muhanga-central ward:

Record	Comments
Schemes of work	No single western choral and sight singing scheme of work availed to the researcher.
Lesson plan	No record of previous western choral and sight singing lesson plans can be traced.
Instructional materials	One pitch pipe was used in teaching/learning of western choral and sight singing.
Assessment records	Grading her choir members in terms of capability to sight singing and sight-reading skills record not found.
Assessment tool	Scoring guide for recording learners’ level of mastery/literacy skills in sight reading and sight singing not drafted and filed.
Music master pieces	Only last year’s music festival set piece available but safely kept in the head teacher’s office.
Choral music time table	No single choral activity time table was drafted, filed or displayed.

Source: Primary data obtained on 13th March 2023 at school A.

Table 4.6 above shows what teacher preparedness entails for training music in particular. Music teachers are required to regularly go through a number of preparedness before they conduct music training sessions. The tenets of teacher preparations include: lesson plan, photocopying music master pieces, record files, assessment tools, composing music pieces and choral music training timetable.

A lesson plan is the record of all the activities to be undertaken in a specific lesson. Assessment records reveal the learners' performance while assessment tools refer to devices that aid assessment of learning and training.

Furthermore, music master pieces are the music song scripts that are used by the choral singers during the choral singing sessions. Choral music timetables must be set to enable the accomplishment of the choral music training coverage. School A music teacher did not carry out sufficient training preparedness hence the low performance as evidenced in table 4.1.

All in all, the responses given by the three categories of respondents in school A, implied that the music teacher did not make comprehensive planning to help her in training western choral and sight singing. This could be as a result of limited time allocated to music session, lack of required materials to do the preparation and lack of prioritization as indicated by the fact that it was not even timetabled. This lack of preparation hinders the proper training of western choral and sight singing thus lowering the performance in general western choral and sight singing.

While interviewing the school B music teacher, the researcher aimed at knowing whether the school B music teacher made comprehensive planning for training western choral and sight singing and this what the interviewee revealed, "I think

here you are trying to ask me whether I make schemes of work and lesson plans”

The music teacher asked.

The researcher replied, “Yes, these are part of preparation documents but there are more than those for example departmental reports, music budgets, class register, class meeting minutes among others”.

The music teacher asserted,

“Okay I do not normally prepare such documents since I rarely teach music. I simply engage learners in western choral and sight singing training purposely to make sure that our school is represented in music festival competitions”.

Why do you fail to document western choral and sight singing training preparations? The researcher probed.

The music teacher testified,

This is because music is not a subject taught here in this school because it is not examined. I spend much time on preparing for other subjects which are examined at the end of the primary cycle. Even the director of studies has never asked me for those music documents”

Considering the above school B music teacher’s responses, the researcher noted that the interviewee had never made any western choral and sight singing training preparation.

In an interview with the school B administrator, the researcher’s interest was evaluating the music teachers’ competence in western choral and sight singing training preparation and the respondent affirmed,

Eeeh, you think it is simple to deal with these teachers! First of all to make preparation of other subjects on the general school time table, I must first quarrel and force them to present schemes of work, lesson plans, record of work, mark sheet, assessment records among others.

So, are you trying to tell me that they do not make preparations for western choral and sight singing? The researcher inquired.

The school B administrator testified,

Exactly, it is not because they refused, but myself I don't see the reason why I should put them, on pressure for a non-examined subject. Remember here, music teacher deals with singing for the sake of representing the school in annual music festivals purposely to be in line with the MoES department.

That means you do not put much effort in choral singing training lessons. The researcher further asked.

The school administrator revealed,

That is the answer, remember music requires a lot such as musical instruments, resource person to do the training, transport and other facilitation for the choir, with all those, as the head teacher, I find myself not minding about the training of choral singing more over with our limited resources.

Referring to the school B administrator's responses, it was discovered that school B music teacher had never made any western choral and sight singing training preparation.

In a discussion with the school B focus group of forty learners, the researchers' intention was to evaluate the music teachers' preparations for western choral and sight singing training and one of the learners confirmed,

"But we do not learn music and it is not even on the school timetable".

Another learner revealed,

"We have him but he teaches us English because he is the same teacher who train us in western choral and sight singing".

This prompted the researcher to ask those learners what their fellow learner meant by not having the music teacher.

Another choir member uttered out,

"You see we spend much of the time learning English, social studies, science and mathematics. The same teacher who teaches us English is the one who trains us in singing when we are preparing for music competitions".

Don't you have music meeting with your music teacher to plan for training in preparation for such music competitions? The researcher asked the choir members.

Another choir member testified,

"No, the teacher comes in evening, he tells us to prepare ourselves for singing practice and he starts singing for us as we attentively listening and then we are asked to sing the same way he sings".

During sight singing lessons, does your teacher take notes of how you are singing? The researcher asked.

Another choir member narrated,

“Honestly, he normally comes in with a piece of paper where he copies the song to be practiced and a piece of chalk only. He writes the song on the chalkboard and sings for us”.

According to how the three categories of respondents testified, it showed that the school B music teacher did not bother to make western choral and sight singing training planning.

To confirm the above responses, the researcher used the designed observation checklist for each school to determine the presence of music related documents in schools: assessment records, assessment tools, western choral music training timetable, music budgets, work plans, action plans among others. (See the teacher’s observation checklist in table 4.7 below).

Table 4. 7: Availability of western choral and sight singing training preparations in school B, Highland ward

Record	Comments
Schemes of work	No single western choral and sight singing scheme of work availed to the researcher.
Lesson plan	No record of previous western choral and sight singing lesson plans can be traced.
Instructional materials	No single music learning aid ever used in teaching/learning western choral and sight singing.
Assessment records	Grading her choir members in terms of capability to sight singing and sight-reading skills record not found.
Assessment tool	Scoring guide for recording learners’ level of mastery/literacy skills in sight reading and sight singing was not drafted and filed.
Music master pieces	No music master piece was found.
Choral music time table	No single choral activity time table was drafted, filed or displayed.

Source: Primary data acquired on 14th March 2023 at school B.

The above table 4.7 shows what teacher preparedness entails for western choral and sight singing training. Music teachers are required to go through teacher preparedness before they conduct music training lessons. The characteristics of teacher preparations include: detailed scheming, lesson planning, instructional materials making, assessment record keeping, assessment tool drafting, music composing, master pieces and choral music training timetable.

By a scheme of work, the researcher implies the detailed coverage of the topic to be handled in the specific period of time while a lesson plan is the record of all the activities to be undertaken in a specific training session. Instructional materials referred to learning aids or tools that facilitate efficient learning/training. Assessment records reveal the learners' performance while assessment tools refer to devices that aid assessment of learning and teaching.

Furthermore, music master pieces are the music song scripts that are used by the choral singers during the choral training rehearsal. Choral music training timetables must be set to enable the accomplishment of the choral music contents. School B music teacher did not carry out sufficient teacher preparedness hence the low performance as evidenced in table 4.2.

Through an interview held with the music teacher in school C, the researcher was interested in investigating teachers' competence in making preparations for training western choral and sight singing and the interviewee responded that,

“In this school, there was no specific time allocated to train western choral and sight singing. This meant that the music teacher only conducts western choral and sight singing a few days to the music competition day”.

The researcher probed, “So, how do you conduct western choral and sight singing sessions?”

The music teacher responded thus;

“I only come with the master piece and then make arrangements with the choir members to meet after classes”.

Which other instructional materials do you use when conducting western choral and sight singing training lessons? The researcher asked.

The music teacher testified,

“I do not use instructional materials because they are expensive and yet the subject is not examined at the end of primary cycle, so we don’t concentrate on it”.

The researcher further prompted, “Do you take concern to keep choir members’ western choral and sight singing performance records?”

Music teacher revealed,

“Sincerely i don’t have any choir performance record because I do not see its use”.

This response prompted the researcher to further inquire from the music teacher whether he had a music file where music records are kept and the respondent said,

“Sincerely, I don’t have a file specifically for music records because we are even not facilitated to buy one since the school operates with limited resources”.

In an interaction with the school C administrator, the researcher wanted to identify whether the music teachers made western choral and sight singing training preparation and the respondent confirmed,

“I provide preparation material such as prep book, pens among others to the music teachers but he has never made preparations for western choral and sight singing training”.

Why do you think the music teacher did not make preparations for western choral and sight singing training? The researcher probed.

The school C administrator responded,

“I think it is because music is not taught as separate subject and therefore, he finds it not applicable to prepare for it but the music teacher only comes in to train the choir members for music festival competitions”.

Considering the school C administrator’s responses, it could be identified that the music teacher did not dare to make preparations for western choral and sight singing training.

In a discussion with the school C focus group of forty learners, the researcher’s intention was to identify the materials music teacher use during the western choral and sight singing training session and one of the learners testified,

“Our music teacher only comes with the paper written on the solfas”

“As he conducts the singing sessions, does he make regular roll call for the choir members? The researcher inquired.

Another learner revealed,

“No, we have not seen him taking roll calls before and after conducting western choral and sight singing training time”.

Referring to the above responses given by the three categories of respondents, it was found out that music teachers do not make western choral and sight singing

training preparations and this could be the reason why western choral and sight singing items are poorly performed compared to other music items.

Table 4. 8: Availability of western choral and sight singing teaching/learning preparation in school C, Muhanga-central ward:

Record	Comments
Schemes of work	No single western choral and sight singing scheme of work availed to the researcher.
Lesson plan	No record of previous western choral and sight singing lesson plans can be traced.
Instructional materials	No single music learning aid ever used in teaching/learning of western choral and sight singing.
Assessment records	Grading her choir members in terms of capability to sight singing and sight-reading skills record not found.
Assessment tool	Scoring guide for recording learners' level of mastery/literacy skills in sight reading and sight singing not drafted and filed.
Music master pieces	No single music master piece was found.
Choral music time table	No single choral activity time table was drafted, filed or displayed.

Source: Primary data obtained on 15th March 2023 at school C.

Table 4. 8 above shows what teacher preparedness entails for teaching in general or music in particular. Music teachers are required to go through teacher preparedness before they conduct music lessons or music festivals regularly. The

tenets of teacher preparations include: schemes of work, lesson plan, instructional materials making, assessment record keeping, assessment tool designing, composing music master pieces and choral music timetable.

By a scheme of work, the researcher referred to the detailed coverage of the topic to be handled in the specific period of time while a lesson plan is the record of all the activities to be undertaken in a specific lesson. Instructional materials referred to learning aids or tools that facilitate efficient learning. Assessment records reveal the learners' performance while assessment tools refer to devices that aid assessment of learning and teaching.

Furthermore, music master pieces are the music song scripts that are used by the choral singers during the choral sessions. Choral music timetables must be set to enable the accomplishment of the choral music syllabus. School C music teacher did not carry out sufficient teacher preparedness hence the low performance as evidenced in table 4.3.

Referring to the above three categories of respondents' responses, it was discovered that music teachers never made western choral and sight singing training preparations and this could be among the reasons why western choral and sight singing items are poorly performed compared to other music festival competition items.

During the interview with school D music teacher, the researcher was aiming at finding out whether music teacher makes comprehensive preparations for western choral and sight singing training and the music teacher responded,

“For me, I have not been making any western choral and sight singing preparations because I do not teach music as an independent subject, I only train

the school choir when it comes to second term as we prepare learners for music competitions”.

Do you make adjudication sheets to be used while you assess your choir members’ performance training rehearsal? The researcher asked.

The music teacher answered,

“Not really, for me, I just observe their singing, make corrections where necessary but I do not make document training results”.

Okay, after such sessions, do you make the report about the performance in order to help you in future to make proper work plan? The researcher continued to probe the music teacher.

The music teacher testified,

“I do not make reports because even the administration has never asked for it. Moreover, I do not make work plans since I always know that music competitions are carried out only in second term so I just wait for the circular to be released and I move by it”

Referring to the responses given by the music teacher, the researcher could see that western choral and sight singing training sessions are not prepared for.

In a face to face interview with the school D administrator, the researcher was interested in knowing whether the music teacher made comprehensive preparations for western choral and sight singing training sessions and the administrator said that,

“I have not seen my music teacher making any preparation regarding western choral and sight singing”.

The researcher inquired, “Why doesn’t your music teacher make preparations?”

The school C administrator narrated,

You very well know that music is not taught in primary schools. Now as the music teacher, I have only to wait for the MoES to release circular of music competition in second term to train the choir so there is no way how one can prepare for the subject she does not teach.

As the music teacher trains the choir, does she make requisition and give accountability regarding music? The researcher asked.

