

**PUBLIC PERCEPTIONS ABOUT POPULAR ARTISTES AND  
SECONDARY SCHOOL TEACHERS OF MUSIC: UNDERSTANDING A  
'MUSICIAN' IN ARUA DISTRICT, UGANDA**

**BY**

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## DECLARATION

I, Irene Ozitiru, declare that, this research report is my original work. It has never been submitted by anyone to any University or Institution for an academic award.

Sign.....

Date.....

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## APPROVAL

This research report has been done and completed under our supervision and is now ready for submission to Kyambogo University as part of the requirements for the award of Master of Arts Degree in Music.

Sign.....

Date.....

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Sign.....

Date.....

Dr. Butindo-Mbaalya Eddie

## **DEDICATION**

This work is dedicated to my lovely children Consolate and Raymond. You are my source of joy!

God bless you.

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## LIST OF ACRONYMS

<b>DV</b>	Dependent Variable
<b>FGD</b>	Focused Group Discussion
<b>IV</b>	Independent Variable
<b>MDD</b>	Music Dance and Drama
<b>MoES</b>	Ministry of Education & Sports.
<b>NCDC</b>	National Curriculum Development Centre
<b>NGO</b>	Non-Governmental Organization
<b>NTC</b>	National Teachers' College
<b>O' and A'</b>	Ordinary and Advanced
<b>T.I.G</b>	Trust In God
<b>UNESCO</b>	United Nations Educational Scientific and Cultural Organization

## ABSTRACT

In this study, I examined the public understanding of who a musician is in Arua district. The general picture of who a musician is in Arua district has generated a lot of debate among the public. The fact that music has a broad dimension, poses a self-imposed feeling among the public about who a musician should be. In this particular study, I investigate the perceptions about popular artistes and secondary school teachers of music using a qualitative methodology. Three variables were addressed; popular artistes and secondary school teachers of music who formed the independent variable (IV), public perceptions were the dependent variable (DV) and computer-generated music plus producers formed the intervening variable (Iv). The data that informed this study was gathered from a cross section of informants who were sampled through three techniques namely; Purposive sampling, Stratified random sampling and Snowball (chain referral). The following tools were used for data collection; Interviews, Focused Group Discussions (FGD), Participant observation, Photography and Library research. The research findings revealed that to become a teacher of music, someone must have acquired knowledge and skills that are relevant to train students to be able to perform or to become a musician that is; can read and write music, sing and play musical instruments. Equally, a person who brands himself as a popular artiste must have had a set of skills adequate to prove that he/she can produce music by performing on stage that is; singing and or dancing and playing musical instruments. Basing on the research findings, I recommended that Institutions of higher learning that offer music programs or courses should revamp their mode of instruction so as to enhance acquisition of performing skills by the teacher trainees. This will put the secondary school teacher and a popular artiste at the level of a performer as well as help create market for music as a subject in secondary schools and to enable schools prepare well-baked artistes.

## **CHAPTER ONE**

### **INTRODUCTION**

#### **1.1 Introduction to the Study**

In this study, I did an investigation on public perceptions about popular artistes and secondary school teachers of music in Arua district. Generally, the question of whether someone can perform music on stage or not is crucial in defining a musician in Arua district. Since popular artistes perform on stage, some members of the public consider them as musicians. In contrast, many people in the public do not perceive secondary school music teachers as musicians, citing their lack of public performances as a key reason. As such, this study, examined public perceptions of popular artistes and secondary school music teachers to gain insight into the community's understanding of musicianship and the distinct role these individuals play in Arua's social fabric.

#### **1.2 Background to the Study**

Globally, the notion of musicianship is addressed from two perspectives, that is; the formal and non-formal point of view. Despite the importance of music in Australia, Klopper and Power (2011) bemoan the fact that compulsory subjects are given a longer period of study than music, among other art subjects. This translates into prospective student's experiences in arts education being distant and, in many cases, sporadic. In agreement, Wiggins and Wiggins (2008) observes that, when prospective teachers enter pre-service education in the United States, they have had approximately twelve years of comprehensive and sequential instruction in Mathematics, English and Science, while their last formal music instruction in

schools may have occurred at the age of twelve or earlier. As reported by Dhlomo and Delport (2010) on the status of music curriculum implementation in South Africa, very few schools today hold general music classes in elementary schools. Digolo (1997) notes that the emphasis on examination in secondary school music teaching can result in a narrow focus that can compromise students' deeper understanding of music concepts. Contemporary school education in Uganda and indeed in many other parts of Africa, ignore indigenous learning systems (Kidula 2019) arguing that they lack capacity to support music and general learning in a modern context. Darron and Sharon (2019) suggest that "desirable education 'connects with students' lives, communities, and environments, and addresses global concerns for life" (p. 732). Views of scholars above indicate that in the institutions of learning, knowledge and skills of music are also imparted. This is a process that should definitely lead to the creation of a musician, or otherwise, which is therefore the focus of this study.

Music, the creation of which needs a musician, is one of the items people in Arua district consume. Like in other societies, music performances are attached to a number of functions including entertainment, advertisement, political rallies, traditional ceremonies, work and worship activities, among others. For instance, when there are social or national functions in the district, artistes and performers of different categories come and stage music performances to entertain the gathering. Tabula, (2015) expresses a similar view by saying that, music must be created, improvised, transmitted or composed for the occasion, intentionally or unintentionally, to fulfil various functions: to communicate, to enjoy, to honour, to celebrate, to shock, to puzzle and to comfort. This therefore implies that, music

making, needless of who a musician should be, is understood by the society in different ways. In this study, I investigate the societal understanding of a musician in Arua district. Worth noting is that, there are a number of performances being staged by musicians in Arua district. These range from gospel shows, secular entertainments, and Music Dance and Drama (MDD) festivals in schools, which has also taken root in schools. The incorporation of music as a subject in schools started with its teaching in the High Schools established by the missionaries in the early 1990s, and eventually the onset of the Namirembe music festivals (Ekadu-Ereu 2012). According to Keshubi, Lubwa et al, cited in Asaasira (2012)

The Namirembe music festival was a competition for Anglican choirs that competed in hymns, chorales, and anthems. However, in 1944, the festival was revived by Klaus Wachsmann who was the curator of the Uganda Museum at the time. Wachsmann saw it “unfortunate for the Uganda[n] church to have to turn to Europe for inspiration [and to] be led to think that African music was something unsuitable and undesirable for Christians” As such, Wachsmann reorganized the festival to include Ugandan music and musicians that were not conversant with western music.

After Uganda’s independence in 1962, the education system was reviewed in 1963 and music was made a part of the school curriculum (Asaasira 2012).

In the same vice, music is one of the subjects that has been included in the curriculum of some secondary schools in Arua district. The above shows steps being taken towards creation of a musician. This enables students participate in music both as a co-curricular activity and as an academic subject. The schools have qualified teachers who have been trained to teach the subject in the classroom. Like teachers elsewhere, these teachers also demonstrate their knowledge of the subject

by training students in preparation for other performances like Music Dance and Drama (MDD) festivals, Cultural Gala events, and school days, among others.

I always brought music and dance costumes and learners enjoyed dressing differently for the lesson. We formed groups and together identified leaders who co-guided their peers to learn, as I was a participant together with the learners. They learned new songs and unfamiliar dance motifs by observing and imitating what I or their peer leaders-learners who demonstrated higher abilities and supported their peers to learn during the lessons. (Isabirye 2021)

Besides school teachers of music, there are also popular artistes: These are performers of popular music. Popular music has been defined by a number of scholars in relation to mass media and commercialization as well as in relation to other musics- western art and ‘folk’ music (Asaasira 2012).

Taking a quick look at what it is, popular music is defined as music with wide appeal that is typically distributed to large audience through the music industry, its forms and styles can be enjoyed and performed by people with little or no musical training and it stands in contrast to both art music and traditional or folk music.

Wadiru (2012) defines popular music as music produced basically for marketing as a commercial commodity, by artistes who are known as or claim to be “popular artistes” and who use the mass media mainly for disseminating the music to the people. These views therefore gave this study the impetus to establish whether a popular artiste is a musician as it is perceived in the area of study.

On that note, notable popular artistes and groups in Arua district include; J.M Kennedy, Emmanuel Franco, Solomon the ‘prodigal son’, and T.I.G (Trust In God), who are secular and gospel artistes respectively.

Based on the above discussions, one can broadly categorize musicians in Arua district into three groups namely; the classroom teachers of music, the popular artistes and the popular cultural music.

1. *Classroom teachers of music*; such as those teaching in the different secondary schools.

Personally, once as a teacher of music in a secondary school, I faced challenges from the society that regarded secondary school teachers of music as nobody’s as they rarely play any role in the performing Arts industry. I have taken these varying perceptions and the biases people have towards the various categories of musicians in Arua district with a lot of concern hence carrying out this study. Furthermore, people have quite often expressed dissatisfaction about the relevance of teaching music in schools. To them, secondary school teachers of music in Arua district have never produced or even launched music albums and have never staged music shows and performances like the popular artistes do so they do not see any talent in the teachers of music. On the other hand, those who are academic oriented also look at Popular Artistes as being “noisy for nothing” since they have no idea of how to read and write the musical notes.

2. *Popular artistes*; especially those who organize and stage performances for public consumption or for commercial purpose.

Popular music performances are usually well advertised and staged in venues that can accommodate a large number of audiences because of its predominantly

commercialized nature. This makes some members of society think a popular artiste is a 'true' musician in the sense that they produce and perform music that can be consumed with passion.

3. ***Popular cultural music;*** belonging to any cultural practice and loved by the people. It is the music whose idioms are culture specific with text in a local dialect and can be identified as belonging and popular to any of the country's communities and is often performed during happy occasions from which society benefited, as well as occasions of grief, which helped the society to cope with a trying situation (Akuno, 2005b). In succinctness, these practices show that cultural music was and is still a lived and an ever-promoted popular activity in the community (Nzewi 1998). On this note, people who regard their cultural music as popular also regard their skilled performers as musicians. In his view, Hornby (2005) explains the word "Popular" as being admired by many or a particular person or group. This means music of the popular artistes and that of the cultures loved by its own people are all popular music.

The nature of these three kinds of music resonates with views of Gabrielson (2011) who asserts that people have different perceptions attached to music in regard to quality, form and expression. All these controversies have been oscillating around the question on what popular artistes and secondary school teachers of music are able to do in terms of music production and performance. These controversies have resulted from the influence and impact of the Congolese music which infiltrated the West Nile music scene over a long period of time. In the late 1980s and 1990s, what was known to be music was the soukous from Congo (formerly known as

Zaire). The person who may therefore be regarded as a musician is the one with ability to emerge the creation and performance of popular music and popular cultural one into hybridized music because of multi-culturalism (Andang'o 2005; Swanwick 1996 and Kwami 1996). This study was therefore aimed at examining these public perceptions to understand the definition of a musician in Arua district and to bridge the knowledge gaps brought about by varying opinions about the two.

