

## **Conference Abstracts**

### **Music Education and Creativity in the Digital Age: My Perspectives as a Music Instructor in Kampala City, Uganda**

by

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Technology has become part and parcel of music creation, production, dissemination and consumption during this twenty-first century. This calls for a rethinking of how music teachers approach their tasks of imparting knowledge and evaluating students at all levels of education – pre-primary, primary, secondary and even tertiary. As they perform their tasks, music teachers need to be aware of technological developments – following new technological inventions including computers, internet, video games, iPhones, iPads and television –and establishing ways of how to integrate it in the teaching and evaluation of learners. This paper seeks to explore the use of technology and its effects on creativity in music education. By sharing my experiences as a music instructor at secondary, primary and pre-primary levels, I assess the role of technology (both hard and software) in music education and provide insights on how to integrate it in classroom contexts. I argue that technology provides numerous opportunities for music teachers and students in this digital era, especially as it exposes them to career prospects such as app developers, music streaming bloggers, music producers, among others.

### **The New Uganda Performing Arts Curriculum Secondary Schools: Projections into Opportunities, Challenges and Way Forward (Round table discussion)**

by

Anguparu Mary (M.A. M.Ed. Cand., Kyambogo University)

Driciru Regina Yia (M.A. M.Ed. Cand., Kyambogo University)

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This year (2020) the government of Uganda through the National Curriculum Development Centre (NCDC) has rolled out a new curriculum that will be followed by teachers in lower Secondary classes. NCDC got ‘initial technical support’ (NCDC, 2019, p. 2) from World Bank and worked with consultants from ‘Cambridge Education and Curriculum Foundation, UK’ (NCDC, 2019, p. 2). The new curriculum aims to end an education that creates ‘a tiny academically oriented elite’ (p. 3); an education that does not take into account relevance to ‘young people’s own lives’ (NCDC, 2019, p. 5) and ignores the needs of a majority of learners. The new curriculum, it is hoped, will ‘foster deep learning by putting the learner at the centre of the learning experience’ (NCDC, 2019, p. 3) and create contexts for learner’s ‘active engagement in the learning process rather than simply absorbing knowledge given by the teacher’ (NCDC, 2019, p. 6). The curriculum requires teachers to create ‘learning experiences to cater for the needs and interests of each learner’ (NCDC, 2019, p. 1) and incorporates continuous assessment that is emphasized in the ‘NRM [government] Manifesto (2016 – 2021) (NCDC, 2019, p. 3)’. The round table will discuss opportunities presented by the new curriculum; the challenges associated with its implementation, and ways of minimizing failure to achieve its aims.

### **Education Policies and Music Education in Ethiopia: A Case study of Yared School of Music**

by

Asefa Semblewongal Tesema

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Modern education in Ethiopia has been witnessed long back, since then up to now, several education policies have been employed during the various political changes. Yet, in all these years, studies that have been made on the Ethiopian education systems have shown various changes that occurred through the interchange of policies; however, little attempt has been made to study the shifts in education policies along with the impacts on the teaching and learning processes in music. Accordingly, this study has examined the education policies in Ethiopia, and analyzed the teaching and learning process in music in line with policy shifts, taking Yared School of Music as a case. In so doing, the study employed qualitative methodology and specifically used the explanatory and descriptive case study methods. The result showed the gap between the feasibilities of policies and the nature of music education. Thus, the study suggests that those who are accountable of policy making need to give the necessary attention to the subject matter.

### **Issues in the Learning and Teaching of Music in Selected Primary Teacher’s Colleges in Buganda Regions**

by

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Basemera Lydia  
Shimoni PTC, Kampala

This qualitative study aimed at exploring the factors affecting the teaching of music in the Primary Teachers' Colleges in Buganda Region, in Uganda. The study was based on the following objectives: to find out the relationship between instructors' competence and Music teaching in PTCs; to find out what methods are used in instructing Music in PTCs; and to find out the relationship between learner background in Music and their achievement after the two-year training. The study involved twenty-five respondents including: directors of studies, music tutors and students of the selected colleges in Buganda region. Purposive and simple random sampling techniques were used to select respondents, and interviews, observation, focus group discussions and documentary review were used to collect data. The study revealed that inadequate teaching / learning materials, incompetence of the Music instructors and lack of support from administrators were key factors affecting the teaching and learning of Music in PTCs in Buganda. Therefore, the study recommends that the Ministry of Education and Sports needs to give more training to music instructors and organize refresher courses for practicing instructors. Also, the Ministry should avail teaching / learning materials such as modules, music instruments and ICT gadgets in colleges. Administrators need to put in place a timetable that can allow for meaningful learning and teaching of Music and motivate instructors with respectful treatment.

### **The Challenge of Achieving Efficacy in Music Teacher Education in Uganda**

by  
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Music education in Uganda proceeds upon the curriculum inherited, soon after attainment of independence, from the colonial education system. The foundation of music education being very shallow and weak, could not allow a holistic and efficient training in the Teachers' Colleges, of both the Primary and National (Secondary)category, from then to date, that could achieve musical efficacy desirable for transfer to the learners.

Musical efficacy is explained as the knowledge of musical concepts and skills that give the power to produce a desired effect. Research in schools in Kenya reveals lack of musical efficacy caused by a disconnection between the teaching of music and music creativity (Mushira, 2005; Kavyu, 1998; Akuno, 1997, Chege 1990; among others), which paints the same picture of what is happening in the Teachers' Colleges and schools in Uganda.