The school C administrator asserted,

She does not make requisition and accountability because we do not normally inject in a lot of finance since we operate with the limited finances and since the subject is not examined at the end of the primary cycle, we do not mind much about it.

Considering the above school D administrator's responses, it could be seen that school D music teacher had never made any western choral and sight singing training record.

In a discussion with school D focus group of forty learners, the researcher was aiming at finding out whether the music teacher made comprehensive preparations regarding training of western choral and sight singing and one of the learners responded,

"Our music teacher only comes with the typed sheet that is written on the song to be competed in the music festivals and she starts training".

Does your music teacher normally come with the piano keyboard and pitch pipe while training the singing? The researcher inquired.

Another choir member revealed,

“We have never seen her teaching us with any of that musical instruments”.

One of the choir members uttered,

“The school does not have either the piano keyboard or the pitch pipe you are talking about”.

Table 4.9 Availability of western choral and sight singing teaching/learning preparations in school D, Rutare ward:

Record	Comments
Schemes of work	No single western choral and sight singing scheme of work availed to the researcher.
Lesson plan	No record of previous western choral and sight singing lesson plans can be traced.
Instructional materials	No single music learning aid ever used in teaching/learning of western choral and sight singing.
Assessment records	Grading her choir members in terms of capability to sight singing and sight-reading skills record not found.
Assessment tool	Scoring guide for recording learners’ level of mastery/literacy skills in sight reading and sight singing not drafted and filed.
Music master pieces	Only last year’s music festival set piece available but safely kept in the head teacher’s office.
Choral music time table	No single choral activity time table was drafted, filed or displayed.

Source: Primary data obtained on 16th March 2023 at school D.

The table 4.9 shows what music teachers are required to prepare before they conduct music training lessons. The tenets of teacher preparedness include: training lesson plan, instructional materials, assessment records, assessment tools, music master pieces and choral music timetable.

Training lesson plan is the record of all the activities to undertaken in a specific lesson. Instructional materials referred to learning aids or tools that facilitate

efficient learning. Assessment records reveal the learners' performance while assessment tools refer to devices that aid assessment of learning and teaching.

Furthermore, music master pieces are the music song scripts that are used by the choral singers during the choral sessions. Choral music training timetables must be set to enable the accomplishment of the choral music activities. The research findings showed that school D music teacher did not carry out sufficient preparations hence the low performance as evidenced in table 4.4.

Regarding the above responses given by the three categories of respondents and observations made by the researcher, it was found out that school D music teacher did not make any western choral and sight singing training preparations and this could be the reason why western choral and sight singing items in this school are poorly performed compared to other music items.

Through interview with the school E music teacher about whether the music teacher have ever made western choral and sight singing training instructional material and the respondent revealed,

“Sincerely speaking, I have never made any western choral and sight singing training instructional material”.

This prompted the researcher to probe the music teacher further.

“Why don't you make training instructional material before teaching western choral and sight singing?”

The music teacher testified,

“First and foremost, I don't teach music as any other examined subject, I only come in to train the school choir when we are preparing and forming the school

choir to represent the school in the annual general school music festival competitions”.

The responses from the school E music teacher justified that no single western choral and sight singing training preparation was made.

In a face-to-face discussion with the school E administrator, the researcher aimed at investigating whether the music teacher had made thorough preparations for western choral and sight singing training and the interviewee replied,

Thank you, sir, in fact, I have never seen the music teacher making any western choral and sight singing training preparation in form of lesson plans schemes of work, departmental reports, requisitions, music budget, work plans, action plans among others.

What could be the reason for not making such documents in relation to training western choral and sight singing? The researcher further asked.

The school E administrator replied,

Actually, you know that in this school, we don't teach music as a separate subject and thus the music teacher does not concentrate on making comprehensive preparations for it. Even the school operates on meager financial resource and as an administrator, I find myself not capable of providing materials to help the music teacher in training music. In fact, the music teacher only engages school choir members in singing only to prepare learners for annual general schools' music festival competitions.

The above school E administrator's responses confirmed that western choral and sight singing teacher had never made any western choral and sight singing training preparation.

Through discussions with the school E focus group of forty learners, the researcher was interested in finding out whether the music teacher involves learners in western choral and sight singing learning and training meeting sessions, and one of the choir members had this to say;

“Here at this school we don’t study music. Even on our learning timetable, music is not included. So we don’t even get time to get involved in music training planning meetings”.

Another choir member revealed,

“We only see the music teacher training us music only in second term few days towards music festivals and even she trains us in the evening time after classes”.

Another learner affirmed,

The music teacher we have teaches us science and she teach us music only when we are preparing to participate in music festival competition. She just comes with the pieces of papers written on the song and solfas and she starts training us.

The researcher confirmed the above testimonies using the observation checklist to find out whether school E music teacher possess the following: training session plans, instructional materials, assessment records, assessment tools, western choral music timetable, music repertoire music budgets, music work plans and action plans among others. (See the teacher’s observation checklist below).

Table 4. 10: Availability of western choral and sight singing training preparations in school E, Butare ward

Record	Comments
Schemes of work	No single western choral and sight singing scheme of work availed to the researcher.
Lesson plan	No record of previous western choral and sight singing lesson plans can be traced.
Instructional materials	No single music learning aid ever used in teaching/learning of western choral and sight singing.
Assessment records	Grading her choir members in terms of capability to sight singing and sight-reading skills record not found.
Assessment tool	Scoring guide for recording learners' level of mastery/literacy skills in sight reading and sight singing not drafted and filed.
Music master pieces	No music master piece was found.
Choral music time table	No single choral activity time table was drafted, filed or displayed.

Source: Primary data obtained on 17th March 2023 at school E.

The table 4.10 shows what teacher preparedness entails to effectively train western choral and sight singing. Music teachers are required to go through the above preparation before they conduct music training lessons. The characteristics of teacher preparation include: lesson plan, instructional materials making, music assessment tools, music master pieces and choral music timetable.

School E music teacher did not carry out sufficient training preparation hence the low performance as evidenced in table 4.5.

The researcher expected all the music teachers from all the five selected primary schools to be competent in making comprehensive western choral and sight singing training preparations such as lesson plans, music training timetable, adjudication sheets among others for proper choral singing delivery but only to find that none of the music teachers had made any western choral and sight singing training preparations.

Generally, all the schools under the study did not have records of western choral and sight singing training preparations. A teacher who does not make western choral and sight singing training preparation becomes inefficient in delivering the choral singing content because failure to prepare leads to failure to perform.

4.2.4 Music teachers' competence on using various western choral and sight singing training techniques.

The data under this sub-theme was presented on methods used in training western choral and sight singing. The data was collected from the three categories of respondents who included; five music teachers, five school administrators and two hundred learners. The researcher was guided by different methods of data collection which included; interview, focus group discussion, documentary review and observation.

The researcher observed that western choral and sight singing instruction of each individual schools' music teacher in all five selected primary schools under study as evidenced by the figures 4.6 below:

Figure 4. 6 Music teacher using rote method in school A



Source: western choral singing instruction by school A music teacher obtained on 13th March 2023.

Figure 4.6 above, shows how music teacher in school A was writing a piece of western choral and sight singing activity on the blackboard. The music teacher is holding a pointer in her left hand. The pointer is used by the music teacher in guiding the choir members by pointing at music notes as the choir members sing solfa note by solfa note and voice by voice while the choir members listen and sing back. The sitting posture shows that choir members were curiously listening to be able to sing back after the teacher.

In an interview held with the school A music teacher, the researcher was interested in identifying whether the music choir members have ever visited any audio visual professional western choral and sight singers performing live on stage and the respondent had this to say;

Our school choir had never visited any professional western choral and sight singers performing live on-stage citing lack of financial resources to facilitate field trips for the school choir.

Again, we are mostly engaged in teaching other subjects that are examined at the end of the primary cycle namely; Mathematics, English, Science and Social studies.

According to the above responses by school A music teacher, it was confirmed that truly this was a characteristic of the rote method of teaching.

In an interaction with the school A administrator, the researcher investigated the methods employed by the music teacher while conducting western choral singing training sessions and the respondent revealed that,

The music teacher writes the song on the chalkboard and instructs learners to listen carefully as the teacher sings music note by note while learners are attentively listening in order to be able to sing or sight read back. She repeatedly sings through the melody until the choir members gains mastery of the song. In the same vein, she introduces the teaching of lyrics through singing word by word and learners sing back.

Referring to the above school A administrators' response, it was clearly seen that school A music teacher employs the rote method when handling western choral and sight singing training lessons.

In a discussion regarding the methods used by the music teachers in instructing western choral and sight singing, one of the learners narrated,

Our music teacher writes music solfas on the blackboard and tells us to pay attention, listen attentively and sing after her. The teacher sings through solfas several times and we join her in sight reading. She teaches soprano first and later adds alto 1 and alto 2 voices.

Another learner reported.

“The teacher makes sure that learners master the solfas in all voices and thereafter, she matches lyrics with solfas and voices starting with soprano then adds in other voices. The practice goes on repeatedly until the whole song is mastered”.

Regarding school A learners’ responses, the characteristics of rote method are portrayed, probably that is why the learners performed poorly partly due to inappropriate instructional techniques that disrupt learners to acquire the required western choral and sight singing competences.

Through interview with school B music teacher about how western choral and sight singing activities are trained, the respondent revealed that,

I write the music pieces on the blackboard and teach music note by note while learners are attentively listening in order to be able to sing or sight read back. I repeatedly sing through the melody until the choir members gain mastery of the music piece in terms pitch and rhythm. In the similar manner, I introduce the teaching of lyrics by singing word by word and voice by voice for learners sing back.

The researcher probed, “Do you organize internal music competitions in this school?”

The respondent answered, “The school organizes and conducts inter-color intramural music festival competitions purposely to select and form the school choir to participate in the general annual schools’ music festivals”.

The researcher further probed, “How often do you conduct these intramural music competitions?”

The school B music teacher revealed that intramural music festivals are organized only in second term ahead of general schools' music festival because other terms are stipulated by the Ministry of Education and Sports to be devoted to other examined subjects at the end of the primary cycle.

Figure 4. 7: School B music teacher teaching solfa notes written on chalkboard.



Source: School B music teacher teaching western choral piece obtained on 14th March 2023.

The above figure 4.7 shows school B music teacher training a choral piece written on the blackboard. He is using a chalkboard pointer to illustrate how solfa notes are sung. Learners are instructed to listen carefully to be able to sing back solfa note by solfa note and voice by voice following their music teacher.

In an interaction with the school B administrator, the researcher's aim was to investigate the methods employed by the music teacher while conducting western choral and sight singing sessions and the respondent revealed,

In this school, music is not taught as a separate subject, in fact the music teacher handles western choral and sight singing only in

second term when music activities are conducted in preparation for annual general schools' music festivals. Due to limited time given to learners for practicing singing, the music teacher decides to sight read through all the solfa notes and lyrics as learners attentively listening to be able to sing back such that they can quickly learn the music piece.

About whether internal music competitions are organized at the school level, the music school B administrator said,

"We organize and conduct western choral and sight singing intramural music festival competitions in form of inter- class, inter- color, inter- house, purposely to select and form the school music choir to participate in the general annual schools' music festivals".

On how often school B conduct internal music competitions, it was revealed that the music festivals take place only in second term ahead of general schools' music festivals as the rest of the terms are devoted for teaching other examined subjects at PLE level.

Trough interview with school B administrator on how often the school choir engage in western choral and sight singing training lessons, the respondent showed that,

In this school, the choir members concentrate in music training sessions only in second term when preparing the schools' choir to participate in the annual general schools' music festivals. It is through these training rehearsals when the school choir is formed.

Regarding the above school B administrator's response, it is clear that music is offered less attention which could be the reason why western choral and sight singing is poorly performed.

Regarding the methods that school B music teacher use during western choral and sight singing training, the school B learners revealed that,

The music teacher sings through the song solfas written on the blackboard, the learners sing after him many times until the whole song is mastered. The music teacher does the same in singing words against song solfas according to all voices as learners are singing with their music teacher several times, eventually the whole song is mastered with his guidance.

Do you go through warm-up exercises before singing training? The researcher further probed.

One of the learners answered,

"No, the music teacher writes solfas on the blackboard, the learners sing after him many times until the whole song is mastered".

Another learner narrated,

As we practice in this training rehearsals, our music teacher keeps writing names of some learners who later form one school choir which eventually train further and represent the school in general annual schools' music festival at zonal level.

The school B respondents' responses revealed to the researcher that learners are being drilled through cramming sight singing skills an indicator of rote method being the mode of western choral and sight singing training in schools.

Figure 4. 8: School C music teacher teaching a western choral piece.