### **1.3 Statement of the Problem**

There is controversy about the notion of a musician and his or her role among members of the public in Arua district. Some members of the community argue that popular artistes are not 'true' musicians because they cannot read and write music or even explain music concepts much as they can stage musical performances and entertain people. On this note, Asaasira (2015) asserts that a number of popular musicians in Uganda have not had formal training in any field of music but only depend on their interest and talents. Another group of people argues that it is not enough for someone to be called a musician just because he/she is a teacher of music. To them, such a person is not a musician since most teachers teach the subject theoretically. In the same vain, Welch, Graham (et al 2010) argues that recruits to music teaching in schools in England are likely to have a strong Western classical music background and little formal knowledge and understanding of other musical genres. This may leave them relatively underprepared musically in terms of their ability to understand and extend the musical interests and identities of their adolescent pupils.

It is this notion that according to Ekadu-Ereu (2012) the Music Dance and Drama (MDD) at Makerere University was ridiculed by turning the abbreviation MDD to

a Luganda jargon, *Musiru Ddala Ddala* meaning a very dull or weak-minded person. If such opinions are left unveiled, the community will continue to face that dilemma of a defining who a musician is in Arua district. This study therefore, focused on investigating the perceptions of the public about popular artistes and class room teachers of music with reference to secondary school teachers.

#### **1.4 Purpose of the Study**

The purpose of this study is to investigate the public perceptions about popular artistes and teachers of music in secondary schools in Arua district.

#### **1.5 Study Objectives**

Specifically, the objectives of this study are:

1. To establish how the public, perceive a musician in Arua district.
2. To find out the roles played in the community by popular artistes and teachers of music in secondary schools in Arua district.
3. To investigate what it takes to be a musician among the public in Arua district.

#### **1.6 Research Questions**

The following questions will guide the investigations in this study:

1. How does the public in Arua district perceive a musician?
2. What roles do popular artistes and secondary school teachers of music in Arua district play in the community?
3. What does being a musician mean to the public in Arua district?

#### **1.7 Significance of the Study**

The study will be of benefit to a cross section of persons, institutions and organizations as discussed below:

National Curriculum Development Centre (NCDC) may use the data to improve on secondary school curriculum in order to fit the needs of the community by designing musical activities that are relevant and more appealing to the learners.

Academicians will use this study as a basis for carrying out more investigation since biases towards certain forms of music is an issue of concern not only in Arua district, but cuts across in many other parts of the country or even globally.

Directorate of Industrial Training (DIT) in conjunction with Ministry of Education and Sports (MoES) will use the data to inform other vocational institutions on the relevance of strengthening Performing Arts as a subject to promote the agenda of skilling Uganda.

Other Government agencies and NGOs like UNESCO will use the findings in this study to sensitize the public about the roles played and contributions made by the popular artistes and secondary school music teachers in changing the society. This can be done through sensitization workshops and seminars to bring a change in attitude such that the various categories of musicians and the public at large will learn to appreciate the different forms of music.

The study will also be of significance to Directors/Organizers of performing groups to realize the magnitude of their contribution in educating and entertaining the society. This will further help them in addressing issues of concern in the society through their music.

Head teachers of secondary schools will also use the responses from the various informants to promote harmonious coexistence between the popular artistes and secondary school teachers of music.

Teachers of music in secondary schools will use the information to get a feedback from the public on the subject and use it to improve their teaching methods to promote the subject in schools.

It will enlighten the public to appreciate the different forms of music genres and compositions regardless of the artiste/composer.

### **1.8 Limitations of the Study**

I faced a number of setbacks in the course of conducting this study as discussed below;

Financial constraints in the process of data collection due to the numerous research costs like movement, feeding, buying stationary, and logistics among others posed a great challenge. This however, was partly addressed by requesting for financial support from a few relatives and friends who would lend me money to push on with some of the activities.

Poor response from some respondents because of high expectations was also a challenge due to public imagination that an organization like United Nations Education Scientific and Cultural Organization (UNESCO) might have funded the study. This was addressed by showing evidence of the necessary identification documents like the introduction letter from the department of Performing Arts.

Inadequate time due to the busy work schedule also hindered the progress of data collection. Since the researcher had to carry on with data collection alongside workplace responsibilities, running the two activities also posed a big challenge to

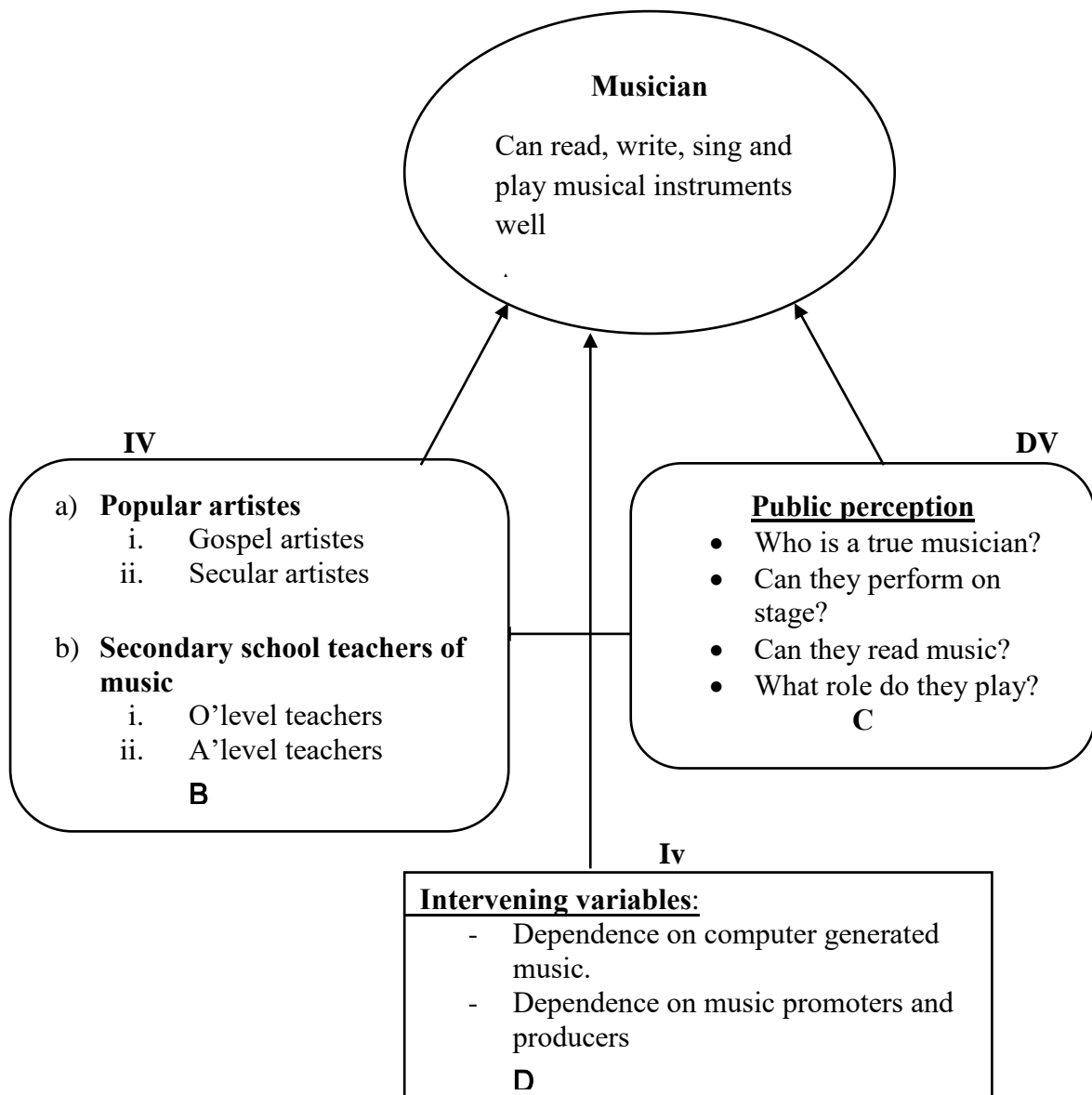
the study. This challenge was however addressed by drawing a schedule of activities in order to handle the two responsibilities smoothly.

Getting the Popular Artistes for an interview was quite challenging for a number of reasons like tight performance schedules, studio-recording programs, among others that kept the artistes occupied most of the times.

With the rising price of fuel and high cost of living, high transport costs due to lack of reliable source of transport was another big setback in the process of commuting to meet the respective respondents. To address this, the researcher would get contacts of these artistes and make phone calls to make appointment with the informant in advance.

The COVID 19 pandemic that brought about psychosocial trauma due to domestic hardships also caused a big challenge in the progress of report writing. This was rather quite difficult to address, but eventually with constant support and encouragement from family and friends, the researcher managed to overcome some of the challenges.

## 1.9 Conceptual Framework



**Figure 1: Conceptual Framework**

The above framework suggests that a musician is someone who can read, write, sing, or play musical instruments indicated as “A”, at the top of the illustration. The framework generally is indicative of three variables, namely; the independent variables comprising of two dimensions that is; a) popular artistes and b) secondary school teachers of music as represented in “B”. Then public perceptions that constitute the dependent variable as represented in “C”. Meanwhile, the

dependence on computer-generated music as often practiced by popular artistes has generated the extraneous variable/intervening variable as represented in “D”. The intervening variable according to Asaasira (2015) depend on talent and interest to make them look for short cuts to perform music and earn a living.

Whereas the popular artistes are categorized into secular and gospel artistes, the secondary school teachers of music comprise of teachers of both Ordinary and Advanced level (O&A) level. How the public perceive the two categories of musicians is the puzzle I have tried to address which is represented in cycle “A”; Understanding a musician.

## **CHAPTER TWO**

### **LITERATURE REVIEW**

#### **2.0 Introduction**

This chapter presents the review of works of other scholars in relation to the topic under study. Related literature from scholars whose works have been reviewed helped inform the study to get a worldwide insight in to the content. The review was done under the following subtopics: Public perceptions of; (i) Popular artistes (ii) Secondary school teachers of music.

#### **2.1 Public Perception of Popular Artistes**

The public has a tendency of viewing certain things in their own method and this eventually influences the approach in which they perceive things. This however does not change the reason or need for the existence of such a thing. The term popular music is extremely vague, covers a wide field of musical endeavor and ranges over a long period of time; there has been “popular music” ever since man made music for his own pleasure.

Scholars stated below, have classified music as being "popular" based on various factors, including whether a song or piece becomes known to listeners mainly from hearing the music.