Source: Primary data obtained on 15th March 2023.

Figure 4.8 above, shows how school C music teacher teaching a western choral piece and sight singing activity written on the blackboard. He is instructing learners to sing solfa note by solfa note and voice by voice after him and be able to sing back. The teacher had a stick which is used as a pointer but using a stick as a pointer could have caused threat to choir members and affected their performance as revealed by table 4.3. Using a stick was banned in all schools and colleges by Ugandan government through Ministry of Education and Sports (MoES) circular No. 15/ 2006.

Through face-to-face interview with school C music teacher about the instructional technique used during training of western choral and sight singing, the interviewee said,

“Sincerely speaking, I have been handling music for many years by reading and singing for them and they have been repeating after me”.

The teacher's response made the researcher to probe more on what the music teacher meant by "by handling music for many years but I have not been teaching music as a subject".

The respondent revealed that primary schools do not teach music as an independent subject but rather trains the school choir in preparation for the music festivals. In order to catch up with the limited time available for training, the music teacher simply drills the choir by singing through the melody several times, and the learners' role here is to sit and listen attentively such that they can be able to sing back.

What methods did you prefer to use during western choral and sight singing training? The researcher further inquired.

The music teacher had this to say;

...Sincerely speaking, I prefer playing recorded western choral and sight singing items recorded on my phone and play them for my choir members to listen and later sing back in the same way I was taught by instructors during music festival orientation training work shop". (Interviews with school C music teacher 2023)

Through interaction with the school C administrator, the researcher aimed at investigating the methods employed by the music teacher while conducting western choral and sight singing training sessions and the respondent revealed,

In fact the music teacher handles western choral and sight singing only in second term when music activities are conducted in preparation for annual general schools' music festivals music is not taught as a separate subject, Due to limited time given to learners for practicing singing, the music teacher decides to

sight read through all the solfa notes and lyrics as learners attentively listening to be able to sing back such that they can quickly learn the music piece.

About whether internal music competitions are organized at the school level, the school C administrator said,

We organize and conduct western choral and sight singing intramural music festival competitions in form of inter- house, purposely form the school choir who later represent the school in the general annual schools' music festivals.

Trough interview with school B administrator on how often the school choir engage in western choral and sight singing training lessons, the respondent showed,

In this school, the choir members concentrate in music training sessions only in second term when preparing the schools' choir to participate in the annual general schools' music festivals. It is through these training rehearsals when the school choir is formed.

Basing on the above school C administrator's response, it is clearly seen that music is offered less attention which could be the reason to why western choral and sight singing is poorly performed.

In a face-to-face discussion with school C focus group discussion, the researcher wanted to know the methods music teachers use during training of western choral and sight singing and one of the learners revealed that,

"Our music teacher plays the music recorded on his smart phone and he tells us to listen and sing the same solfas afterwards".

Does he sing with you in the process of listening to the audio music recorded on his phone? The researcher prompted the learner.

One of the learners asserted,

“No, he only tells us to listen and sing back what the phone plays”.

How do you manage western choral and sight singing items when it comes to annual general schools’ music festival? The researcher asked.

Another learner testified,

“We normally see a new music trainer coming a few days towards the music festival day who helps us in sight singing and sight-reading items”.

Concerning the above school C focus group’s responses, it was clearly seen that this training approach is purely rote method and it could be the reason as to why they perform below average in western choral and sight singing due to lack of required skills.

Figure 4. 9: School D music teacher teaching a western choral piece.



Source: school D music teacher teaching western choral song. The photo was taken on 16th March 2023.

Figure 4.9 above, shows how school D music teacher was teaching a sight singing western choral activity written on blackboard. Both solfa ladder and music piece were written on chalkboard. The music teacher sang solfa note by solfa note and voice by voice while choir members were instructed to listen attentively in order to be able to sing back after their teacher.

In an interaction with the school D music teacher on the training techniques used during instructing western choral and sight singing, the music teacher had this to say;

It is only in second term when music activities are conducted in preparation for annual general schools' music festivals because music is not taught as a separate subject in this school. Due to limited time given to learners for practicing choral singing, I decide to sight read though all the music notes as they attentively listening in order to able to sing back.

In the researcher's interview with the school D administrator about whether his schools' choir members had ever watched any professional western choral and sight singing video, the respondent confessed;

"We had never organized such videos at school level unless learners had watched such videos from their home communities".

Again, the researcher conducted a discussion with school D focus group of learners on identifying the methods which school D music teacher use in instructing western choral and sight singing and one of the learners asserted,

During western choral and sight singing, our music teacher reads though the song written on the chalkboard. She first reads solfas as we listen to her and then adds the words to the solfas

notes. She later reads with us as the exercise is done several times until we learn the whole song.

How often do you do this kind of singing training? The researcher asked.

One of the learners said,

“We do this practice only in second term towards the music festival time”.

Basing on the answers given by the school D focus group of forty learners, it was clearly evidenced that the training techniques used by school D music teacher during western choral and sight singing training was the real rote method and it might be the reason why this item is poorly performed.

Figure 4. 10: Music teacher teaching sight singing in class



Source: Primary data; School E music teacher teaching a western choral melody obtained on 17th March 2023.

Figure 4.10 above shows school E music teacher teaching solfa notes written on the blackboard while the school choir members were attentively listening to their music teacher in order to be able to sing back after her. The solfa ladder and solfa syllables were written on the chalkboard.

From the researcher's observation, the expression of school E music teacher indicated lack of knowledge and skills in western choral and sight singing thus not proficiently taught in primary schools. The music teacher was not in position to perfectly teach western choral and sight singing because she lacked pitch and rhythmic skills thus incompetent

In an interview with school E music teacher about the instructional methods used in teaching western choral and sight singing, the music teacher revealed that,

I write a music pieces on the blackboard teach note by note, while learners are attentively listening in order to be able to sing or read back. I sing through the melody's solfas repeatedly and later tell my learners to sing with me until the choir members gain mastery of the music piece in terms of its right pitch and rhythm. In the same way, I introduce the teaching of lyrics through singing word by word as choir members are attentively listening until they gain ability to sing the music piece by themselves.

About organizing audio visual western choral and sight singing performances at school level for learners to watch such performances, the school E administrator revealed,

Here in this school, we lack technological gadgets such as screen, video tapes, memory cards, decoders, projectors and many others to facilitate the watching of such western choral and

sight singing videos. As if this is not enough, we do not have access to the electricity or even solar panels to run the gadgets.

In relation to the above statement, the researcher confirmed that this was enough evidence to show that lack of visual experiences affected the performance of western choral and sight singing in schools.

In a discussion with school E focus group on the training techniques used by the music teachers in western choral and sight singing and one of the learners revealed that,

Our music teacher writes the song on the blackboard and she instructs us to listen to her singing through the song. She sings through the solfas note by note many times and later tells us to sing with her. We sing through repeatedly under her guidance until we learn the whole song. She does the same with singing the words and later adds in all the voices.

Referring to the school E focus group of forty learners' responses, it was guessed that the method of teaching and learning western choral and sight singing in this school was rote method.

From the above study findings, the researcher could see that learners are performing poorly in western choral and sight singing because of inappropriate training instructional approach.

In accordance with the responses from all the three categories of respondents about the methods employed by music teachers during training of western choral and sight singing, it had been noted that all music teachers use rote method as a mode of instructing western choral and sight singing. The researcher expected

many other training approaches such as field trip method, video showing method, choral singing project method among others.

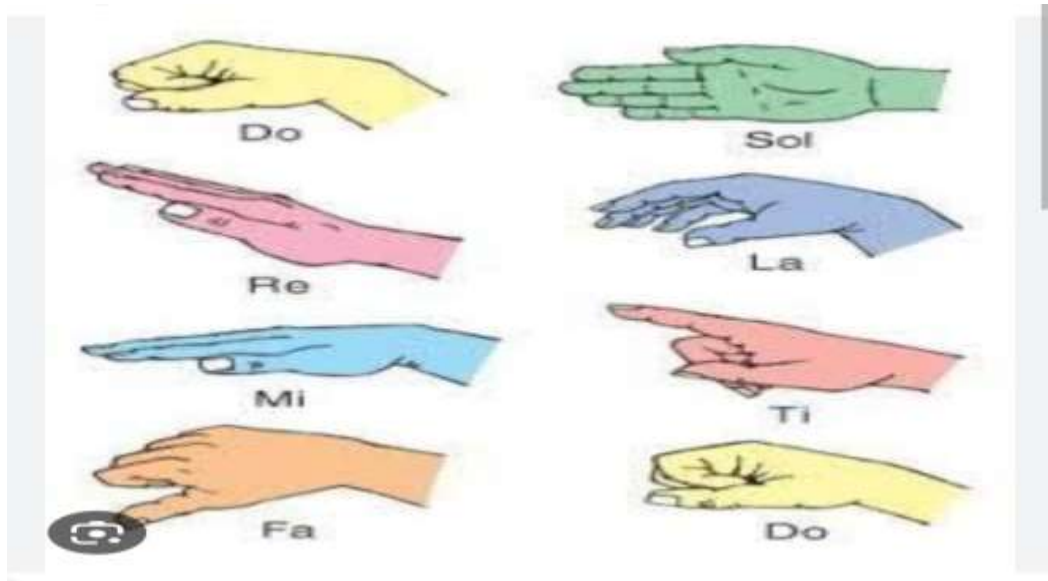
More so, the interview data from all the five school administrators revealed that music teachers lacked adequate music instruments due to inadequate resources in form of finance to facilitate music activities in the schools. The researcher expected all the five selected primary schools to have enough musical instruments to facilitate music learning and motivate learners. The researcher also expected all the selected primary schools to be able to facilitate music activities in form of financial resources among others.

Through observation, the study proved that all the music teachers from all five selected primary schools used rote method as a mode of training which drilled learners to cram western choral and sight singing.

Research findings indicated that music teachers used only rote and so lacked skills in using other western choral and sight singing training approaches.

The best way of training western choral and sight singing skills would be use of tonic solfa solmization system (use of tonic solfa hand sign pitch) as illustrated in Figure 6 below.

Figure 4. 11: Gives an illustration of solmization. The tonic sol-fa hand sign pitch method as in article by FanLihan (2018).



Source: Secondary data tonic solfa hand sign cited in Lihan (2018).

Referring to figure 4.11 above, is an illustration of hand sign pitch solmization. It was adapted from practice report on Curwen gesture teaching cited in Lihan (2018).

The above illustration shows how different hand signs indicate different pitches. Once learners are taught how these hand signs are used in identifying pitches of different music notes, it becomes easier for them to ably learn western choral and sight singing skills with relative ease.

4.2.5 Music teachers' competence in using musical instruments while training western choral and sight singing

Under this sub-theme, the researcher aimed at finding out whether music teachers use musical instruments such as piano keyboard, pitch pipe, mouth organ among others during the training of western choral and sight singing in primary schools.

In order to achieve this, the researcher interacted with different respondents who included; five music teachers, five school administrators and two hundred learners using the interview and observation methods.

Musical instruments are very useful in motivating, arousing interests of learners and providing keys of different music pieces and rhythm of music notes.

Through interview with school A music teacher about the usage of musical instruments while conducting western choral and sight singing activities particularly piano keyboard and pitch pipe, the music teacher said,

“Here in this school, we do not use any of the mentioned musical instruments piano keyboard and pitch pipe to use during the teaching/learning of western choral and sight singing”.

“What could be the reasons for not using musical instruments?” The researcher probed the music teacher and the following was revealed;

“This school possesses only one musical instrument that is the pitch pipe though not used”.

The researcher conducted an interview with the school A administrator about the usage of musical instruments and reported thus,

“This school does not have musical instruments”.

The researcher further prompted,

“Is it because the school does not want to use them during training?” The school A administrator answered,

“No, it is because this school operates under limited resources in terms of finance, we cannot buy and maintain these musical instruments”.

The researcher again inquired from the focus group of learners whether their music teacher uses the musical instruments particularly piano keyboard and pitch pipe during western choral singing training activities and one of the learners revealed that,

“Our music teacher does not use any of the above-mentioned musical instruments during singing training. Even the school does not possess them”.

Can you effectively use piano key board and pitch pipe? The researcher prompted learners.

The learners answered,

“No, we do not know how to use them because we had never been trained on how to play them”.

Furthermore, through observation, the researcher found out that school A lacked required music equipment and support tools though it had only one pitch pipe. The available single pitch pipe was not being used during training of western choral and sight singing in the table below.

Table 4. 11: Availability of support tools and equipment used in western choral and sight singing in school A, Muhanga central ward.