Middleton and Manuel (2015) observe that this definition has problems because multiple listens or plays of the same song or piece are not counted. Evaluating appeal based on size of audience (mass appeal) or whether audience is of a certain social class is another way to define popular music, but this, too, has

problems in that social categories of people cannot be applied accurately to musical styles.

Similarly, Wadiru (2012) defines popular music as music produced basically for marketing as a commercial commodity, by artistes who are known as or claim to be “popular artistes” and who use the mass media mainly for disseminating the music to the people. According to Hornby (2005) the word “Popular” means being admired by many or a particular person or group.

With the above views in mind, we have to diversify our imagination of what the public would term to be popular, which this study focused on establishing. Furthermore, the works of different scholars, listed here below, have also stated important views about popular artistes and the public perceptions about them.

Gabrielson (2011) argues that how we perceive music can be a matter of various qualities in the form of the music or its expression. Indeed, music perception is the last thing we can expect in the cycle of music production, and that is the public expectation and perception of an artiste. There are varied ways of approaching music, which include composing, recording, directing, teaching, performing, and many, other and all these give an outcome. The society however, focuses more on how the music is finally delivered to them. In this case, the performer gives more appeal to the public than the rest of the forms. Consequently, popular artistes who directly fall in the category of the performers are cherished more than any other category of musician in Arua district.

Wadiru (2012) observes that, from late 1990s the development of popular music in Uganda enhanced by the advancement of the media and recording studios, led to the growth in number of upcoming local artistes throughout the country. Certainly, the steadily growing number of performing artistes has driven the public to imagine that popular music is the best music genre in Uganda. In a similar way, the society in Arua district has adored popular Congolese artistes as though music had never existed in Arua till the emergence of the popular artistes from the soil. In my own understanding, this could be a misconception triggered by “bandwagon effect”.

In a similar view, Olwoch (2015) reports that the Ugandan music industry is very vibrant and plays a big role in the social and economic lives of many people and popular musicians in Uganda are the biggest local celebrities. Olwoch, having been an observer, brings a true scenario of the Ugandan music. Probably for the reason of being a city dweller, she focuses more on her observation of the Ugandan music from her encounters with Luganda speaking artistes. The truth of the matter is that Uganda’s popular music has gained a lot of popularity and so do the artistes. This is very true in Arua district and that could be why the public in Arua tend to be in love with the popular artistes other than the teacher of music in secondary schools and this study focused on finding out whether this is so.

Furthermore, Tabula (2015) asserts that, despite the fact that Uganda has variety of music genres, it appears that popular music provides the urgent appeal and simplicity, which makes it more participatory, even amongst musically non-gifted folks. Often times we are moved by what is more appealing than what is not. The

phenomenon of music popularity in Arua could have arisen because of the message it passes to the public compared to what other genres have to offer to the society.

He further observes that, popular music is an agent of social control, since it is sometimes used to regulate social order in the form of reward or punishment, applause or complaint. Much as some members of the public may not like the aspect of “social control”, the appealing nature of the music in totality becomes the overriding factor to the public.

According to Asaasira (2015) a number of popular musicians in Uganda have not had formal training in any field of music. Rather, they depend on their interest and talents. I strongly agree with Asaasira’s statement. Taking a keen look at the way most popular artistes rise to prominence in the music industry, where they have had their training from is not a matter of concern to anyone but rather how appealing and popular their music is. In a like manner, the question of whether and where the popular artistes had their formal training from does not arise to the public in Arua district probably because to them, being a musician is all about being a performer regardless of whether through a formal training or not.

According to Shehan (2015) aside from overall musicianship that is, vocal quality and skill, including the ability to sing precisely in tune, as well as music reading ability—there are myriad skills that come together to make up a good ensemble singer. Skills like attentiveness, listening, self-discipline, cooperativeness, eagerness to strive for perfection, endurance (especially important in a recording process), patience, the ability to consistently produce excellent results over and over again, to name just a few. These are all things professional singers have to

cultivate in order to succeed in their profession. In addition, success, as is true in the case of most professions, largely means getting a job in the first place, and then doing it well enough to be asked back again.

In general, terms, Shehan articulates the issue of popularity in music from different perspectives of the performer. The resultant impact is how the public finally perceives it.

This study therefore, is geared towards finding out whether popular artistes in Arua district possess the skills articulated by Shehan and other scholars above that makes the public perceive them as musicians whereby what someone presents on stage is perceived differently from what a secondary school teacher of music does.

On the same note, the most significant feature of the emergent popular music industry of the late 18th and early 19th centuries was the extent of its focus on the commodity form of sheet music. Amateur music making centered on the piano, thus enabling a pianist to reproduce popular songs and pieces and public popular music performances in "pleasure gardens and dance halls, popular theatres and concert rooms".

Although musicians in Arua district lack pianos and pleasure gardens, they are doing all possible things to popularize music much as the dimensions may not be exactly like those in other places. The concern however, is how the public perceive their music.

In a related view, Manuel (2008) states that one criticism of popular music is that it is produced by large media conglomerates and passively consumed by the public,

who merely buy or reject what music is being produced. He claims that the listeners in the scenario would not have been able to make the choice of their favourite music, which negates the previous concept of popular music. My observation suggests that major media conglomerates are often behind the promotion of popular artistes, a connection that this study seeks to explore.

## **2.2 Public Perception of Secondary School Teachers of Music**

Teaching music as a subject has become an area of concern among the public. Some people tend to like it and try to promote its teaching in schools. Another category of people despises both the subject itself and the teachers of music and they express their perception of the subject openly while others just look on and are never moved by the state of affairs. In spite of the above facts, there are always gaps that will not go unchallenged. Different scholars cited below have expressed their findings about the perception of the subject.

In light of the above, Ekadu-Ereu (2012) states that because of a negative societal attitude, performing arts education has always been looked as a discipline for people who are very weak academically. He continues to say that even the policy makers in the Ministry of Education and Sports on Circular 8/2008 dictated that it should be offered as a subject of study only if a class has 40 and above students.

Schippers (2010) says that at the basis of most formal music education lies a defined curriculum, but music in schools has always been one of the most challenging areas of teaching. This implies that the prescribed curriculum in formal music education has failed to adequately alleviate societal concerns about the qualifications or effectiveness of music teachers in the classroom. Having a

curriculum is one thing and performing to the requirements of the curriculum is another bearing in mind the technical ability needed to bring out what is stipulated in the curriculum. That is why the public has grounds to be skeptical about the competence of music teachers in secondary schools.

In another view Hyslop (1964) states that, as children grow up, it is the music teacher who can stimulate their interest in music by showing that there is a very great deal to learn so that they become inquisitive and want to know more about the world around them. He adds that, whereas with very young children it is sufficient to encourage them to sing sweetly, with those who are a little older, it is good to satisfy their naturally inquiring minds by showing them how it is possible to improve the tone quality of their voices.

Apparently, the need to improve the tone quality aligns with demonstration which the teacher him/herself will do to 'fine tune' this tender voice which can develop at a later age. This therefore implies that the teacher of music does not only give music theory but plays a role in shaping a future musician through vocal training which the society in Arua district is hereby doubting.

The concrete environment of the specially planned classroom allows the child to learn the fundamentals of music by exploring through touch, meaning that a learner gets the opportunity to experience even the practical skills both inside and outside the formal classroom setting. This completely contradicts public perceptions of teachers of music in secondary schools in Arua district. The common mentality of the people in Arua district is that teachers of music only teach theoretically. Teaching is not all about the formal classroom setting. The most essential factor is

the teacher's ability to interpret the curriculum. This could mean engaging learners in both theoretical knowledge and practical skills.

“Many criticisms have been made upon school music, and we have tried to place the blame on outside interest instead of asking ourselves, as teachers of music whether or not we are to blame” says Otterstein (1934). He adds that the demand for music teachers has been so great that some who were poorly prepared often secured employment. Usually the teachers are trained musically, but are unable to associate music with education. It should however be noted that, some of the teachers who have studied music and become professional teachers of music at different levels, could have either had prior engagements in music performance or studied music up to a certain level of the secondary school education. This definitely impacts into different competence levels in the secondary school teachers of music. As a result, some of the teachers cannot exhibit much performing skills as Otterstein observed arousing public discontent for secondary school teachers of music. This aligns with Ekadu-Ereu's view that the Ministry of Education and Sports (2003), Joint Admission Board policy –allowing admission into teacher training for music based on a pass in English or another Arts subject in A'level without requiring any prior education or practice in music is inadequate for producing competent music teachers. Further still Akuno (1997) puts it that, this is because institutions commonly offer theoretical pedagogy, which increasingly turn out students who are unable to “behave musically”.

In a related view Shuler (1992) and Shields (1997) noted that, Music education plays a vital role in urban schools which tend to have high numbers of at risk

students, defined as those who are at risk of participating in negative social behaviour such as drug abuse, violence, and or non-attendance of school. A significant number of such at risk students feel disconnected from the current educational model, which seems unrelated to their everyday experiences. However, music can provide a connection to real life because most students participate in some form of it outside of school.

When we take a closer look at the response of the ‘school going age’ youth, majority are easily swayed by any musical encounter. Having music as a subject in the school’s curriculum is actually a blessing to satisfy the musical desires of these youth. Fortunately, a good number of schools in Arua district, being a peri-urban setting have provided this opportunity to the students but the question to raise about it is whether it captures the students’ attention.

When student ensembles are comprised mostly of beginners, a large cause of program attrition is the simple fact that the ensembles do not sound very good says Ragers (2008). In my own observation, the cause of alarm among the community in Arua district originates from the fact that some of the musical ensembles performed by the learners do not sound very appealing musically. If that is so then the public can not appreciate something that does not match the taste of popular performances and this puts the music teachers’ in an awkward position.

According to Spruce (2007) student teachers bring with them a love for their subject and the passion and enthusiasm for communicating this is your useful tool when you first teach. A school graduate at the very beginning point of a career

would definitely try to prove their worth. Like any other teacher, the music teacher clings to the subject.

With such credentials, what limitations can be placed on a music teacher's abilities, and what is it about their expertise that leads the public to harbor doubts? According to my understanding of the music curriculum, practical performances are an integral part of the subject matter. The teacher of music in Arua district is not exempted from teaching the practical aspect. What may not be so remarkable is the element of presenting or staging it for public consumption on regular basis as popular artistes do. Secondly, being a curriculum designed as a result of the colonial influence, the taste of the content may not have been so appealing to the public compared to what a popular artiste does hence causing the biases.