Equipment	Number available	State of equipment		
		Good	Fair	Poor
Piano Keyboard	0	-	-	-
Pitch Pipe	1	Good	-	-
Projector	0	-	-	-
Memory card	0	-	-	-
I Pad	0	-	-	-
Tape recorder	0	-	-	-
Radio	0	-	-	-
Television set	0	-	-	-
Audio book	0	-	-	-
Text to audio	0	-	-	-
Internet service	0	-	-	-
Music room	0	-	-	-
Music master pieces	0	-	-	-
Music repertoires (improvised IMS)	0	-	-	-
Pitch hand sign and solfa ladder charts	0	-	-	-
Music library	0	-	-	-
Recording room	0	-	-	-

Source: Primary data acquired on 13th March 2023 at school A.

The above table 4.11 indicates tools/equipment that facilitate effective choral music training in school A. On analyzing the above table, it possessed only one pitch pipe which was safely kept in the head teacher’s office and also rarely used by the music group. The absence of musical tools affects learners’ performance at music festivals as evidenced by school A’s performance at the annual general music festivals (See table 4.1).

During the researcher’s interview with school B music teacher about the usage of musical instruments during conducting western choral and sight singing activities particularly piano keyboard and pitch pipe and, the respondent revealed,

“We do not use musical instruments like piano keyboard during the training of western choral and sight singing in this school”.

Please tell me the reasons as to why you do not use musical instruments during western choral and sight singing training? The researcher probed the music teacher.

The music teacher affirmed,

“We lack musical instruments in this school and this means that I would use them if I can access them”.

What instructional materials do you use during training of western choral and sight singing? The researcher asked.

The music teacher said, *“I only use music master pieces”.*

The researcher further held an interview with the school B administrator about the usage of musical instruments and the respondent revealed,

“We lack musical instruments in this school”.

Do you think that your music teacher can use them in instructing western choral and sight singing given chance to get them? The researcher asked.

The school B administrator confessed;

“To be sincere, I don’t know whether the music teacher can play them since the school has never availed these musical instruments to him”.

The researcher again inquired from the forty focus group of learners whether their music teacher uses the musical instruments particularly piano keyboard and pitch pipe during western choral singing activities and one of the learners revealed that,

“We have never seen our music teacher using musical instruments during western choral and sight singing training and we do not have them in our school”.

Can you effectively play a piano key board and pitch pipe? The researcher probed learners.

The learners confessed,

No, we do not know how to play them because we had never been trained on how to play them and even, we do not have these musical instruments in this school. Given chance to learn how to play them, we could play them better and become experts.

Through observation, the researcher proved that school B lack required music equipment and support tools to use during western choral and sight singing training. See table 4.7 below.

Table 4. 12: Availability of support tools and equipment used in western choral and sight singing in school B, Highland ward

Equipment	Number available	State of equipment		
		Good	Fair	Poor
Piano Keyboard	0	-	-	-
Pitch Pipe	0	-	-	-
Projector	0	-	-	-
Memory card	0	-	-	-
I Pad	0	-	-	-
Tape recorder	0	-	-	-
Radio	0	-	-	-
Television set	0	-	-	-
Audio book	0	-	-	-
Text to audio	0	-	-	-
Internet service	0	-	-	-
Music room	0	-	-	-
Music master pieces	0	-	-	-
Music repertoires	0	-	-	-
Pitch hand sign and solfa ladder charts	0	-	-	-
Music library	0	-	-	-
Recording room	0	-	-	-

Source: Primary data obtained on 14th March 2023 at school B.

The above table 4.12 indicates tools or instructional materials that facilitate effective choral music training in school B. On analyzing the above table, school B lacks musical tools and instructional materials which affects learners' choral music performance. (See table 4.2). While conducting an interview with school C music teacher about the usage of musical instruments during western choral

and sight singing training activities (especially piano keyboard and pitch pipe), the respondent revealed that,

“I do not use any of the mentioned musical instruments during western choral and sight singing training in this school”.

What learning aid do you use during western choral and sight singing instruction?

The researcher further inquired.

The music teacher said, *“Most of the time I use only music master piece when teaching western choral and sight singing”.*

Furthermore, the researcher held an interview with the school C administrator about the usage of musical instruments and the respondent said that,

“This school does not have any musical instruments”. About lack of the musical instruments, the school C administrator said that music instruments are expensive in cost and management. Again, the researcher held a discussion with school C focus group of forty learners about whether their music teacher use the musical instruments particularly piano keyboard and pitch pipe during western choral singing training activities. One of the learners reported that,

“Our music teacher does not uses musical instruments during western choral and sight singing training lessons because we do not have any musical instrument in this school”.

About whether learners could use piano keyboard and pitch pipe effectively if they were available in school and one of the learners said,

“Given chance to learn how to play them, we could play them better and become experts. We do not know how to use them because we had never been trained on how to play them and even this school does not possess them.”

Furthermore, through observation, the researcher noticed that school C lacked required musical equipment and support tools to use during western choral and sight singing training which could be the reason why the school performed poorly (See table 5).

Table 4. 13: Availability of support tools and equipment used in western choral and sight singing in school C, Muhanga central ward.

Equipment	Number available	State of equipment		
		Good	Fair	Poor
Piano Keyboard	0	-	-	-
Pitch Pipe	0	-	-	-
Projector	0	-	-	-
Memory card	0	-	-	-
I Pad	0	-	-	-
Tape recorder	0	-	-	-
Radio	0	-	-	-
Television set	0	-	-	-
Audio book	0	-	-	-
Text to audio	0	-	-	-
Internet service	0	-	-	-
Music room	0	-	-	-
Music master pieces	0	-	-	-
Music repertoires	0	-	-	-
Pitch hand sign and solfa ladder charts	0	-	-	-
Music library	0	-	-	-
Recording room	0	-	-	-

Source: Primary data obtained on 15th March 2023 at school C.

The above table 4.13 indicates tools or instructional materials that facilitate effective choral music training. On analyzing the above table, school C lacked musical tools and instructional materials which might have affected learners' choral performance. (See table 4.3).

Through interview with school D music teacher with regard to the usage of musical instruments while conducting western choral and sight singing activities mainly piano keyboard and pitch pipe and the music teacher confessed,

“I do not use any of the mentioned musical instruments during the western choral and sight singing training”.

The researcher inquired about why they do not use musical instruments during western choral and sight singing training. The music teacher stated,

“We lack musical instruments in this school”.

The researcher wanted to discover whether the music teacher could play a piano keyboard or pitch pipe once given chance to get them. The music teacher said,

“I am not sure whether I can play them because I had learnt playing them long time ago thus, I don't think I can still remember how to play them”.

The researcher conducted an interview with the school D administrator about the usage of musical instruments and the respondent revealed that the school did not have any musical instrument because these instruments are very expensive and cannot be maintained.

Furthermore, the researcher inquired from school D focus group of forty learners whether their music teacher use the musical instruments particularly piano keyboard and pitch pipe during western choral singing training activities and one of the learners replied,

“Our music teacher does not use musical instruments during western choral and sight singing practical rehearsals and we do not have any musical instrument in this school”.

Regarding the ability of learners to effectively use piano keyboard and pitch pipe, the researcher found out that learners did not know how to play them, though they showed interest in playing them. This was evidenced in the statement below;

“Given chance and learn how to play them, we would play them better. We do not know how to play them because this school does not possess them and we had never been trained on how to play them”.

Through responses given by the three categories of respondents and the observation made by the researcher, it was found out that school D lacked required musical equipment and support tools to be used during western choral and sight singing training.

Table 4. 14: Availability of support tools and equipment used in western choral and sight singing in school D, Rutare ward

Equipment	Number available	State of equipment		
		Good	Fair	Poor
Piano Keyboard	0	-	-	-
Pitch Pipe	0	-	-	-
Projector	0	-	-	-
Memory card	0	-	-	-
I Pad	0	-	-	-
Tape recorder	0	-	-	-
Radio	0	-	-	-
Television set	0	-	-	-
Audio book	0	-	-	-
Text to audio	0	-	-	-
Internet service	0	-	-	-
Music room	0	-	-	-
Music master pieces	0	-	-	-
Music repertoires	0	-	-	-
Pitch hand sign and solfa ladder charts	0	-	-	-
Music library	0	-	-	-
Recording room	0	-	-	-

Source: Primary data acquired on 16th March 2023 at school D.

The above table 4.14 indicates tools/equipment that facilitate effective choral music training. On analyzing the above table, school D lacks musical tools and equipment which affected learners' performance as evidenced by school D's performance. (See table 4.4).

Through interview with school E music teacher on the usage of musical instruments while conducting western choral and sight singing training activities especially piano keyboard and pitch pipe, the music teacher testified that,

“I do not use any of the mentioned musical instruments during the western choral and sight singing training in this school”.

Have you ever been trained at any stage of your teacher training? The researcher further probed school E music teacher.

“I had ever trained on playing them but I have forgotten due to lack of regular practice”.

The researcher conducted an interview with the school E administrator on the usage of musical instruments and he revealed that,

“This school does not use musical instruments in instructing western choral and sight singing”.

Why are they not used during choral training? The researcher posed a question.

“It is because musical instruments are expensive and yet this school operates under meager resources thus there is no money to purchase and their maintenance is also costly”.

The researcher again held a discussion with school E forty focus group of learners whether their music teacher use the musical instruments particularly piano keyboard and pitch pipe during western choral singing activities and of the learners confessed that,

“Our music teacher does not use any of the above-mentioned musical instruments during western choral and sight singing training. Even the school does not possess them”.

Do you enjoy listening to music accompanied by a piano keyboard? The researcher probed learners.

One of the learners affirmed,

“Yes, we enjoy music accompanied by the piano keyboard especially in our local community churches”.

Given an opportunity to learn how to play them, can you play them? The researcher asked learners.

Another learner asserted,

“Yes given an opportunity to learn how to play it, we can play it better and even become experts”.

Through responses given by the three categories of respondents and the observation made by the researcher, it was discovered that school E lacked required musical equipment and support tools to be used during western choral and sight singing training.

Table 4.15: Availability of support tools and equipment used in western choral and sight singing in school E, Butare ward.

Equipment	Number available	State of equipment		
		Good	Fair	Poor
Piano Keyboard	0	-	-	-
Pitch Pipe	0	-	-	-
Projector	0	-	-	-
Memory card	0	-	-	-
I Pad	0	-	-	-
Tape recorder	0	-	-	-
Radio	0	-	-	-
Television set	0	-	-	-
Audio book	0	-	-	-
Text to audio	0	-	-	-
Internet service	0	-	-	-
Music room	0	-	-	-
Music master pieces	0	-	-	-
Music repertoires	0	-	-	-
Pitch hand sign and solfa ladder charts	0	-	-	-
Music library	0	-	-	-
Recording room	0	-	-	-

Source: Primary data obtained on 17th March 2023 at school E.

The above table 4.15 indicates tools or instructional materials that facilitate effective choral music training. On analyzing the above table, school E lacks musical tools and instructional materials which affected learners' performance. (See table 4.5).

Basing on the study findings, it was revealed that the absence of such music instruments namely piano keyboard, pitch pipe and mouth organ among others affected western choral and sight singing performance in schools.

The researcher also interviewed the music teachers about other training instructional materials used in instructing western choral and sight singing. They revealed that they only use music master pieces obtained during the music festivals' capacity building induction refresher course training in preparation for annual general schools' music festivals.

The music teachers further testified that they did not know how to play the piano and pitch pipe because three music teachers had never been trained at any stage of training and two testified that they had ever trained on playing them but they had forgotten due to lack of practice.

The researcher also observed that all the five selected primary schools did not possess required musical instruments to use while training western choral and sight singing activities as clearly evidenced in Table 8 to Table 12 from the observation checklist II above.

Generally, all the schools under the study did not have required equipment and support tools for the discipline of music except for one school which has a pitch pipe. The study revealed that the single available pitch pipe was not being used.

The researcher expected the selected primary schools to possess the required musical instruments for proper instructing western choral and sight singing but the researcher later found out that all schools did not use the musical instruments required in instructing western choral and sight singing activities.

4.3 Effect of incentives on the learning of western choral and sight singing in selected primary school

This theme is derived from objective three which focused on appraising the effect incentives on the learning of western choral and sight singing. The researcher was interested in appraising the impact of rewards in training western choral and sight singing in schools.

The research findings showed that incentives motivate learners and so made learners to have a positive attitude towards the learning of western choral and sight singing. The incentives commonly used by school administration include saying words of thanks, and giving choir members scholastic materials like pens, pencils or exercise books.