Welch, Graham et al (2010) reported that, at the turn of the century, there was a widespread perception on the part of pupils, teachers, and policy makers that a "problem with school music" existed, particularly at the secondary level. It was hypothesized that one contributory factor was the perceived authenticity of "school music" in relation to "music outside school," not least because the latter was reported to be a core attribute of adolescent musical identity. The "Teacher Identities in Music Education" (TIME) project approached these issues from the point of view of the "musical identities" of two groups of professional standard musicians: (1) those who had chosen to become teachers; and (2) those who had decided against such a career option. Overall, the main findings of the TIME project concerning these two groups of participants were that the vast majority of undergraduate musicians and intending teachers of music had similar qualifications

and backgrounds in the Western classical performance tradition, very few had non-standard qualifications and few had performance experience of other-than-classical musical genres. The respective views of the beginning teachers of their own general effectiveness, whether as teachers or as musicians, changed very little over the period. However, their perceptions of the required skills for successful music teaching did change, increasingly emphasizing communication and interpersonal rather than musical performance skills. It would appear also that many music undergraduates were put off teaching careers because of fear of pupil behaviour and disinterest, and concerns that a lack of piano skills may make them unprepared for the role. In spite of the wide-ranging demands of contemporary music teaching, the authors conclude that the profession was still largely judged in terms of musical performance skills, and that this public perception needed to be broadened if the music teacher recruitment shortage was to be alleviated.

The above citation has elaborated so much on the exact scenario in Arua district, in regard to who a musician is.

According to Mazzochi (2015) greatness in teaching is just as rare as greatness in any other profession. Although it's impossible to offer a prescription of qualities in order to cultivate great teachers of music, understanding these qualities can give all would-be teachers a standard of excellence to strive for, and guide schools and parents towards what they should look for in current and prospective teachers. One thing that the society often overlooks about a teacher who is also a musician is that their pride is deeply tied to their student's achievement, and witnessing their learners perform well brings them immense joy and satisfaction. This however

does not exclude practical performance in an academic context, which in this case is what a music teacher tries as well to cultivate in his/her learners.

He adds that

You will rarely walk into a great teacher's rehearsal and see them giving long speeches. Highly effective music teachers keep the concepts at the highest level but the explanations short and incredibly clear. A great teacher has a target they are aiming their students toward and do everything in their power to guide them toward it in the most efficient manner.

Mazzochi (2015) further notes that

Wise music teachers understand that technique is essential, and that proper technique can be taught during a school day, no matter how many students are in the class. These teachers are not afraid to go back to the beginning of a method book and honor the foundations of playing a musical instrument. Not only will a great teacher understand that building blocks such as posture, breathing, and hand position are critical to beginners, they also understand that these fundamentals must be constantly reinforced throughout their student's schooling. Great teachers do not abandon fundamentals in order to "teach to a concert" they ensure that their concert repertoire is an extension of strong musical foundations.

From the above quotation, it is evident that the teacher of music probably is one of the best performers the society could rely on other than criticizing them. They are more focused than the popular artistes which is something the majority of the population in Arua district may not understand because they are used to being 'taken for a ride' by the popular artistes' loud speakers erected at every corner of a show room. More so, the society in Arua seem to imply that the point of

musicianship is not in the teaching, but to prove a teacher is a musician, he or she should perform before an audience just like the artistes do.

The Ministry of Education and Sports (MoES) has actually simplified work for music teachers by making music an optional subject. Since it is aimed at imparting skills, which can best be perfected through constant training, the teacher's role in enforcing this 'constant training' is the determinant factor in the quality of music produced. In addition, the fewer the number, the more time and attention given for individual learner.

In brief, music teachers play a pivotal role in shaping the future of music in secondary schools, and the significance of their role remains a vital concern. Otherwise, teachers risk becoming irrelevant if they do not adapt and showcase their musical talents beyond the classroom, allowing the community to appreciate them as artistes.

The public however should appreciate the fact that schools have been operating on a curriculum that was influenced by the colonial interest. Much as it may not appeal to the public interest, the music teachers are doing their best to comply with the requirements of MoES.

## **CHAPTER THREE**

### **METHODOLOGY**

#### **3.0 Introduction**

This chapter presents the research design, methodology, scope of the study, target population, sample size and sampling techniques, research instruments, validity and reliability, data collection procedure, data processing and analysis and finally, ethical considerations

#### **3.1 Research Design**

The research design used in this study was phenomenology. This is a qualitative research design that describes how an individual experience or feels about a particular event. It also explores the experience of a specific event in a community. Here, the researcher interviews people who have experienced a particular event to find similarities between their experiences. The researcher can also record what they learn from the target audience to maintain the credibility of the data says Emma David, (2024).

#### **3.2 Scope of the Study**

The study scope was handled in three perspectives that is; the geographical scope, content scope and time scope.

##### **3.2.1 Geographical Scope**

The study was carried out in Arua district, which is located in the West Nile region of Uganda. However, coincidentally creation of Arua City status that was done by the time of data collection widened the geographical scope to include the city area as well. This location was chosen for the following reasons:

First, and foremost, music is a predominant form of entertainment in Arua district, and some secondary schools in Arua have music on their school curriculum but do not stage shows like the popular artistes do. The public performances are only staged by popular artistes.

Secondly, the predominant language in the district is “Lugbara ti” which the researcher is very familiar with and this bridged communication gap hence easing communication during data collection hence achieving in-depth content on the topic under study.

Thirdly, the researcher is a resident of Arua district and as such, coverage of the area in terms of locating the territorial boundaries of the study was not a challenge. More so, most of the popular artistes reside within Arua city. For that reason, they were easily accessed. hence arousing the varying public perceptions about artistes who play popular music, which is a dominant music genre in many parts of the country, and Arua district in particular.

### **Map of Uganda showing the location of Arua District**



**Figure 2: Map of Uganda showing the Location of Arua District**

#### **3.2.2 Content Scope**

The study, focused on the public perceptions of a musician, more especially the popular artistes and secondary school teachers of music. Specifically, investigation was centered on the societal understanding or perception of who a musician is and what the two category of music practitioners, teachers and artistes can do, such as

to whether they can perform on stage or not. In other words, what qualifies them to be called musicians?

### **3.3.3 Time Scope**

The data collected ranged within a period of three decades although some few authors were not within the stated time scope that is from 1990 to 2020. However, due to the unpredictable phenomenon of COVID - 19, the data collection schedule had a lapse of three years from the planned schedule. This therefore yielded additional data from the post COVID - 19 period. .to the time of report writing in June 2024.

### **3.3 Target Population**

The study was conducted among a target population of about 200 respondents comprising of the following groups;

*Local artistes of popular music:* These are either secular or gospel artistes. They were selected because of the public view about their music in comparison to what music teachers could do.

*Secondary school teachers of music:* They made part of the study variable.

*Different categories of community representatives:* This was a representation of the social strata in the community in the wider context for example; the bodaboda riders, the business community, music trainers of schools and church choirs, among others.

### **3.4 Sample size and Sampling Technique**

Two hundred and twenty (220) respondents were sampled for data collection. This was an overall number from the various categories of respondents sampled and therefore the following sampling techniques were employed:

#### **3.4.1 Stratified (Random) Sampling**

The respondents were classified in various strata, which included teachers of music, Church or school choir trainers, different categories of members of the community and popular artistes (See Table 1) the respondents were then selected at random from each group. This broad range of selection was aimed at gathering a cross section of views from the public. By so doing, different categories of respondents were sampled under the different strata and interviewed hence giving a wide range of representation.

#### **3.4.2 Purposive Sampling**

Purposive sampling technique was used to select specific people from within the population to use for this particular study. Respondents were selected basing on either their participation or knowledge on the topic under investigation. In this way, practicing secondary school teachers of music and popular artistes were therefore purposely sampled.

#### **3.4.3 Snow Ball (Chain Referral)**

Snow ball sampling according to Kumar (2011) is the process of selecting a study population using systems that allow a few individuals of a group or organization to be selected so as to collect from them the required information. This sampling

strategy was applied particularly by others linking the researcher to their colleagues who were practicing school or Church choir music trainers.

**Table 1: Table showing the category of respondents and Sampling**

**Techniques used**

S/No.	Category of Target Respondents	Sampling Technique
1	Popular Artistes	Purposive
2	Teachers of music	Purposive
3	Trainers of schools and church choir	Snow ball
4	Different categories of community representatives	Random

**Source:** Adopted and modified from Krejcie & Morgan’s table (1970)

**3.5 Research Instruments**

The research instruments listed underneath were used in data collection following category of informants indicated in Table 2 below;

**Table 2: Table showing category of informants by strata**

S/No.	Category of Informant	Strata	Tool Employed
01	Community Representatives	Members of Bodaboda group	FGD
02		Members of a women’s group	FGD
03		Students fraternity	FGD
04		Religious leader	Interview
05		Public servants	Interview
06		Business men	Interview
07	Popular Artistes	Gospel Artistes	Interview
08		Secular Artistes	Interview
09	Music trainers	School music trainer	Interview
10		Church choir trainer	Interview
11	Classroom Teachers of Music	Secondary school teachers of music	Interview

**Source:** *Primary data*

### **3.5.1 Focused Group Discussions (FGDs)**

Focused groups discussions were held especially for some categories of the community representatives. Through focused group discussions, many views were gathered from various respondents within a short time. Besides, groups gave more comprehensive information than individuals did.

### **3.5.2 Interviews**

According to Kvale, (1996) the main task in interviewing is to understand the meaning of what the interviewees say. Thus, the qualitative research interview done sought to get meaning and description of the central themes in the live world of the subjects. In a bid to get a cross section of views, the following category of respondents within Arua district were interviewed and this include sampled popular artistes, teachers of music in secondary schools, music trainers of both schools and church choirs and a cross section of community representatives.

### **3.5.3 Participant Observation**

The researcher participated in attending music events and made personal observation of music shows presented by the gospel artistes, and secular music artistes. The researcher also adjudicated schools music festivals at various institutions and events of different nature.

All these gave me many opportunities to gather views that were expressed by people during the performances about the different classes and genres of music. People would also express their perceptions about who a musician is during such events, which helped to contribute part of the data that informed the study.



*Plate 1: Showing the Researcher Carrying an Observation of Different Schools Music Dance and Drama (MDD) Festival Performances*

### **3.5.4 Library Research**

Works of other authors, both published and online data were reviewed in order to get the opinion of other scholars on the topic under study. The findings of most of the scholars was in line with what exists in Arua district.

### **3.6 Validity and Reliability**

Mugenda, (1999) defines validity as the accuracy and meaningfulness of inferences based on the research. Validity therefore is the degree to which results obtained

from analysis of the data actually represent the phenomenon under study. He also defines reliability as the measure to which research instruments yield consistent results of data after repeated trials. Therefore, validity and reliability were achieved by subjecting the research tools to assessment for correction by the research supervisors. Among the tools used were; interview guide, FGD guide, observation guide among others. The researcher further did a pilot test of these tools by interviewing some few people in order to test the relevance of the tools to obtain consistency in the result of the data collected.

### **3.7 Data Collection Procedure**

Prior to going to the field, the researcher was issued an introduction letter from the department of Performing Arts and also acquired some of the necessary materials needed for record keeping like notebook, pens and a recording gadget. For efficiency in data collection, a timetable or schedule of activities was drawn to be followed in data collection. Also, consultations on the respondents were made for purposive sampling and got their contacts for easy access. All these strategies guided the researcher in making appointments with my respondents.

### **3.8 Data Processing and Analysis**

The raw data obtained from the data collection instruments was analyzed and organized basing on the objectives of the study.

### **3.9 Ethical Considerations**

The following ethical issues relating to the research study were observed:

The researcher in the first place introduced herself to the respondents with evidence of accompanying documents like the introduction letter from the Department of

Performing Arts, Kyambogo University. This was to give a proof that collecting data was entirely for academic purpose with no hidden agenda.

The researcher also sought the consent of the informants in all aspects before getting information from them so that they could express their views and opinions without any reservations. Maximum confidentiality was accorded to the respondents on sensitive issues regarding information given. At some points, some respondents requested part of the information to be “off record”. Privacy was granted to a respondent who did not want to be interviewed publicly.

Respondents who did not consent to having their photographs taken were also given due respect. Photos that have featured in this work have been taken with the permission of the informants. Furthermore, rights of respondents who did not want to open up on some issues for reasons best known to them, was respected. For instance, some of the informants preferred to reserve some comments about their colleagues in the music fraternity.

## **CHAPTER FOUR**

### **DATA PRESENTATION AND ANALYSIS**

#### **4.0 Introduction**

The people of Arua district have varying perceptions about popular artistes and secondary school teachers of music. In this chapter, I examine these perceptions from the viewpoint of the various opinions as recorded from the data collected. The various respondents expressed independent views. This chapter presents these views in order to understand how the public in Arua district perceive the popular artistes and the secondary school teachers of music. The chapter further presents samples of analysis of the song texts to justify some of the opinions expressed.

#### **4.1 How the Public Perceive a Musician**

As is the case with other communities, perceptions of popular artistes and secondary school music teachers in Arua district is so critical. The general controversy over the identity of a musician is a matter of concern to many members of the community. The debate on who the community perceives as a musician generated numerous opinions that represent the true and varied feelings of the public.

From the data collected, it is worth noting that we are living in a judgmental society because the perceptions expressed are a sign of the judgment passed by the listeners based on either the music or the personality of the various artistes or teachers of music. Nannyonga-Tamusuza (2002) stresses that, musical communication relies on the listening process, and it is listeners who give meaning to music. Many people hold the same view with Nannyonga as a reason to explain what drives them

to conclude on who a true musician is. Well, we cannot expect a group of people to like the same thing when there are alternatives.

What is paramount is that there is always a genuine reason for such perceptions. With all the above circumstances surrounding the public perception of who between popular artistes and secondary school teachers of music is a musician, the various respondents had the following views;

According to Reverend Aluma, the tradition of using music to educate the society is not only something of the past. He says

To me, there is no other music that can be compared to what the popular gospel artistes are producing now because as humans, we are living in very challenging times and our hopes rest more on the word of God. Besides, these songs tackle issues that are prevailing in the societies. The songs also give consolation to many people since “stress” is now a common vocabulary in the day-to-day lives of the people. I do appreciate our traditional church hymns, but I cannot deny the fact that these popular gospel songs are so appealing and can easily reach out to anybody since they are played at any place. For instance, during social occasions, funerals, etc. Coming to music in schools, I do not have much knowledge about that. (Interview 2019)

The question someone may pose is; does the music of all the popular artistes give hope to the listeners? In other words, does the music of all the gospel artistes in Arua district communicate a meaningful message to the listener? Well, it may depend on whose music is more appealing to the listener. To others, it may be the message, to some, the rhythm while others would consider the genre because not everybody in Arua district is an advocate of evangelization. Others have a different belief from what the singer is expressing. Never the less, it was imperative finding

the autonomous views of the listeners. Tabula (2002) notes that popular music helps to create the right atmosphere for myriad social and religious activities hence its capacity to promote moral uprightness.

In an interview with Angutoko - a business man in Arua town, he comments that

What makes music appealing is the rhythm, the beats and how it compels someone to give a bodily response. The rhythm of any music communicates a lot. It is not a very common experience to see people moved by the rhythm of classroom music. Therefore, I cannot call music teachers musicians (Interview 2019)

According to Angutoko, the advantage popular music has over classroom music is that popular artistes do a careful selection of their beats to fit the rhythm and the tune altogether. He attributes music to organized sound.

Buga –a businessperson, had this to say

A popular artiste is a real musician because he is more exposed to the public than the classroom teacher of music who is only known by his students. Even those who have never stepped to school will get to know a particular artiste, which is not the case with a teacher of music. (Interview 2019)

Generally, there is moral decay in many communities and this has inspired many of the “born again” Christians (Christian converts) to wage a war of preaching the word of God through gospel songs in order to inculcate good morals and fear of God. Many of such artistes in Arua district have come vibrantly at the forefront to evangelize and preach the word of God through music.

With all the above circumstances surrounding the public perception of popular artistes and secondary school teachers of music, more respondents had the following views in an FGD

We do not think there is any music that triggers peoples' emotions like the songs of some of the popular gospel artistes. We are living in a very challenging era and as humans, we tend to find consolation in the word of God. Besides, these songs tackle real situations in the societies, yet they also give consolation to the troubled hearts and mind. Some of the songs make you understand that surely, there is suffering in the society but putting our trust in God can lighten our burden and give us hope to move on with life. (Interview 2019)

To back up their argument, one of the respondents went ahead to relay the lyrics of one of the songs by Angualiga - a popular gospel artiste in Arua district. The song gives a lamentation of a typical Lugbara woman who is faced with marital woes. In this song, the artiste is comforting the aggrieved woman to have faith in God. This gospel song brought a lot of popularity to this artiste, which cannot match the music taught by secondary school teachers in schools.

Below is the song text

**Song title: Neria**

**Lugbara ti**

**English translation**

*Verse one*

<i>Opi la angu ati muke</i>	On a bright day morning
<i>Ma ni mu ria Kanisa a</i>	On my way to church
<i>Anga dri fu oku azi be</i>	I met a woman
<i>Ru ni Neria</i>	Named Neria
<i>Dri be odroza ru dria</i>	With her arms held on the head

<i>Mindre be milea coro</i>	And tears rolling from her eyes
<i>Anga di zi</i>	Then I asked
<i>Neria aduma eyo ni mi enza nia?</i>	Neria what is troubling you?

<i>O'biti o'biti .....</i>	Early in the morning
<i>Owuzu mindre be gerikoa</i>	Crying by the roadside
<i>Eyo mi enzaa pi 'dii</i>	Whatever is troubling you
<i>Ma eco ni aza ni ko ku ya?</i>	Can't I help you out of it?
<i>Mi emu nga 'doa</i>	First come here
<i>'Ba ma o'binga eyo 'di aza ko</i>	Let's try to sought out this
<i>'Ba ka o'bi ti.....</i>	If we fail
<i>'Ba ku di Mungu ma dria.....</i>	Let's leave it to God

**Chorus**

<i>Neria, Neria, .....</i>	Neria, Neria
<i>Mi asi ma teteee.....</i>	Be strong hearted
<i>Eyo onyiru 'di lu enga .....</i>	Good things come only
<i>Mungu vu 'bua.....</i>	From God above
<i>'Di lu obeta ni yo</i>	This is just temptation
<i>Lezo aita mini o'bizu</i>	To test your faith
<i>Izi Mungu tia.....</i>	Ask God
<i>Mi nga agaza esu ra .....</i>	You will overcome

**Verse two**

<i>Neria omvi mani</i>	Neria answered me
<i>Ma adri la e'yo 'do nde ma ra</i>	My brother I'm helpless!
<i>Akini andra ale agupi ni</i>	I had wanted a husband,
<i>Mungu fe mani ra</i>	God gave me one.
<i>Ma mu ca agupi tia</i>	When I got married
<i>Kini ma kini ondo nia</i>	I was said to be barren
<i>Mungu nga ma awu eri ra</i>	God then heard my cry
<i>Fe mani ezoanzi na</i>	And gave me three daughters

<i>Ma ega e'yo 'di de I 'bo</i>	I thought that was the end
<i>Andrusi e'yo 'di oja i ndu</i>	Again it has turned to a different thing
<i>Kini ma eri ma akua 'dia</i>	That I remained in the home
<i>Ezoanzi ti zu I ya?</i>	Only to produce girls!
<i>'Ba adro ma joa te</i>	I was chased away from the house
<i>'Ba eji oku azi ndu ni</i>	And another woman was brought
<i>Kini eri nga mu i ni .....</i>	That she will be the one
<i>Agupi anzi ti ra ni.....</i>	To produce boys

***Chorus***

<i>Neria, Neria, .....</i>	<i>Neria, Neria</i>
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From the above expressions, a good percentage of the public attribute music to good rhythm. It is true that music is an organized sound and it ought to have good rhythm, but the point is, who determines whether a piece of music has good beats or not? Just like beauty that lies in the eyes of the beholder, music appreciation lies in the ears of the listener. Therefore, how each one perceives music is a matter of individual judgement of what they appreciate in it.

In a related view, some group of respondents also expressed the following opinions.

Popular artistes produce the kind of music we need in the current situation. Their music is the most widely and easily accessed mode of communication in the music industry. Any new release by an artiste massively hits the waves. Much as the teachers of music in secondary schools may have a lot to communicate through music, the teacher concentrates more on making his/her student do well in exams. Secondly, a lot of Western philosophy is employed in teaching and performing the secondary school music, so there is nothing much we know about it (Interview 2019)

Worth noting is the fact that, introduction of music in schools was a colonial ideology which was tailored through formal training. This however did not give it opportunity to gain massive recognition in the region as Congolese music, which hit the waves whereby the musician would sing and dance on stage. secondary school music in Arua district cannot compete favourably with popular music since the teachers of music do not produce it as a commercial commodity. More so, there is less use of the mass media to disseminate the music of the classroom teacher of music.

In another view, Ondoma - a civil servant in Arua district said

Music is one item that creates its own market. If a song performed by a popular artiste is appealing, definitely everyone will love listening to it and you can find many people singing it when they feel like but if it is not, it may either fail to get on wide circulation or can easily fade off shortly after its release. What is so interesting about music in schools is that much as it has few admirers as compared to the general popular music in Arua, it has continued to exist for all this while meaning that probably there are few people who understand it since it involves hybrid of ideas and so are the teachers. (Interview 2019).

Basing on views of the majority of respondents above, a musician is someone who performs on stage to entertain the public at a fee, and this applies to both popular and gospel artistes. The respondents in their views do not therefore regard a secondary school teacher of music as a musician as he or she rarely performs on stage to entertain the public.