In order to get the required data regarding the influence of incentives in the training of western choral and sight singing, the researcher interacted with different categories of respondents who included five music teaches, five school administrators and two hundred learners. Methods used in data collection included focus group discussions, interview, documentary review and observation.

Through interview with school A music teacher, the researcher was interested in knowing whether rewards were given to the best western choral and sight singers and the respondent replied,

“In this school we normally give rewards to the best western choral and sight singers”.

The researcher probed, what kind of rewards do you normally give?

The music teacher asserted,

“We reward best western choral and sight singers mostly with scholastic materials such as pens, pencils, rulers, exercise books, mathematical sets among others”.

This teacher’s response made the researcher to further inquire from the music teacher the reason for giving these rewards, and the music teacher narrated;

“Of course, rewards motivate learners, gives them morale, zeal and encouragement to join the school choir and participate actively and even to perform better than before”.

Referring to the above school A music teacher’s responses, it could be seen that rewards are given to the best western choral and sight singers.

In an interview held with the school A administrator, the researcher’s aim was to know whether rewards were given to the best western choral and sight singers and the administrator revealed,

“The school had always rewarded the best western choral and sight singers.”

What kind of rewards do you give to these best western choral and sight singers?

The researcher prompted.

The school A administrator replied,

“The rewards we normally give to these western choral and sight singers include; exercise books, pens, pencils, mathematical sets, rulers, cups, basins among others”.

The researcher asked,

“Why do you reward the best western choral and sight singers?”

The school A administrator replied,

These rewards obviously made learners feel appreciated for the work well done and it even encourage others learners to join the choir and to perform well in order to be rewarded as well. Furthermore, rewards encouraged illegitimate peripheral learners to join the school choir. Illegitimate peripheral learners are those learners who stand aside to observe the choir performing and silently learn without physical participation but when given a chance and such learners are brought on board, they can discover their potentials and perform proficiently”.

Has there been an improvement in western choral and sight singing after rewarding the best western choral and sight singers? The researcher posed a question.

The school administrator replied,

“The improvement has been there though slightly low. In fact, to a low extent, music pedagogies have influenced western choral and sight sing performance”.

Looking at the responses from the school A administrator’s responses, it could be seen that rewards are given to the best western choral and sight singers.

In order to realize the impact of rewards in western choral and sight singing learning, the researcher held a discussion with the school A focus group of forty learners. The researcher inquired from the choir members whether the best western choral and sight singers were given rewards and one of the learners responded,

“The school rewards the best western choral and sight singers”.

What are some of the rewards given to the best western choral and sight singers?

The researcher prompted.

One of the learners revealed,

“They normally give us pens, pencils, exercise books, rulers, mathematical sets”.

Another learner revealed,

“Sometimes they give us basins, soap, simple school bags, calculators”.

The researcher asked, how do you think you can learn western choral and sight singing better?

Another choir member narrated,

“Through regular rehearsals, we can improve on the skill of western choral and sight singing. Audio-visual recordings can also help us to learn western choral and sight singing”.

What challenges do you face while learning western choral and sight singing?

The researcher asked.

One of the learners said,

I myself find it difficult to sight sing, sight read, interpret and understand solfa notes, combining voices and lack of required musical instruments to assist us in learning of western choral and sight singing, lack of calm place where we can carry out singing practical sessions as we are interrupted by the noise from outside especially during games time when we are concentrating on music rehearsals and continuously rubbing off chalkboard for learning other lessons and re-writing western choral piece after every

lesson consumes too much time yet time is limited. These are my major hindrance.

Basing on the responses from the three groups of respondents, it is seen that rewards are given to the best western choral and sight singers probably that is the reason why there is a slight improvement in western choral and sight singing performance compared to the previous years' music festival competition results.

Through interview with school B music teacher, the researcher was interested in knowing whether the school gives rewards to the best western choral and sight singers and the interviewee replied,

“In this school we normally give rewards to the best western choral and sight singers”.

What kind of rewards do you normally give? The researcher asked.

The music teacher asserted,

“We reward best western choral and sight singers mostly with scholastic materials such as pens, pencils, rulers, exercise books, mathematical sets among others”.

This teacher's response caused the researcher to further inquire from the music teacher the reasons for giving these rewards, and the respondent answered,

“Of course, rewards motivate learners, gives them morale, zeal and encouragement to join the school choir and participate actively and even to perform better than before”.

Considering the school B music teacher's responses, it could be seen that western choral and sight singers were given rewards.

In an interview held with the school B administrator, the researcher was interested in knowing whether best western choral and sight singers were given rewards and the administrator revealed,

“The school has always rewarded the best western choral and sight singers”.

What kind of rewards do you give to these best western choral and sight singers?

The researcher inquired.

The school B administrator affirmed,

“The rewards we normally give to these western choral and sight singers include; exercise books, pens, pencils, mathematical sets, rulers’ cups basins among others”.

Why do you reward the best western choral and sight singers? The researcher asked.

The school B administrator confirmed,

Rewards make learners feel appreciated for the work done and they encourage them to perform well in order to be rewarded. Furthermore, rewards encourage illegitimate peripheral learners to join the school choir and be rewarded as well. Illegitimate peripheral learners are those learners who stand aside to observe the choir performing and silently learn without physical participation but when given a chance and such learners are brought on board, they can discover their potentials and perform proficiently.

Has there been an improvement in western choral and sight singing after rewarding the best western choral and sight singers? The researcher posed a question.

The school B administrator testified,

“The improvement has been there though slightly low. In fact, to a low extent, incentives have influenced western choral and sight singing performance”.

Generally, the school B administrator’s responses confirmed that best western choral and sight singers were given rewards.

The impact of rewards in western choral and sight singing training was realized through the discussion held with the school B focus group of forty learners and one of the choir members responded,

“The school rewards the best western choral and sight singers”.

What are some of the rewards given to the best western choral and sight singers?

The researcher prompted.

Another choir member revealed,

“Rewards that we are given include: pens, pencils, exercise books, rulers, mathematical sets calculators”.

How do feel you can learn western choral and sight singing better? The researcher asked.

Another learner explained,

“Through regular rehearsals, we can improve on the skill of western choral and sight singing. Audio-visual recordings can also help us to learn western choral and sight singing”.

What challenges do you face while learning western choral and sight singing?

The researcher asked.

Another learner commented,

I find it not easy to sight sing, sight read, interpret and understand solfa notes and combining voices. Lack of required musical instruments to assist us during western choral and sight singing training, lack of calm place where we can carry out singing practical sessions as we are interrupted by the noise from outside especially during games time when we are concentrating on singing rehearsals and continuously rubbing off chalkboard for learning other lessons and re-writing western choral piece after every lesson consumes too much time yet time is limited are major hindrance

Basing on the respondents from the three groups of respondents, the researcher could see that rewards are given to the best western choral and sight singers probably that was the reason why there was a slight improvement in western choral and sight singing performance compared to the previous years' music festival competition results.

Through interview held with school C music teacher, the researcher was interested in knowing whether rewards were given to the best western choral and sight singers and the respondent testified,

“In this school we normally give rewards to the best western choral and sight singers”.

What kind of rewards do you normally give? The researcher probed.

The music teacher revealed,

“We reward best western choral and sight singers mostly with scholastic materials such as pens, pencils, rulers, exercise books, mathematical sets among others”.

The researcher further inquiries from the music teacher why rewards were to the best western choral and sight singers and the interviewee answered,

“Of course, rewards motivate learners, gives them morale, zeal and encouragement to join the school choir and participate actively”.

Regarding the above school C music teacher’s responses, it could be seen that rewards were given to the best western choral and sight singers.

Through interview held with the school C administrator, the researcher wanted to finding out whether rewards were given the best western choral and sight singers and the administrator revealed,

“The school has always rewarded the best western choral and sight singers”.

What kind of rewards do you give to these best western choral and sight singers?

The researcher further probed.

The school C administrator affirmed,

“The rewards we normally give to these western choral and sight singers include; exercise books, pens, pencils, mathematical sets, rulers’ cups basins among others”.

Why do you reward best western choral and sight singers? The researcher asked.

The administrator replied,

These rewards obviously make learners feel appreciated for the work well done and it even encourage others learners to join the choir and to perform well in order to be rewarded as well. Furthermore, rewards encourage illegitimate peripheral learners to join the school choir. Illegitimate peripheral learners are those learners who stand aside to observe the choir performing and silently learn without physical participation but when given a chance and such learners are brought on board, they can discover their potentials and perform proficiently.

Has there been an improvement in western choral and sight singing after rewarding the best western choral and sight singers? The researcher posed a question.

The school C administrator asserted,

“The improvement has been there though slightly low. In fact, to a low extent, music pedagogies have influenced western choral and sight sing performance”.

Referring to the school C administrator’s responses, it could be seen that rewards were given to the best western choral and sight singers.

In order to realize the impact of rewards in western choral and sight singing learning, the researcher held a discussion with the school C focus group of forty learners and one of the learners inquired from the choir members whether the best western choral and sight singers were given rewards and one of the learners ascertained,

“The school rewards the best western choral and sight singers”.

What are some of the rewards given to the best western choral and sight singers?

The researcher prompted.

One of the learners revealed,

“Scholastic materials such as pens, pencils, exercise books, rulers, mathematical sets calculators and cups are given to the best western choral and sight singers”.

How do feel you can learn western choral and sight singing better? The researcher asked.

Another learner explained,

“Through regular rehearsals, we can improve on the skill of western choral and sight singing. Audio-visual recordings can also help us to learn western choral and sight singing”.

What challenges do you face while learning western choral and sight singing?

The researcher inquired.

Another choir member had this to say;

It is difficult to sight sing, sight read, interpret and understand solfa notes. Also combining voices and lack of musical instruments like piano keyboard to assist us in learning of western choral and sight singing, lack of a calm place where we can carry out singing practical activities because we are interrupted by noise made by non-choir members during games time when we are concentrating on singing rehearsals and continuously rubbing off chalkboard for learning other lessons and re-writing western choral piece after every lesson consumes too much time yet time is limited are our major challenges.

Basing on the respondents from the three groups of respondents, the researcher confirmed that rewards are given to the best western choral and sight singers probably that could be the reason why there was a slight improvement in western choral and sight singing compared to the previous years' music festival competition performance records.

While interviewing school D music teacher, the researcher aimed at discovering whether the best western choral and sight singers were given rewards and the respondent revealed,

“In this school we normally give rewards to the best western choral and sight singers”.

What kind of rewards do you normally give? The researcher prompted.

The music teacher testified,

“We reward best western choral and sight singers mostly with scholastic materials such as plates, cups, pens, pencils, rulers, exercise books and mathematical sets”.

The researcher asked, why do you give rewards to the best western choral and sight singers?

The music teacher answered,

“Rewards give morale, zeal, encouragement and motivate learners thus participate actively in the school choir”.

Through interview held with the school D administrator, the researcher’s aim was to know whether rewards are given to the best western choral and sight singers and the administrator revealed that,

“The school has always rewarded the best western choral and sight singers”.

What kind of rewards do you give to these best western choral and sight singers?

The researcher inquired.

The school D administrator asserted,

“The rewards given to the best western choral and sight singers include; exercise books, pens, pencils, mathematical sets, rulers, cups, and basins”.

Why do you reward the best western choral and sight singers? The researcher inquired.

The school D administrator confirmed,

These rewards encourage learners to perform singing activities. Furthermore, rewards encourage illegitimate peripheral learners to join the school choir in order to be rewarded as well. Illegitimate peripheral learners are those learners who stand aside to observe the choir performing and silently learn without physical participation but when given a chance and such learners are brought on board, they can discover their potentials and perform proficiently.

Has there been an improvement in western choral and sight singing after rewarding the best western choral and sight singers? The researcher probed.

The school D administrator revealed,

“The improvement has been there though slightly low. In fact, to a low extent, music pedagogies have influenced western choral and sight sing performance”.

In order to realize the impact of rewards in western choral and sight singing learning, the researcher held a discussion with the school D focus group of forty learners about whether rewards are given to the best western choral and sight singers and one of the respondents revealed,

“The school rewards the best western choral and sight singers”.

What rewards are given to the best western choral and sight singers? The researcher prompted.

Another learner testified,

“They normally give us pens, pencils, exercise books, rulers, mathematical sets”.

One of the learners revealed, *“Sometimes they give us basins, soap, simple school bags, calculators”*

How do feel you can learn western choral and sight singing better? The researcher asked.

Another learner narrated,

“Through regular rehearsals, we can improve on the skill of western choral and sight singing. Audio-visual recordings can also help us to learn western choral and sight singing”.

What challenges do you face while learning western choral and sight singing?

The researcher asked.

One of the learners explained,

Interpreting solfas is not easy, combining voices, sight singing, sight reading is difficult. Furthermore, lack of required musical instruments to assist us in learning western choral and sight singing, lack of calm a place where we can carry out singing practical sessions from because noise from outside interrupts us since singing training is done during games time when we are concentrating on singing rehearsals and continuously rubbing off chalkboard for learning other lessons and re-writing western choral piece after every lesson consumes too much time yet time is limited. These are our major hindrances.

Basing on the respondents from the three groups of respondents, it could be revealed that rewards are given to the best western choral and sight singers probably that is the reason why there is a slight improvement in western choral and sight singing compared to the previous years' music festival competition results.

Through interview with school E music teacher, the researcher was interested in knowing whether rewards are given to the best western choral and sight singers and the interviewee asserted,

“In this school we normally give rewards to the best western choral and sight singers”.

What kind of rewards do you normally give? The researcher asked.

The music teacher revealed,

“We reward best western choral and sight singers mostly with scholastic materials such as pens, pencils, rulers, exercise books, mathematical sets among others”.

This teacher’s response made the researcher to further inquire from the music teacher the reasons for giving these rewards, and the music teacher answered;

“Of course, rewards motivate learners, gives them morale, zeal and encouragement to join the school choir and participate actively and even to perform better than before”.

In a face-to-face interaction with the school E administrator, the researcher’s aim was to know whether rewards are given to the best western choral and sight singers and the administrator revealed,

“The school has always rewarded the best western choral and sight singers”.

What kind of rewards do you give to these best western choral and sight singers?

The researcher inquired.

The music teacher revealed,

“The rewards we normally give to these western choral and sight singers include; exercise books, pens, pencils, mathematical sets, rulers’ cups basins among others”.

Why do you reward the best western choral and sight singers? The researcher asked.

The music teacher answered,

These rewards obviously make learners feel appreciated for the work well done and it even encourage others learners to join the choir and to perform well in order to be rewarded as well. Furthermore, rewards encourage illegitimate peripheral learners to join the school choir. Illegitimate peripheral learners are those learners who stand aside to observe the choir performing and silently learn without physical participation but when given a chance and such learners are brought on board, they can discover their potentials and perform proficiently.

Have you seen an improvement in western choral and sight singing after rewarding the best western choral and sight singers? The researcher posed a question.

The music teacher affirmed,

“The improvement has been there though slightly low. In fact, to a low extent, incentives have influenced western choral and sight sing performance”.

In order to realize the impact of rewards in western choral and sight singing learning, the researcher held a discussion with the school D focus group of forty learners whether the best western choral and sight singers are given rewards and the interviewee replied,

“The school rewards the best western choral and sight singers”.

What are some of the rewards given to the best western choral and sight singers?

The researcher prompted.

The music teacher asserted,

“They normally give us pens pencils, exercise books, rulers, mathematical sets”.

How do you feel you can learn western choral and sight singing better? The researcher asked.

Another learner affirmed,

“Through regular rehearsals, we can improve on the skill of western choral and sight singing. Audio-visual recordings can also help us to learn western choral and sight singing”.

What challenge do you face while learning western choral and sight singing? The researcher prompted.

One of the learners explained,

We find it difficult to combining voices, sight sing, sight read, interpret and understand song solfas. More so, lack of required musical instruments to assist us in learning of western choral and sight singing, lack of calm place where we can carry out singing practice from since singing is done during games time as noise from outside interrupts singing concentration. Also continuously rubbing off chalkboard for learning other lessons and re-writing western choral piece after every lesson consumes too much time yet time is limited. These are our major hindrances.

Basing on the responses from the three groups of respondents, the researcher confirmed that rewards were given to the best western choral and sight singers

probably that was the reason why there was a slight improvement in western choral and sight singing compared to the previous years' music festival competition adjudication results.

Through documentary review, the study revealed that all the five selected primary schools performed poorly in western choral and sight singing compared to other items. This was mainly attributed to rote method that music teachers used while instructing western choral and sight singing. With rote method, music teachers read music note by note and sing lyrics through voice by voice as choir members are sited attentively to be able to sing back. This practice does not give learners a chance to acquire western choral and sight singing literacy skills but are rather made to cram leading them to attain low competence in western choral and sight singing. This was illustrated by the documentary review in **(Appendix 7: Documentary Review B)**.

The circular from Ministry of Education and Sports stipulating the programme for annual general schools' music festivals country wide. All districts and munisparities must follow what is in the document without question. This document highlights all the activities to be done by all primary schools in Uganda in preparation for Uganda National Primary Schools performing Arts Festival for the year 2023. This is organized annually by the MoES in order to improve co-curricular activities to complement the classroom teaching. It is organized to promote skills right away from early stages of learning thus all stake holders should adhere to this development process by actively participating in organizing relevant competition in all schools and institutions MoES circular No. 04/2023 **(See Appendix 7: Documentary Review A)**.

The general adjudication sheet provides information about the 2018 annual general schools' music festivals at zonal level. It is the secondary data picked from school B music file. The researcher focused on the performance of western choral and sight singing items. All the selected primary schools scored well in the rest of the items competed in the music festivals but western choral piece and sight singing items were scored below average. Lack of required skills to handle singing could probably be as a result of poor instructional pedagogical techniques **(See Appendix 7: Documentary Review B).**

The general adjudication sheet and it provided the information about the 2019 annual general schools' music festivals at zonal level. It is the secondary data picked from school A music file. The researcher focused on the performance of western choral and sight singing items. All the selected primary schools scored well in the rest of the items competed in the music festivals but western choral piece and sight singing items were scored below average. Lack of required skills to handle singing could probably be as a result of poor instructional pedagogical techniques **(See Appendix 7: Documentary Review C).**

In appendix 7, we can see that school B performed poorly in sight singing item. This could be as a result of poor instructional techniques that made learners unable to score good marks as compared to the rest of items in the festivals **(see Appendix 7: Documentary Review D).**

The performance of school A in sight singing at a music festival in 2018. The performance was below average which could have been due to lack of the requisite skills in sight singing. It is the secondary data obtained from school A adjudication file records in the year 2023. It revealed the school A performance

in western choral singing for the year 2018 annual general schools' music festivals. This item was scored below average an indicator that probably learners lacked proficient skills to manage choral singing which could be the reason why this school performed poorly in this item. (**Appendix 7: Documentary Review E**).

CHAPTER FIVE
DISCUSSION OF FINDINGS, CONCLUSIONS AND
RECOMMENDATIONS

5.0 Introduction

This chapter presents the discussion of findings, conclusion derived from the entire research. It also highlights recommendations for the policy makers and practitioners and suggests areas for future research. It is drawn in line with the objectives of the study which included; assessing the learners' competence in western choral and sight singing, evaluating teachers' competence in using various requisite skills for training western choral and sight singing and appraising the effect of incentives on the learning of western choral and sight singing.

5.1 Discussion of findings

5.1.1 Learners' competence in western choral and sight singing

The study discovered that learners were incompetent in western choral and sight singing. Data gathered through observation of the schools' choir western choral performance indicated that all learners performed below average score of 24%.

The findings also showed that learners were only drilled through cramming western choral and sight singing activities which did not build a strong foundation of proficient skills in western choral and sight singing practice. These findings concur with the observations of Enou (2019) who argues that for learners to become proficient in western choral and sight singing, there is a need to have a strong command of reading music notes at first sight.

This is further affirmed by Ekadu (2012) who states that it is only the ability to read music by singing or playing notes accurately at first sight that proves one is musically literate. FanLihan (2018) in his article adapted from practice report of John Curwen gesture of hand sign solmization also asserts that, once learners are taught how hand signs are used in identifying pitches at first glance, sight singing skills would be acquired quickly and with ease.

The study findings indicated that learners are not proficient in western choral and sight singing due to lack of exposure to western choral and sight singing activities thus learners are not helped in acquiring literacy skills. Learners should be helped to construct knowledge but not cramming as affirmed by Piaget (1950), implying that learners are not being put at the center of learning but only drilled which could be the reason why western choral and sight reading was poorly performed.

The study findings showed that learners lacked prior knowledge or experience in western choral and sight singing yet Bhattacharjee (2015) argues that in a constructivist classroom, students are encouraged to discover knowledge instead of receiving knowledge passively.

The study findings revealed that learners are not introduced to basic fundamental elements of good vocal production. Learners are not introduced to warm-up exercises, posture and breathing skills before choral singing practices. In this regard, Karpinski (2007) asserts that it is vital to develop good fundamental reading and performing skills and make it habitual to have good posture by putting the whole body at relaxation.

5.1.2 Teachers' competence in using various requisite skills in training western choral and sight singing

The study revealed that majority of teachers are incompetent in using various requisite skills for training western choral and sight singing. Few music teachers can read and write music syllables against the song lyrics for the choir to practice sight singing.

The study also revealed that the training obtained from the capacity building refresher courses in preparation for annual general schools' music festival instills some light on western choral singing and sight-reading skills to those teachers who are less competent in choral music literacy.

The music teachers train the choir members how to sight read western choral music by reading solfa note by note and sight sing song lyrics through singing voice by voice while learners are listening attentively in order to be able to sight sing or read back what their music trainer reads or sings.

The study findings are not in agreement with Ekadu (2012) who advances that it is only the ability to read music by singing or playing notes accurately at first sight that proves one is musically literate.

This is further supported by Byo (1999) citing Kodaly Zoltan who argues that the music education system required better teachers, curricular and more instructional time dedicated to music. For western choral and sight singing to be effective, teachers' need to be competent enough in reading, listening and writing tonic solfa notes. The study findings found out that primary schools lack western choral and sight singing competent music teachers. This could be the reason why

learners performed poorly in western choral and sight singing as revealed by tables 4.1 - 4.5.

5.1.3 Ways in which incentives have influenced the learning of western choral and sight singing in selected primary schools

The study findings revealed that learners are not intrinsically motivated that is to say, they did not show willingness to join singing groups. More so learners did not attach any value and functionality to western choral and sight singing. This is not in agreement with Rosenblatt (1998) who asserts that reader's emotional experience and functionality of the text motivates him/her to get deeper insight of the text thus as western choral and sight singing are considered to be aesthetics of music, choral singers need to be self- motivation first if they are to excel in choral singing practice.

It was found out that in all five selected primary schools under the study, incentives boost morale of choral learners, motivate learners to do their best in choral and sight singing, though many have negative attitudes. The negative attitudes are based on their feelings that western choral and sight singing are hard.

This was evidenced by the responses from the three categories of respondents who revealed that music teachers mostly use the rote method and learners are only drilled leading to learning by cramming given music piece. In such situation, learners face challenges in sight reading and sight singing music notes of a different music piece on the first sight.

5.2 Conclusions

The conclusions are presented according to the study themes, namely:

Learners' competence in western choral and sight singing

Learners lack proficient skills in western choral and sight singing as evidenced by low average scores at 2019 annual general school's music festivals for example school A, B, C, D and E scored 36%, 29%, 33%, 17% and 13% respectively in western choral piece and sight singing.

Teachers' competence in using various requisite skills for western choral and sight singing.

Most music teachers interviewed did not have adequate competence in western choral reading and writing either due to lack of practice or poor training during teacher preparation. This is evidenced by 40% of the teachers failing to sight sing and read the given text on page 42 which was given to all music teachers involved in the study.

Teachers of music were also found not to have made any training preparation interventions in music such as schemes of work, lesson plans, work plans, action plans departmental report, budgets, accountabilities among others. Probably lack of these preparation interventions could be due to music education not being seriously handled like other examined subjects on the teaching time table and consequently leading to poor performance of western choral and sight singing.

Music teachers employed rote method during western choral and sight singing training activities, which is ineffective to lead to understanding of knowledge and skills of choral singing in general. The music teacher should instead use a variety of methods like discovery, field trip, project and resource persons to enable mastery of choral music practice. Teachers did not employ musical equipment

such as piano key board and pitch pipe on grounds that they are expensive to buy, maintain and lack of knowledge of playing them as revealed by all school administrators citing lack of financial resources.

Effect of incentives on the learning of western choral and sight singing.

The use of incentives by music teachers greatly and positively influence learners' ability to sight sing and read. Incentives or rewards such as scholastic materials and words of encouragement help learners to overcome the negative attitude that western choral and sight singing are very difficult. The foregoing implies that incentives adopted by the music teachers enhance learners' ability to learn new knowledge in western choral and sight singing.

In the researcher's point of view, in order for western choral and sight singing training to be effective, there is a need to do away with a mechanical approach or rote method and focus on interactive learning approach that emphasizes problem posing, problem solving and dialogue as choral singing performance require collaborative performance.