## **4.2 Roles Played by Popular Artistes and Secondary School Teachers of Music in Arua District**

Much as varied views have been articulated by different members of the public about perceptions of popular artistes and secondary school teachers of music, there is still a lot to express about their roles in society. Considering the wide usage of music in the different sectors like politics, business, worship, among others, the roles are so enormous that no one can doubt its relevance in the society.

Wadiru (2002) clearly puts it that, music thus becomes the alternative to speech for communicating peoples' views in regard to socio-politics. Music becomes alternative to speech not because people have failed to speak or express themselves but music draws the attention of the listeners faster than speech. This then gives us a reason to examine the roles of the popular artistes and secondary school music teachers at a closer range. For instance, Madira (aka JM Kennedy) - a popular artiste says,

Through music, we influence the community on some of the decisions they are to take, which in a way also sensitizes them to look at issues more critically. For instance, in the recent trends, during political rallies decision-making on who to vote is determined by how much money a candidate gives to the public. My song "Anaconda", meaning a dangerous snake, is figurative; which means people are as dangerous as that snake." (Interview 2019)

Kennedy who confidently made an assurance that he would sing up to his grave, goes ahead to educate the public in one of his songs about politics. Kennedy warns the public that some politicians are only accruing wealth. In this very song, he expressed contentment about Atiku Bernard- an aspiring Member of Parliament (by then). He cautions the public to stay away from people who have malicious

intentions. Kenney’s song “anaconda” was one of the hottest hits around Arua Town during the 2011 campaigns that had many controversies. To him, some politicians actually buy votes and this results into electing incompetent leaders who cannot voice the people’s views in parliament simply because he/she was not elected on merit, but rather given votes because of bribes. Kennedy then thought it wise to influence the public through music by sensitizing them through popular music

Below is the translation of the song text.

**Song: Anaconda**

<i>Lugbara ti</i>	<b>English translation</b>
<i>Indre mi mgba</i>	watch out
<i>Indre mi mgba</i>	watch out!!
<i>Indre mi mbga mgba</i>	watch out
<i>Indre mi mgba</i>	watch out
<i>Indre mi nguku mgba</i>	watch your back
<i>Nguku mgba</i>	your back
<i>Nguku mgba</i>	your back
<i>Nguku mgba</i>	your back
<i>‘Ba’di ‘di’baaa</i>	people, beware!
<i>Anaconda ‘di yooo</i>	this is anaconda!
<i>Mi iga ‘di leta ni</i>	you think it is love
<i>Dere ‘ba se mi tapa si</i>	yet you have been smoked
<i>Mi iga dra azo si</i>	you think he has died of sickness
<i>Dere ‘ba ‘du i ‘di mazi si</i>	yet he was bewitched
<i>‘Ba’di ‘di’ba ‘di’ba ‘di’ba</i>	people, beware!!!
<i>Anaconda ‘di yoooo</i>	this is anaconda!

<i>Mi iga 'di mi agyi ni</i>	you think he's your friend
<i>Dere 'di mi ari'bo ni</i>	yet your enemy
<i>Mi iga mi suru ni</i>	you think he's your relative
<i>Dere 'diri mi juru ni</i>	yet he's a stranger
<i>Atiliko aci ni dere 'ba ve ni</i>	it's the heat from a cooking stone
<i>Ada ada ada</i>	surely, surely surely.
<i>Mi lu mi mali ndaa but</i>	you're just looking for wealth but
They want to bring you down	they want to bring you down
They might smile with you	they might smile with you
But they're in Babylon	but they are in Babylon
Watch your back (x3)	indre mi nguku mgba (x3)
<i>Anaconda 'di yooooo</i>	this is anaconda!
<i>Eri sende fe emi ni</i>	He gives you money
<i>Emi nga azini nga erini</i>	you will do the work for him
<i>Te ka aga 'bo eri aci ini si</i>	but when he win he moves atnight
<i>Oleo leeeee</i>	like a witch!
<i>Eri sende awa emi ni</i>	he distributes money to you
<i>Emi voti fee eri ni</i>	you give him votes
<i>Te ka aga 'bo eri nya a'dule</i>	when he wins, he eats alone
<i>Oleo leeeee</i>	like a witch
<i>I'di te pa so 'di 'ba</i>	He's contesting
<i>Ori'ba 'ba adre mgba</i>	kinsmen lets be ware
<i>Politician azi 'di</i>	these other politicians
<i>Ki 'di lu biasara nga</i>	are just looking for money

<i>'Ba nzi mileee yo</i>	let's wake up!
<i>Anaconda 'di yoooo</i>	this is anaconda!
<i>Atiku Bernard la</i>	Atiku Bernard
<i>Ama api misi ra</i>	we're satisfied with you
<i>Te politician azi 'di</i>	but these other politicians
<i>Ki 'di lu mali nda</i>	are just looking for wealth
<i>'Ba nzi mile mile mile</i>	let's open our eyes
<i>Anaconda 'di yoooo</i>	this is anaconda!
<i>Ma te mu pa so 'di 'ba</i>	I'm going to contest
<i>Emi u'do voti tra</i>	Start mobilizing votes
<i>Te politician azi 'di</i>	but these other politicians
<i>Ki 'di kpumgbulu 'ba</i>	are just fake notes!
<i>Anzi mileee yo</i>	let's open our eyes!
<i>Anaconda 'di yoooo</i>	this is anaconda



**Plate 2: On the left: JM Kennedy the artiste, and on the right: JM Kennedy on stage for a show.**



**Plate 3: On the left, Emmanuel Franco on stage, and on the right, Franco the artiste.**

Franco Emmanuel, a South Sudanese who settled in Arua and a popular artiste, had this to say

I look at myself as a messenger because any message I put in music can reach out to a large audience faster than any other means. I do not dispute the fact that secondary school teachers of music contribute a great deal to the music world. In fact, they give the foundation to what we artistes build on in terms of rhythm. (Interview 2024).

Popular music can be a tool for mass sensitization about government programs and it is very effective when it involves glamorous personalities. Evidently, many artistes in Arua district have proved to be those kinds of personalities.

The general impression of popular artistes presents them as the icon of sensitization. Arua is a steadily growing district and this has come with general change in life style. Consequently, some of the dying norms of the society can only be reinstated through music. Popular artistes have taken up this task as though God

assigned it to them. Many songs produced by the popular artists tackle topics that are of concern to the public. For example, unemployment, poverty, religious degeneration, collapse of cultural norms and too many diseases, among others are pertinent issues that if not addressed will become a havoc in the long run.

In another interview, Abiti who had this to say

Popular artists play a great role in our community of Arua though some people just ignore their efforts. For example, Raster Robert in his song ‘Lugbara le ki Avu ni’ literally translated as ‘The Lugbara love dead body’ communicates a lot to the society about care for the sick. (Interview 2019).

What message does this song carry? The literal meaning is that, when someone is still alive but going through all sorts of challenges and suffering, no one comes to their help until they die. The moment they are dead, people begin to cry. They come up with a budget and start contributing for buying coffin. They even slaughter animals and eat meat when you have died of hunger. They bring items like chairs, money, animals among others as condolence message. All these are done for the sake of the dead yet when you are alive, nobody cares to do what could help you overcome the situation in which you are.

It is indeed a big lesson that we should help people when they are still alive and need our help not to wait for them to die first. This song has a very rich message.

Below is the text translation.

**Song: Avu ni**

***Lugbara ti***

*Lugbara le ki avu ni*

*Ika dra ‘bo’ba mi le*

**English translation**

The Lugbara love dead body.

When you are dead, you will be loved.

<i>Lugbara le ki avu ni</i>	The Lugbara love dead body
<i>Ika dra 'bo eyi awu owu</i>	When you are dead, they cry
<i>Lugbara le ki avu ni</i>	The Lugbara love dead body
<i>Ika dra 'bo eyi lulu oga</i>	When you are dead, they make alarm
<i>Lugbara le ki avu ni</i>	The Lugbara love dead body
<i>Ika dra 'bo eyi cere o'be</i>	When you are dead, they make 'cere'
<i>'Ba 'di ika di dra 'bo yo</i>	But when you are dead
<i>'Ba 'di ki e'do budget 'ye</i>	They will start to draw a budget
<i>'Ba 'di ika di dra 'bo yo</i>	But when you are dead
<i>'Ba 'di ki e'do anyapa oli</i>	They will start to slaughter animals
<i>'Ba 'di ika di dra 'bo yo</i>	But when you are dead
<i>'Ba 'di ki e'do sende tra</i>	They start to contribute money
<i>'Ba 'yo mi oku ala</i>	They will say you were good.
<i>Deresi idra di 'bo</i>	When you have already died
<i>'Ba 'yo mi 'ba ala ni</i>	They say you were a good person
<i>Deresi idra di 'bo</i>	When you have already died
<i>'Ba di mi "haki" fe</i>	They will praise you when you
<i>Deresi idra di 'bo</i>	When you have already died
<i>Dere tena idra abiri si,</i>	Moreover you have died of hunger
<i>'Ba 'di ki e'do anyapa oli</i>	They begin to slaughter animals
<i>Dere tena idra abiri si,</i>	Moreover you have died of hunger
<i>'Ba 'di ki enya nya eza si</i>	These people eat meat
<b>Ref</b>	
<i>Lugbara le ki avu ni</i>	The Lugbara love dead body
Condolence message	Condolence message
<i>Ma nga mi mva ofe ma i</i>	I will pay your child
Condolence message	Condolence message
<i>Ama eji 'doa kome 'bo</i>	We have brought chairs
Condolence message	Condolence message

*Ama eji 'doa million na* We have brought three million

*Mini oa ria azo ru* When you were sick

Condolence message yo No condolence message

*Mini oa ria arojoa le* When you were in hospital

*'Ba 'di mu ni mi nee ku* People did not go to see you

*Mini oa ria azi koko* When you were jobless

*'Ba 'di fee mini azi ku* No one gave you a job

*'Ba 'di ika di dra 'bo* But when you are dead

*'Ba 'di ki e 'do budget 'ye* They start to draw a budget

*'Ba 'di ika di dra 'bo yo* But when you are dead

*'Ba 'di ki e 'do anyapa oli* They start to slaughter animals

*'Ba 'di ika di dra 'bo yo* But when you are dead

*'Ba 'di ki e 'do sende tra* They start to contribute money

### **Ref**

*Lugbara le ki avu ni.....*The Lugbara love dead body

It is indeed a sound lesson that we should help people when they are still alive and need our help. We do not have to wait for them to die first then we begin to lament, sympathize and spend money as a show during the funeral of such a person. The logic in these actions however is that the dead is dead! There may really be no need to apportion blames because assuming all that could be done to help when this person was still sick was done yet this person dies, should we say that we cannot do anything because all we needed was his/her life? If so then we would not go for burials. Well as an artiste, he has a role of passing message to the community through music and that is exactly what he has done.