5.3 Recommendations

Basing on the findings, the study recommends;

Government policy on music: The study recommends that government should have a change of policy towards financing and assessment of music as a subject. NCDC and MoES should make music an examinable subject at the end of the primary education cycle by UNEB. The inclusion of music as an examinable subject can mitigate the conflict between concentrating on western choral music singing sessions and examinable subjects at the end of primary level. This would

enable learners get engaged in practical choral singing rehearsals there by boosting western choral and sight singing literacy skills.

Involving all school stakeholders in education planning: It is recommended that all policy makers that is NCD, MoES and TIET together with the policy implementers including DEOs, inspectors of schools, education planners and other stakeholders design strategies to engage and involve choir members in various choral music activities, encouragement of all schools' administrators to support their school choirs and ensuring participation of all schools in annual general schools music festivals. This would boost western choral and sight singing competence.

Refresher courses: Music teachers should be exposed to refresher courses to increase knowledge and attitude change in western choral and sight singing. Refresher courses would increase the teachers' knowledge store on music content and methodology or teaching techniques especially motivational strategies. This foundation would be transferred to musical practice at the school level.

Provision of instrumental and vocal lessons in schools: There is a certain amount of negativity about school music because of lack of instrumental and vocal training sessions. This means, the singing and playing instruments should be included in the music syllabus. The availability of one-to-one or small-group tuition on a range of instruments (including voice) within school might ensure greater access to music education and increase interest in the subject. This should be the avenue to enable learners develop their skills in choral and sight singing.

Increase awareness of extra-curricular activities and diversify possibilities: While compulsory involvement in choirs and orchestras in schools is not

advisable, there is an evidence of lack of awareness of musical pursuits within the school. Stronger marketing of activities might ensure that pupils are fully aware of the music opportunities in the schools.

Pupil–teacher relationships: There is a perception among pupils about the way in which teachers favor ‘good’ pupils and tend to overlook those who are less able in the subject. Equally, ‘good’ pupils find other pupils disruptive, while those who are less good tend to feel excluded. These difficulties might be addressed through collaborative learning sessions with music teachers so they are encouraged to share good teaching practices. Teachers should view themselves as facilitators of learning hence employing various teaching methods that put the learner at the center.

Musical preferences: There exists an unwanted gap between pupils’ musical preferences and the content of the existing primary music syllabus. The inclusion of music technology and popular music within the music syllabus might stimulate wider interest in the subject; the reduction of the use of the recorder might be welcome; and the balance between practical and theoretical components of the curriculum might be addressed. Learners, therefore, should be provided with the opportunities to talk about their musical interests, likes and dislikes on a regular basis in order to better facilitate meaningful musical instruction to enhance their skills of choral and sight singing.

Widening musical experiences: Provision of new activities, such as jazz bands, popular bands, brass bands, orchestral choirs, jazz choirs, folk groups and other kinds of ensembles to generate wider enthusiasm from the pupils alongside traditional orchestra and choir groups. Additionally, music teachers could

determine ways for pupils to bring in and discuss various types of music that they like to listen to and participate in. Teachers should understand learners' attitudes in order to enable them select right music experiences as a life-long career.

Mobilization of financial resources: The study recommends that school administrators should plan for funds to facilitate music education by way of fundraising from various stakeholders in the community or government apportioning a bigger fraction of capitation grant. Such funds will help administration to buy and maintain musical instruments or facilitating the music budgets.

5.4 Areas for further research

A similar study should be carried out in other regions of Uganda in order to enable generalization of findings. Such a study should focus on communities that are multicultural such as churches, primary schools in urban setting among others.

Training issues of western choral and sight singing in secondary education in Uganda. This study should explore whether music education in secondary schools encounters similar challenges as at primary school level and propose recommendations to overcome such challenges.

Integrating Information Technology (IT) with Artificial Intelligence (AI) into education can improve on learners' knowledge and skills of western choral and sight singing as well traditional African music.

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APPENDICES

APPENDIX 1: CONSENT FORM



KYAMBOGO UNIVERSITY

FACULTY OF EDUCATION

LETTER OF CONSENT

Dear respondent,

I am KICONCO ADONIA, 20/U/GMME/13384/WKD, a final year student pursuing a Master degree of Arts in Music Education at Kyambogo University. I am conducting a research study entitled “the pedagogical aspects of western choral and sight singing in selected primary schools in Muhanga town council Rukiga district, Uganda”

You are among the respondents purposively selected to provide me with appropriate information. The information given will be treated with utmost confidence and used for academic purposes only. Your response will be kept confidential and used purely for academic purposes only. Give a brief statement where necessary.

KICONCO ADONIA

20/U/GMME/13384/WKD

Participant

APPENDIX 2: RESEARCH STUDY TIME FRAME:

The study took place between April 2022 and June 2023. The month of April 2022 was dedicated to identifying the problem and obtaining approval for the research topic. The research proposal was written in May 2022. Data was collected in February 2023 and analysis of the data was done in March 2023 and research report was then written and submitted to the supervisors in August 2023

APPENDIX 3: INTERVIEW GUIDE FOR TEACHERS/CHOIR TRAINERS

SECTION A: LEARNERS' COMPETENCES IN WESTERN CHORAL AND SIGHT SINGING

1. Do you conduct western choral and sight singing activities in this school?
If yes, how often do you engage learners in western choral and sight singing training sessions?
2. What methods do you use during western choral and sight singing training sessions?
3. How competent are learners towards western choral and sight singing in this school.
4. Do your learners belong to any singing organization like church choir, community choir, military choir, professional choir or other music troupes?

SECTION B: TEACHERS' COMPETENCE IN USING VARIOUS REQUISITE SKILLS FOR WESTERN CHORAL AND SIGHT SINGING TRAINING

1. Do you know how to read and write solfa syllables/notes? If yes, what type of notation are you conversantly able to use?
2. How often do you train learners in western choral and sight singing? Can you please sing for me this short piece of music?

DOH = C major.

| m : d | s . f : m | l : s | s : - ||
I have do - ne my best to sing.

3. What are some of the training techniques do you use while practicing western choral and sight singing in this school?

4. Do you belong to any singing organization like church choir, community choir, military choir, professional choir or other music troupes?

SECTION C: EXTENT TO WHICH INCENTIVES HAVE INFLUENCED THE LEARNING OF WESTERN CHORAL AND SIGHT SINGING

1. In what ways has incentives influenced western choral and sight singing training in this school?

2. In some schools, majority of the pupils enjoy part singing (harmony) more than any other form of western choral and sight singing. What is the situation with in this school?

3. In many instances, teachers report challenges while training western choral and sight singing. What are some of the challenges do you face while training western choral and sight singing in this school?

D.4 Do you normally give rewards to the best western choral and sight singers in this school? If yes, what kind of rewards?

Thank you so much

APPENDIX 4: INTERVIEW GUIDE FOR SCHOOL

ADMINISTRATORS

SECTION A: LEARNERS' COMPETENCE IN WESTERN CHORAL AND SIGHT SINGING

1. Does this school offer music as a subject?
2. Does this school have well trained and skilled music teacher in western choral and sight singing?
3. Does the music teacher regularly engage learners in western choral and sight singing practical activities?
4. How often do they engage in western choral and sight singing training activities?

SECTION B: TEACHERS' COMPETENCE IN USING VARIOUS REQUISITE SKILLS DURING WESTERN CHORAL AND SIGHT SINGING TRAINING:

1. Does your teacher use solfa or staff notations during western choral and sight singing training? Does your music teacher employ a music resource person during western choral and sight singing training?
2. Does your teacher make western choral and sight singing training preparations?
3. Has the choir members in this school ever visited or watched any professional western choral and sight singers performing?
4. In many instances, teachers/choir trainers report limited music teaching aids like music master pieces, repertoires, piano keyboards, pitch pipes, projectors, computer software for recording among others. What is the situation here in this school?

SECTION C: EFFECT OF INCENTIVES ON THE LEARNING OF WESTERN CHORAL AND SIGHT SINGING

1. What methods are used by the music teacher during teaching/learning of western choral and sight singing in this school?
2. Has your school ever organized and conducted western choral and sight singing competitions in this school?
3. Do you normally give rewards to the best western choral and sight singers in this school? If yes, what kind of rewards?
4. Comment on the administration's role in the teaching and learning of western choral and sight singing in primary schools.

Thank you for Your Time

APPENDIX 5: FOCUS GROUP DISCUSSION GUIDE FOR LEARNERS

SECTION A: LEARNERS' COMPETENCES IN WESTERN CHORAL AND SIGHT SINGING

1. Do you have the music teacher in this school?
2. Do you study music as a subject in this school?
3. How often does your music teacher engage you in western choral and sight singing practical activities? Do you enjoy western choral and sight singing activities?
4. Has your school ever prepared, organized and conducted a music competition at school, zonal and national levels?

SECTION B: TEACHERS' COMPETENCE IN USING VARIOUS REQUISITE SKILLS DURING WESTERN CHORAL AND SIGHT SINGING TRAINING SESSIONS:

1. How often does your music teacher use a piano key board and pitch pipe while training western choral and sight singing in this school? How often do your teachers engage you in western choral and sight singing activities? Have you ever visited or watched a professional choir performing?
2. Does your music teacher, train you how to sing solfa or staff notes? Do you enjoy western choral and sight singing activities?
3. Does your music teacher give you pieces of music for sight reading? Please sing this piece of music. | m : d | s . f : m | l :
s | s : - ||

What learning materials does your music teacher use during choral singing training activities?

4. Have you ever seen your music teacher singing or practicing singing with any music group like church choir, community choir, professional choir or any other music group?

SECTION C: EFFECT OF INCENTIVES ON THE LEARNING OF WESTERN CHORAL AND SIGHT SINGING

1. Can you effectively use a piano key board and pitch pipe? And if no, why?
2. What are your opinions towards better ways of learning western choral and sight singing?
3. What are the challenges do you face while learning western choral and sight singing in this school?
4. Does your school give rewards to the best western choral and sight singers during music competitions? If yes, what rewards are given to the best western choral and sight singers during the music competitions in this school?

Thank you for your time and positive contributions.

APPENDIX 6: OBSERVATION CHECK LISTS

OBSERVATION CHECKLIST 1 ADDRESSING THE WESTERN CHORAL SINGING IN SCHOOLS

Activity	Comments	Marks gained	Out of
ATTACK: Starting notes, beats and melodic lines.			
HARMONY: Part singing and quantity.			
KEY : Right key of the song and key signature.			
PITCH : Right pitch and note values.			
DYNAMICS: Balance, quality and punctuations.			
EXPRESSIONS: Life and facial communication.			
CONDUCTOR: Communication and timing.			
RHYTHM : Time keeping, note values and chromatic notes.			
<u>HEAD TONES: Vocal chords production.</u>			
MOOD : Confidence and freedom.			
CONTROL : Steadiness.			
DICTION : Proper choice of words.			
<u>BLENDING : Continuity of vocal lines.</u>			
PHRASING : Breath control			
FORMANT FREQUENCIES: Ability to produce vocal chords.			
TOTAL			

**OBSERVATION CHECK LIST II ADDRESSING THE AVAILABILITY
OF SUPPORT TOOLS AND EQUIPMENTS USED IN TRAINING
WESTERN CHORAL AND SIGHT SINGING IN SCHOOLS**

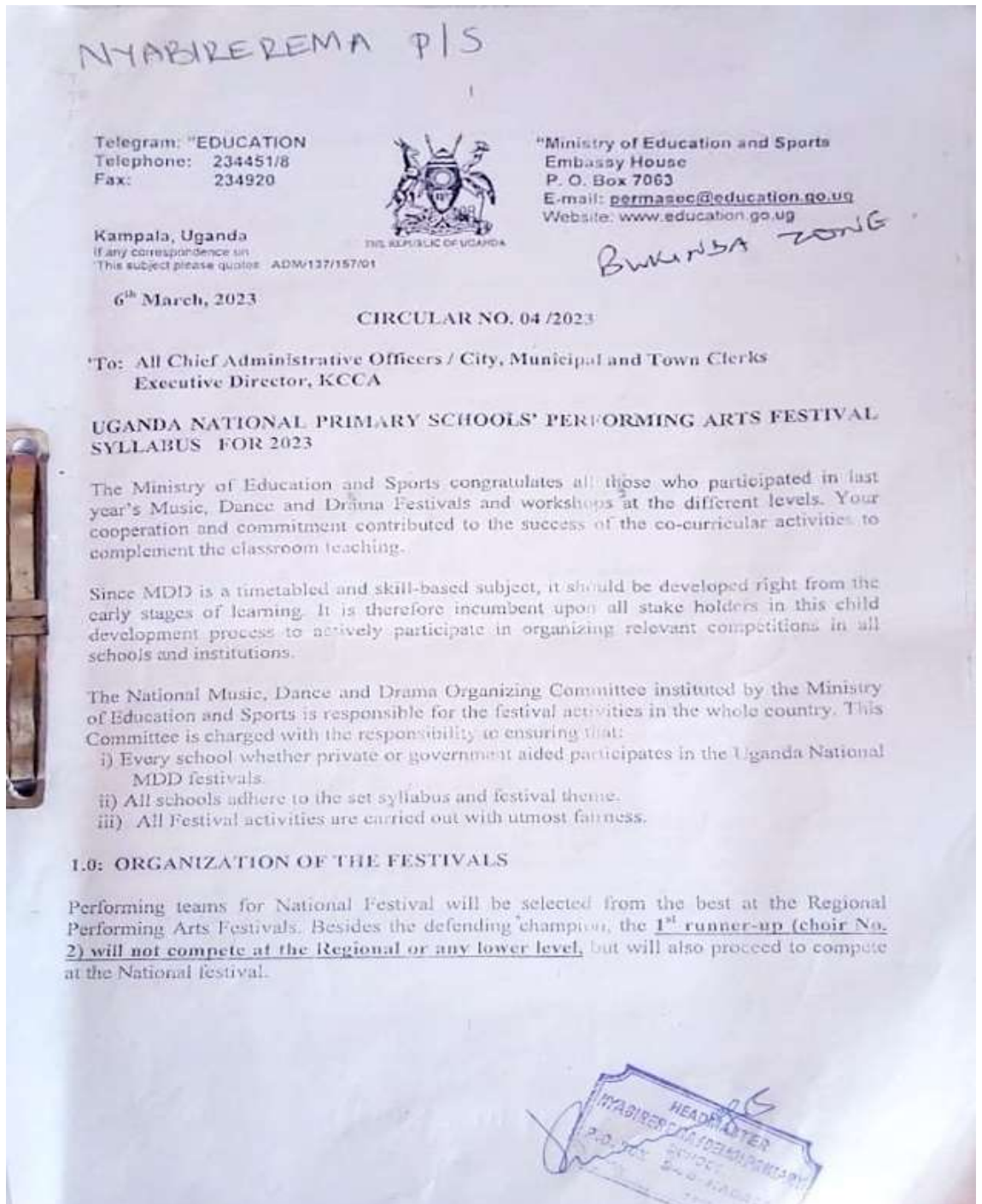
Equipment	Number available	State of equipment		
		Good	Fair	Poor
Piano Keyboard				
Pitch Pipe				
Projector				
Memory card				
I Pad				
Tape recorder				
Radio				
Television set				
Audio book				
Text to audio				
Internet service				
Music room				
Music master pieces				
Music repertoires				
Pitch hand sign and solfa ladder charts				
Music library				
Recording room				

**OBSERVATION CHECK LIST 111 ADDRESSING THE TEACHERS
PREPARATION FOR WESTERN CHORAL AND SIGHT SINGING
TRAINING IN SCHOOLS**

Competence	Comments
Schemes of work	
Lesson plan	
Use of instructional materials	
Learners involvement in singing lesson	
Display of instructional materials	
Purposive movement	
Appreciation/literacy	
Assessment records	
Assessment tool	
Music master pieces	
Choral music time table	
Various teaching methods	

APPENDIX 7: DOCUMENTARY REVIEW

Documentary Review A



Source: Secondary data collection documentary review file obtained in March 2023.

Documentary Review B



MINISTRY OF EDUCATION AND SPORTS

NATIONAL SCHOOLS MUSIC DANCE AND DRAMA FESTIVAL 2018

CLASS	SET PIEC E NIR A	T.FOL K SONG	T.FOL K DANC E	DRA MA	SIGHT SINGIN G	INSTR. COMP.	POEM 1 BIRTH RIGHT	POEM 2 ORAL HEAL TH	STOR Y TELLI NG	WESTE RN COMP. MAAM	ORIGIN AL COMP. AFRIC AN MAAM	CREA TIVE DANC E WASH	TOTA L	POSIT ION
SCHOOLS	1	2	3	4	5	6	7	8	9	10	11	12	13	
1. MUYANZA KITABURAZA	38	88	87	84	34	78	83	87	68	20	89	66	812	1 st
2. NYABIRERWA	35	72	87	70	22	68	67	77	72	38	86	64	755	2 nd
3. KATIYUNDA	36	67	82	67	30	69	69	76	64	38	55	60	713	3 rd
4. BUTARE	20	60	75	65	14	58	64	63	65	23	61	58	629	4 th
5. RUSOGOZA	15	63	70	66	10	56	60	62	67	18	58	55	600	5 th
6.														
7.														
8.														
9.														

GENERAL MARK SHEET FOR DISTRICT PRIMARY SCHOOLS' MDD FESTIVAL

ADJUDICATOR'S NAME

1. WISSEMBA CHRISTINE SIGNATURE [Signature]

2. IMMATHIE RONALD SIGNATURE [Signature]

3. _____

DATE _____

Source: Documentary review secondary data collected in March 2023.

Documentary Review D



MINISTRY OF EDUCATION AND SPORTS

NATIONAL SCHOOLS MUSIC DANCE AND DRAMA FESTIVAL 2019

GENERAL MARK SHEET FOR DISTRICT PRIMARY SCHOOLS' MDD FESTIVAL

CLASS	SET PIECE NIRA	T.FOLK SONG	T.FOLK DANCE	DRA MA	SIGHT SINGING	INSTR. COMP.	POEM 1 BIRTH RIGHT	POEM 2 ORAL HEALTH	STORY TELLING	WEST ERN COMP. MAAM	ORIGEN AL COMP. AFRICA N MAAM	CREAT IVE DANCE WASH	TOTAL	POSITIO
SCHOOLS	1	2	3	4	5	6	7	8	9	10	11	12	13	
1 KUSEROZA	15	64	59	58	-	-	66	61	53	30	67	55	528	5th
2 DUTARE	17	63	58	52	08	50	58	55	59	29	55	57	561	4th
3 KAKATUNDA	22	59	60	56	06	52	55	60	58	30	66	51	575	3rd
4 NYADICREMA	30	68	76	55	40	56	62	64	60	38	82	60	691	2nd
5 NYENGA-K	35	84	80	60	35	60	65	66	72	40	78	59	734	1st
6														
7														
8														
9														

1. TUMUHAJE RANTU 30 30

2. TUMUHAJE CARISINE

3. _____

DATE _____

Source: Documentary review secondary data collected in March 2023.

Documentary Review E



MINISTRY OF EDUCATION AND SPORTS

UGANDA NATIONAL SCHOOLS' MUSIC, DANCE AND DRAMA

STANDARDIZED ADJUDICATION SHEETS - 2018

CLASS: 5 SIGHT SINGING

SCHOOL: MWITANICA KIABURAZI REGION: KABALE AREA

DISTRICT: RUEKIGA TITLE:

BAR	PITCH: 3 MARKS EACH BAR	RHYTHM: 3 MARKS EACH BAR	TOTAL
1	2 /3	1 /3	
2	1 /3	2 /3	
3	0 /3	1 /3	
4	1 /3	0 /3	
5	0 /3	1 /3	
6	1 /3	1 /3	
7	1 /3	0 /3	
8	2 /3	1 /3	
Add 2 marks for Correct time/ Rhythm / Key			

DEDUCTIONS:

- 10 marks if Choirs Sung in different Pitch
 - Up to 5 marks if Choristers hum or sing before the expiry 1 Minute
 - Deduct up to 5 marks if choristers are pretending to be singing
 - Up to 10 Marks if the Choir has less than 35 performers
- Total out of 50 Total out of 100.....

17x2

34%

ADJUDICATORS' NAMES

1. B. D. D. D.
 2.
 3.

SIGNATURE

B. D. D. D.

DATE: 27/05/2018

Source: Documentary review secondary data collected in March 2023.

Documentary Review F

My Birth Right

Lyrics written by Rose Mary Arika Melody by Rose Mary Arika
 Edited by Shaban Kalwaza, NIRA team, Edited by Shaban Kalwaza and Stephen Kyakwise
 And Stephen Kyakwise, Transcribed and Harmonized by Shaban Kalwaza.
 The song is written in a chorus, verse form. So, the Rit is effective at the last chorus, after the third verse.

Key = F major: Tempo: Moderato.

Refrain

mp *f*

. m : m	d : - s : s	m : - d : r	. m f : - f r : d	s : - . m : f . r
. d : d	d : - t ₁ : t ₁	d : - . d : t ₁ . d	l ₁ : - l ₁ t ₁ : d	t ₁ : - . d : d . t ₁
. s ₁ : s ₁	s ₁ : - s ₁ : s ₁	l ₁ : - . s ₁ : s ₁ . s ₁	f ₁ : - f ₁ s ₁ : s ₁	s ₁ : - . s ₁ : f ₁ . s ₁

My birth right, my birth right my name and NIN are my birth rights. Re-gis-ter

f *Rit.* Fine

d : l	s : m	f : f m . d : r . m	s : f r : t ₁	d : - .
s ₁ : d	t ₁ : d	l ₁ : l ₁ d . d : t ₁ . d	t ₁ : d t ₁ : s ₁	s ₁ : - .
m ₁ : f ₁	s ₁ : l ₁	f ₁ : f ₁ s ₁ . s ₁ : s ₁ . s ₁	s ₁ : l ₁ s ₁ : r ₁	m ₁ : - .

me and get my birth rights, my pa-rents and guar-dians hear my cry.

p *f*

m : m . m f . (f) : f	r : s m : d	s : s . (s) l : l	s : fe . (fe) s : - . s
d : d . d d . (l) : l	t ₁ : r d : d	t ₁ : t ₁ . (t ₁) d : d	t ₁ : r . (r) r : - . r
s ₁ : s ₁ . s ₁ f ₁ . (f ₁) : f ₁	s ₁ : t ₁ s ₁ : s ₁	s ₁ : s ₁ . (s ₁) f ₁ : f ₁	s ₁ : l ₁ . (l ₁) t ₁ : - . t ₁

1. My birth cer-ti-fi-cate guides and shields me. 'Tis my de-fense from all vi-o-lence. It
2. My name and NIN— make me so pre-cious. They help my Na-tion plan for me to
3. Re-gis-ter my—birth help me move on, to a—chieve a bright fu-ture. My

f *mp*

d' : t . (l) s : m	f : r s : m . (m)	d . r : m . f s . l : s : m	f . r : t . r d : -
m : r . (d) r : d	l ₁ : t ₁ t ₁ : d . (d)	d . t ₁ : d . d t ₁ . d : t ₁ . d	d . t ₁ : s ₁ . t ₁ s ₁ : -
d : s ₁ . (l ₁) t ₁ : s ₁	f ₁ : s ₁ s ₁ : s ₁ . (s ₁)	s ₁ . s ₁ : s ₁ . l ₁ s ₁ . f : s ₁ . s ₁	l ₁ . s ₁ : r ₁ . s ₁ m ₁ : -

I - den-ti-fies me as U-gan-dan— pro-vid-ing my I - den-ti-ty with both my pa-rents
 Make me re-ceive full ser-vi-ces and I will proud-ly pra-ise and serve my coun-try U-ga-nda.
 Se-ling in school will make a mean-ing. As I give back to my coun-try U-gan-da my home-land

Source: Documentary review secondary data collected in March 2023.

APPENDIX 8: SAMPLE SIZE DETERMINATION TABLE

N	S	N	S	N	S	N	S	N	S
10	10	100	80	280	162	800	260	2800	338
15	14	110	86	290	165	850	265	3000	341
20	19	120	92	300	169	900	269	3500	346
25	24	130	97	320	175	950	274	4000	351
30	28	140	103	340	181	1000	278	4500	354
35	32	150	108	360	186	1100	285	5000	357
40	36	160	113	380	191	1200	291	6000	361
45	40	170	118	400	196	1300	297	7000	364
50	44	180	123	420	201	1400	302	8000	367
55	48	190	127	440	205	1500	306	9000	368
60	52	200	132	460	210	1600	310	10000	370
65	56	210	136	480	214	1700	313	15000	375
70	59	220	140	500	217	1800	317	20000	377
75	63	230	144	550	226	1900	320	30000	379
80	66	240	148	600	234	2000	322	40000	380
85	70	250	152	650	242	2200	327	50000	381
90	73	260	155	700	248	2400	331	75000	382
95	76	270	159	750	254	2600	335	1000000	384

Source: Krejcie and Morgan, (1970).