Views expressed by the respondents above imply that popular artistes play a big role in communicating to the society educative messages, also creating awareness

on key issues as well as providing entertainment. The secondary school teachers on the other hand play the role of only providing music education knowledge to the learners.

#### **4.3 Meaning of a Musician among the Public in Arua district**

During a Focus Group Discussion (FGD) at Luluwiri trading centre (FGD 2019) members of a bodaboda group expressed various views on who a musician is, as below.

One participant had this to say

When we move around in different trading centres and in functions, the music popularly played are those by popular artistes not by teachers of music. What justifies them as musicians if not academicians? Caesar must be given what belongs to him! True musicians are those who produce music that is widely consumed by the society. Teachers of music can be credited for being very good teachers when they register distinctions in examinations but not as musicians per se. (Interview 2017)



*Plate 4: Bodaboda group of Luluwiri trading centre pose for a photo after a Focus Group Discussion (FGD) session.*

Still another participant had this comment

Not everybody encounters music at school since a minority at the schools opt for music as a subject. Whether someone has done music at school or not, we have witnessed how people are moved with the music of the popular artistes. We would have a reason to call the music teachers musicians if we would also see the public so moved by their music.

Another participant had this view

Much as the public is swayed by the beats of the music of the popular artistes, we can hardly testify to any moment when we have heard or seen them play instruments. What they do is simply to play with technology by getting beats from the computer and putting lyrics to it. Personally, I have seen a teacher of music play the key board or the xylophone, as is a way of music making. Should I say that such a person is not a musician? To me, teachers of music are musicians except that the kind of music they play differs from that of the popular artistes. It is therefore not proper to pass judgement basing on what we like or dislike, but the truth should prevail. Whether a teacher of music or popular artiste, these are all musicians. However, the extent to which their music appeals to the public differs.

From the above views, a good percentage of the *bodaboda* group attribute music to good rhythm. It is true that music is an organized sound and it ought to have good rhythm, but the point is, who determines whether a piece of music has good beats or not? Just like beauty, which lies in the eyes of the beholder, music appreciation lies in the ears of the listener and so, musical communication relies on the listening process, and it is listeners who give meaning to music Nannyonga-Tamusuza (2002). Therefore, how one perceives music is a matter of individual judgement of what they appreciate of it. This good rhythm can be produced either

by a popular artiste or by a teacher of music. In this case, both parties are musicians but it is what they give to the public that determines the perceptions.

Another respondent had the following opinion

To me, a teacher of music is a musician who may not necessarily be a performer but has knowledge of what music performance ought to be like and is capable of passing judgement on any kind of music or music performance basing on his/her technical knowledge. (Interview 2019)

According to Bayoru (a secondary school teacher of music) having the ability to accomplish the various aspects of music makes someone a musician. Popular artistes actually rely a lot on the classroom teacher of music because they have the desire to perform, but they simply come up with a tune and go to those who have the theory knowledge on how to come up with a key and good harmonies. “That is their music does not stand the tastes of time – in four to five years they fade off the scene” she added. Prossy goes ahead to observe that, the two actually need each other, but for the sake of his career, the popular artiste needs the music teacher most. In her opinion therefore, the teacher of music who should actually be regarded as a musician because he/she can do her things without the help of the popular artiste whereas a popular artiste will need to lean on the teacher of music for the sake of the knowledge (Interview 2024)

Bayo Yasin, also a teacher of music had a similar view and says

A music teacher is the ideal musician because much as we professionally trained to be teachers, the content we bear and transfer to our students is entirely music itself though more of it is theory. That is enough knowledge that if some chooses to become a popular artiste, he simply puts to action what he knows with less difficulty. Besides, if we also decide to make a

production for a stage show, we know exactly what to do to come up with good music and so we can coach the producer basing on what we already know. All a popular artiste knows is that, he must have his tune in mind and the producer will do the rest (organize the beats). At the end of it all, the artiste who finally presents the music on stage gets the fame as a musician. (Interview 2024).

Aylward C. (2016) made a similar observation that, “The privately composed images are representations of the individual as a musical celebrity who created music with little connection to the music itself. Birgit E. (2008) also observed that popular music is performed by professional but no very highly trained musicians who usually do not take an intellectual view of their work. That is exactly what Yasin expressed about popular artistes.

Yet another respondent said

A musician is someone who has produced some music that the society can listen. If you do not have a song, what qualifies you as a musician then? A musician must have an album that we can play and listen. What does a teacher of music have apart from the “music notations” and “sol-fa’s”? Just to avoid any rift between the two, let each of them stay in their zones; the teachers of music are “teachers”, period! (Interview 2019).

Contemplating on such a “sweeping” perception, made me draw a conclusion that many of the people are not much exposed to other music genres that are of foreign origin. By the mere fact that music notation and reading musical notes is not a common knowledge to many people, there is knowledge gap about what teachers of music potentially do. (Besides), the people of West Nile, Arua district in particular have enjoyed Congolese music, which has similar characteristics with

the current trends of popular music in Arua for a period of time. This probably has influenced their perceptions of who a musician is.

## **CHAPTER FIVE**

### **DISCUSSION, CONCLUSION AND RECOMMENDATIONS**

#### **5.1 Discussion of the Findings**

The discussion has been arranged according to the three objectives of the study. Use of the interviews, focus group discussions and observation guide provided the data presented in Chapter four, which now forms the basis for discussion and presented here below following one objective after the other.

##### **5.1.1 Public Perception of a Musician**

Following research objective one, which sought to establish how the public in Arua District perceive a musician, the study has revealed that the public has diverse opinions about popular artistes and classroom teachers of music in Arua district. Categorically speaking, the respondents were very sincere in expressing their views on how they perceive a musician, particularly the popular artistes and secondary school teachers of music in Arua district. The study found out that the public's perception of a musician is that he or she should be a person who entertains with good rhythm, informs and educates the masses with messages that touch peoples' lives, during his or her public shows. On the other hand, they claim that teachers of music only concentrate on making students pass examination and as such, they are not perceived as musicians. The findings of this study concur with the views of Gabrielson (2011) who argues that how we perceive music can be a matter of various qualities in the form of the music or its expression. This implies that music, in the first place should be performed so that people perceive it. If one therefore cannot perform music for people to hear and perceive then the society in Arua is right in looking at teachers of music as not being musicians.

However, if teachers of music are deemed not be musicians but only concentrate on making students pass examinations, what are the examinations based on if not music knowledge that has been passed to the learner ranging from theory to practical work, of which the popular artistes do not even know the theory? In this case, one may argue that the teacher of music deserves being called a musician because he or she is more equipped with a set of knowledge and skills in music unlike the popular artiste who only comes up with a tune in his mind and leaves the rest of the work to the producer. The producer therefore ensures that the music is brought forth. In this regard, Hyslop (1964) states that, it is the music teacher who can stimulate ones' interest in music by showing that there is a very great deal to learn so that they become inquisitive and want to know more about the world around them.

It is by no means a surprise to realize that some of the opinions expressed by the public in Arua district may apply elsewhere because there is a lot in common people may consider when it comes to the issue of being a musician. By the shared fact that music is a universal language, the question of who is speaking it and where, does not pose any periphery though divergence may arise on the issue of classroom music since it is not evenly distributed in all places. More of the study findings revealed that much as the public appreciates the role of the secondary school teacher of music, the fact that popular music is the most widely and easily accessed mode of communication makes it more favoured than classroom teachers of music.

There is no reservation whatsoever that the views expressed were pure and sincere in regards to the public attitudes about music in Arua district. A significant number of the respondents had independent opinions however brief or detailed they were. However, what is so pronounced in these opinions is the dominant status of the popular artistes, which may not be compromised as per the proclamation of most of the respondents probably because of the status quo.

The few number of secondary school teachers of music in the district due to few schools offering the subject has rendered many of the admirers of secondary school teachers of music unpopular. Considering the taste of the public, the classroom music proved less appealing much as it has its unique characteristics that are so much appreciated by those who genuinely understand it.

On the other hand, one may be tempted to think that a good number of respondents were swept by “band wagon effect” of attributing music to beats of a song and how massively it hits the waves. With such a mindset, many members of the public could not recognize and appreciate the unique and hybrid nature of knowledge and skills in music, which the secondary school teacher of music imparts in the learners.

Since music therefore has multiple facets like reading and writing, instrumental playing, vocal performance, among others, the general public in Arua looks at only its one side and that is stage performance. In that regard their perception of a musician as a stage performer and an entertainer cannot be overlooked.

### **5.1.2 Roles Played by Popular Artistes and Secondary School Teachers of Music**

Following research objective two, which sought to establish roles played by popular artistes and secondary school teachers of music in the community, the study found out that both popular artistes and secondary school teachers of music play a very significant role in sensitizing the community.

From the views collected, some of the respondents are in total agreement that both the popular artistes and classroom teachers of music in Arua district play a great role in the community. For instance;

They are often times contracted by business enterprises to do adverts.

They contribute immensely in producing choir trainers who have to read and interpret musical notes since most of the church tunes and school music is notated on either sol-fa or staff.

They are also hired by government organizations (particularly the health sector) to give awareness campaigns on non-communicable diseases like malaria, measles, and fistula, among others.

They also offer entertainment to the public. Without them, some specific days/events would be boring.

They educate the public on a number of issues by carrying message in their songs like girl child education, environmental preservation, gender-based violence, child neglect, maternal health, among others.

They are also advocating of community by passing message on neglected community issues that need attention; for example, poor roads, unequipped health facilities, exploitation of labourers, abuse of government facilities, unethical judicial procedures, among others.

The question is, without any of the parties putting the message into music would the public not get the message? Perhaps they would, or others would not. The argument here is that, when a message is carried through music, for a number of factors, it spreads like wild fire that is, far and wide within a very short time. For instance, a large crowd gathers to attend this music show. Secondly, it can be played on the entertainment media, which is easily accessed by the public from wherever they are even if they have not attended the show or festival. By so doing, the weaknesses or even loopholes in a system are exposed to let the people realize the gaps and take decisions with precaution and sometimes with immediate effect.

### **5.1.3 Meaning of a Musician among the Public in Arua District**

Following research objective three, which sought to establish the meaning of a musician among the public in Arua district, the public looked at being a musician so objectively. To them, being a musician means someone has the knowledge, talent and ability to present music in whichever context he/she can. On this note Shehan (2015), refers to a musician as someone, besides ability to read and write music should also have vocal quality and skill, including the ability to sing precisely in tune. Furthermore, he or she should also have a myriad of skills like attentiveness, listening, self-discipline, cooperativeness, eagerness to strive for perfection, endurance especially important in a recording process, patience, the

ability to consistently produce excellent results over and over again, to name just a few.

One's skills of musicianship is what many people refer to as talent. This is clearly expressed in the views of respondents like Prossy, Kennedy and many others who said that both a popular artiste and a classroom teacher of music are musicians. To them, these two personalities have the necessary talents and skills that they apply in different contexts and come up with music. For instance, the teacher of music gives the rudiments to either the students or the popular artistes who eventually stages the performance. This can be a public show by an artiste, a Music Dance and Drama festival by a school choir or even a cultural gala event by an institution. In this case, who has not made an impact in one way or the other? It is entirely a matter of applying the different aspects of music in different situations. In my own view, the parameters used by these different respondents are appropriate to define who a musician is in Arua district. Music is not only about the singing aspect talent as many people think. There are other aspects of music which majority of the public in Arua district is either not aware of, or even concerned about.

## **5.2 Conclusions**

From the above findings as presented in Chapter 4 as well as discussions in this chapter, the following conclusions are drawn:

Research objective and question, one was about how the public in Arua District perceive a musician. According to the public in the area of study, a musician is perceived as a person who entertains, informs and educates the masses during his or her public shows. It does not matter whether he or she is a music academician

or a teacher or not. This is because the people in Arua district love music so much that it constitutes part of their life in different aspects. This is evident in the way the public responds to the music shows that are so rampant in entertainment centers.

Research objective and question two was about roles played by popular artistes and secondary school teachers of music in the community. The study found out that popular artistes and secondary school teachers of are very influential in the community of the research scope. Through music, they play the role of sensitizing, communicating important messages and lessons, and even educating the public on topical issues like; prevention of HIV/AIDS, domestic violence, environmental preservation, among others. This is very evident among teachers of music who use their skills to train students to educate and influence people on various topical issues during the annual schools' Music, Dance and Drama festivals. Many times, the themes are centered on crosscutting issues like gender-based violence, environmental preservation, health and sanitation, and good governance among others. Meanwhile, popular artistes also tackle sensitive societal issues related to politics, religion, love and unity, among others. This is all about ensuring that we live in a conducive, free and fair society. In other words, if people are not informed, they will make wrong decisions and chose corrupt leaders. If they do not draw close to God for consolation, they will be frustrated. If there is no love among the people, the majority-impooverished population will be exploited. If there is no unity, development will not be fostered. This is where music surely plays a big role in shaping the activities of the community and the teachers of music and popular artistes are at the forefront of doing all these through music.

Research objective and question three was about what it takes to the public in Arua for one to be a musician. The study found out that there is no single formula of establishing how one becomes a musician in Arua district. Music making takes a number of skills ranging from; the ability to write and read music, sing, play musical instruments and even generate musical beats from the computer. Precisely someone who can ably apply any of the aspects of music. That is why, some members of the community considered a teacher of music as being a musician because they can read music and play musical instruments like the piano keyboard, xylophone, African harp, and tube fiddle, among others. They can also write music and sing as well. Similarly, the popular artistes also sing and or perform on stage; they play musical instruments and even generate musical beats from the computer. Much as some of the respondents attributed musicianship to the ability to perform on stage and to production of songs that are hitting the waves, majority of the respondents acknowledged that both popular artistes and secondary school teachers of music are musicians. Some of the informants did observe that the classroom teacher of music is even a better-trained musician by the fact that they have the knowledge (music theory) and can apply it more conventionally in music production if they chose to perform popular music. This confirms J.M Kennedy's confession that they need the teacher of music for theory knowledge. According to Kennedy, a popular musician will wake up in the morning with a tune, produce it by noon and by evening, it has lost taste and fades away simply because they have less knowledge on how to compose tunes conventionally give . As such, the tunes cannot create a lasting impact in the listener.

### **5.3 Recommendations**

Basing on the findings and discussions of the study, I have made the following recommendations:

Secondary school administrators in Arua district should support the cause of music in schools by acquiring instructional materials for music like musical instruments so that teachers of music can be more practical in instructing learners

Institutions of higher learning that offer music programs or courses should revamp their mode of instruction so as to enhance acquisition of performing skills by the teacher trainees. The institutions should produce competent teachers who do not only have to go to the schools and get stuck to the chalkboard but rather create a stage in the classroom so as to train learners to become performers as well.

Secondary school teachers of music should design teaching/learning activities that not only motivate the learners but also popularize the subject so as to compete favorably with popular artistes and other music genres across the district.

Arua district music inspector of schools should be vigilant enough to ensure that music as a subject is not only kept on the timetable but implemented by the teachers of music so that what is designed in the syllabus impacts in the teaching and learning of music.

NCDC should regularly review the school music curriculum in order to design learning activities that are relevant to the needs of the society to match the changing taste of music to capture the public interest. This will help create market for music

teachers as a subject in secondary schools and to enable schools prepare well-baked artistes.

The opinion leaders in Arua district such as the religious leaders, politicians and cultural leaders should show concern and advice the various categories of musicians to form an association under whose umbrella they can share issues of common interest and promote harmonious coexistence for better sustainability of their music.

#### **5.4 Recommendation for Further Research**

The study recommends carrying out a comparative analysis of the level of musicality and skill of artistes in other cities in Uganda and establish whether they are actually musicians or merely popular artistes. Many of the popular musicians in Uganda have not had formal training in any field of music. Rather, they depend on their interest and talents, which concurs with what the description of an artiste by the Oxford English Dictionary as professional entertainer, especially as a singer or dancer.

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## APPENDICES

### APPENDIX I: INTERVIEW GUIDE FOR TEACHERS OF MUSIC

#### **Preliminaries:**

1. Welcome note/Introductions.
2. Overview of the topic.
3. Ground rules

#### **Guiding questions**

1. For how long have you taught music in the classroom?
2. What motivated/inspired you to become a teacher of music?
3. What is your comment about the relevance of the current music curriculum to the society?
4. What is your comment on the contribution of your products to the music industry?
5. Apart from teaching music in the classroom, what do you do with the knowledge you have in music?
6. What do you think the society says about you/expect from you as being a teacher of music? Or how does the society understand you?
7. What is your own understanding of a musician?
8. In your own opinion, which of the following makes one a musician? When I mention one-by-one, you only mention “Yes” or “No”.

- a) Reading music notes.
  - b) Writing music notes.
  - c) Playing musical instruments.
  - d) Singing on stage before an audience.
  - e) Performing on stage before a large crowd that has paid entry fee.
9. What are the challenges you face from the public as a professional teacher of music?
10. How do you perceive a popular artiste and a classroom teacher of music?
11. Who of the two above would you consider to be a musician and why?
12. If you had another chance to choose to either, become a popular artiste or stay a classroom teacher of music what would you have chosen and why?
13. Any other comments related to musicianship.

## APPENDIX II: INTERVIEW GUIDE FOR MUSIC TRAINERS

### Preliminaries:

1. Welcome note/Introductions.
2. Overview of the topic.
3. Ground rules

### Guiding Questions

4. For how long have you been a music trainer?
5. What category of music do you train and for what kind of festival?
6. What motivated/inspired you to become a trainer of music?
7. How can you comment on the contribution of your products to the music industry?
8. Apart from being a music trainer, what do you do with the knowledge you have in music?
9. What do you think the society says about you/expect from you as being a trainer of music? Alternatively, how does the society understand you?
4. What is your own understanding of a musician?
5. In your own opinion, which of the following makes one a musician? When I mention one-by-one, you only mention “Yes” or “No”.
  - a) Reading music notes.
  - b) Writing music notes.

- c) Playing musical instruments.
  - d) Singing on stage before an audience.
  - e) Performing on stage before a large crowd that has paid entry fee.
6. Comment on the challenges you have faced from the public as a music trainer.
  7. How do you perceive a popular artiste and a classroom teacher of music?
  8. Who of the two above would you consider to be a musician and why?
  9. If you had an opportunity to choose either to become a popular artiste or a classroom teacher of music what would you have chosen and why?
  10. Any other comment related to musicianship? / would you like to add something?

### **APPENDIX III: INTERVIEW GUIDE FOR POPULAR ARTISTES**

#### **Preliminaries:**

01. Welcome note/Introductions.
02. Overview of the topic.
03. Ground rules

#### **Guiding Questions**

04. For how long have you been in the music industry?
05. What category of music do you perform?
06. Who composes the music you perform?
07. What motivated/inspired you to become a music performer?

08. How can you comment on your contribution to the music industry?
09. Apart from being a music performer, what related activities do you do with the knowledge you have in music?
10. As an artiste, what role do you play in the community?
11. What do you think the society says about you/expect from you as being a music performer? Or how does the society understand you?
12. In your own understanding who is a musician?
13. In your own opinion, which of the following makes one a musician? When I mention one-by-one, you only mention “Yes” or “No”.
- a) Reading music notes.
  - b) Writing music notes.
  - c) Playing musical instruments.
  - d) Singing on stage before an audience.
  - e) Performing on stage before a large crowd that has paid entry fee.
14. Comment on the challenges you have faced from the public as a popular artiste.
15. How do you perceive a popular artiste and a classroom teacher of music?
16. Who of the two above would you consider to be a musician and why?
17. If you had an opportunity to choose either to become a popular artiste or a classroom teacher of music what would you have chosen and why?

18. Any other comments related to musicianship?

## APPENDIX IV: FGD GUIDE FOR COMMUNITY MEMBERS

### **Preliminaries:**

1. Welcome note/Introductions.
2. Overview of the topic.
3. Ground rules

### **Guiding Questions**

4. How often do you listen to music?
5. What category(ies) of music/music genres do you know of?
6. Which type of music do you listen to most?
7. Why do you listen to this particular genre most?
8. How can you comment on the roles played by popular artistes and classroom teachers of music to the music industry?
9. Do you see any thing in common between the two? Elaborate on your opinion
10. How do you perceive a popular artiste and a classroom teacher of music?
11. What is your expectation of the two?
12. According to you, what makes the two personalities distinct?
13. Who of the two above would you consider to be a musician and why?
14. If you had an opportunity to choose either to become a popular artiste or a classroom teacher of music what would you have chosen and why?
15. Any other commends related to musicianship.

**APPENDIX V: INTRODUCTION LETTER FROM THE DEPARTMENT  
OF PERFORMING ARTS.**



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*Department of Music, Dance and Drama*

5<sup>th</sup> October , 2018

The DEO/Headteacher/Community & Opinion Leaders

Dear Sir/Madam,

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

**OZITIRU IRENE**

This is to introduce the bearer Mr/Mrs/Ms/Rev/Dt/Sr .....  
who is required to undertake a Research on the approved areas of study.

The purpose of this letter is to request you to assist him/her in collecting the necessary data for  
the research report from your office, school or area of operation.

The University will be grateful for any assistance to the student.

Yours faithfully,

  
Katasi Solome  
HEAD OF DEPARTMENT

DEPARTMENT OF PERFORMING ARTS  
★ 5 OCT 2018 ★  
KYAMBOGO UNIVERSITY  
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