This paper's concerns are derived from my experience as a Curriculum designer and teacher of Diploma in Education, Primary programme and an Examiner of music for both the Primary and National (Secondary) Teachers' Colleges. It therefore explores the problems that hinder the struggle towards provision of a relevant musical arts teacher training and music learning in schools. It recommends, among others, for retooling of tutors and lecturers in the training colleges, and a total overhaul of curriculum of the Teachers' Colleges, which according to Akuno (2005) must pass the test of versatility, adaptability and acceptability.

**Student participation – knowledge and resistance: reflections from an ongoing participatory action research project in Norwegian music teacher education**

by

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and

Hanne Rinholm  
Oslo Metropolitan University

This presentation is based on an ongoing research project in Norwegian music teacher education, *Music Education for the Future (FUTURED)*. FUTURED is a joint project of Oslo Metropolitan University and Western Norway University of Applied Sciences where the primary research objectives are to challenge the status quo of music teacher education in Norway and develop innovative and collaborative practices that could foster students' collaborative, critical and democratic capacities. The part of the project this presentation relates to has as its aim to develop spaces for critical reflexivity and agency within music teacher education. The method used is participatory action research (PAR), where the purpose is to initiate change and develop new practices based on collaboration and critical reflection. PAR has been conducted at two institutions, and this presentation is based on one of them, where the research has taken place in lessons in the history of western classical music. This was chosen as the site of the research due to several reasons. Among them are a wish to challenge the traditional ways of teaching the subject, and to criticize the heavily canonized subject content, as well as for practical reasons. The lessons have been filmed, and the students have been asked to write logs and load them up to an online storage service. The logs have served to form the lessons, and both the videos and the logs will be analyzed.

The students have been invited to form the content of the lessons, and quite surprisingly many of them seem to prefer rather conservative teaching, where some of them openly asked the teacher to lecture in front of the class. In this presentation we will discuss reasons for the resistance towards change and their willingness to be passive students. Among them is their lack of knowledge about music history

beforehand, which makes it difficult to develop new practices, and their fear for the upcoming exam which seems to stifle creativity and critical thinking.

**Accessible Dance: Supporting Dance for Every Body, Mind and Spirit**

by

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It is generally agreeable that art is fundamental to the human experience, therefore all people should engage in it. Despite policies encouraging or mandating inclusion, practical barriers against accessibility to art remain. Accessibility implies different concepts: removing limitations of many kinds - economic, geographic, physical, mental and attitudinal, including subtle challenges such as perceived lack of time, talent and aptitude. "Accessible" may also mean "approachable", and the question is: how have arts organizations made it possible for students to enter into the world of cultural arts amidst challenges and obstacles such as restrictions based on social class. Also, the classification of arts into a myriad of categories such as professional, amateur, classical, folk, sacred, secular, ceremonial and entertainment further complicate accessibility. In a context of inclusion everyone would have the opportunity to perceive and experience art. Unfortunately, there are hindrances created by people of otherwise good intentions. My research explores ways that art, specifically music and dance, has been made accessible to students with physical and mental developmental challenges, as well as those with economic impediments. I will discuss insights from my experience and using specific situations in which I helped facilitate dance art projects with participants often otherwise excluded from creating and performing because of age, and/or physical, sensory and cognitive difficulties, and methods of inclusion utilized in selected cases that this research included.

**Constructivist Vision of Learning and Indigenous Education Pedagogies, and Promotion of School Music Education in  
Uganda**

By

James Isabirye (Ph.D)  
Kyambogo University

The meaningfulness of musical arts in Uganda schools in general is known at least in bits to educationists, policy makers, politicians and different technocrats, and indeed to society at large. Subsequently a need to engender an education that promotes musical arts is severally spoken of publicly by educationists, education policy makers and government officials from various departments whenever they get opportunity to do so. However, it is apparent that there is a general absence of meaningful growth of music learning at all educational levels—and in fact there is escalating deterioration in music education generally in the country. This is manifested by for example a massive absence of music learning activities in schools, non participation in school musical arts festivals, low student numbers enrolling for UCE and UACE music examinations countrywide, and very few teacher trainees opting for music education in National Teachers' Colleges and Kyambogo University—thus very few trained music teachers countrywide. Explanations for this unfortunate situation are many. However, what could be done to improve the learning of music in the few schools that are still interested, and learners who currently enroll into the subject at various levels? The premise here is that high quality achievement by the few interested schools and indeed learners can inspire more to seek meaningful orientation, and that is progressive. This paper discusses a pedagogical option rooted in indigenous education approaches and a constructivist view of learning, knowing and knowledge that could be used to promote meaningful school music education in Uganda.

### **Social Inclusion and Special Needs in Musical Arts Teaching and Learning**

by

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Music, as an art balances the study of sciences and humanities to give students a creative outlet and exposes them to another sphere of learning. Music is taught from elementary to high school, and there are many different components to the subject. Classes teach reading and writing music, singing and playing instruments, or focus on the history of music to develop children's musical skills, expand their interpretative abilities and increase their overall appreciation of music. Observations have indicated that participation of children/people with special needs in musical arts teaching and learning is very low. Teachers of music and the society at large rarely consider the fact that some people with special needs have inborn attributes and if given chance, they can perform better than many able-bodied people. In this presentation, the focus will be on indicating the possibility of promoting social inclusion specifically creating sense in integrating children/students with special needs in musical arts teaching and learning. The objectives will be: (1) to create awareness about the

relevance of social inclusion in musical arts teaching and learning and (2) to establish challenges faced in social inclusion in musical arts teaching and learning.

The increase in participation of people with special needs in musical arts teaching and learning is in line with Barrie’s slogan, “*If you cannot teach me to fly, teach me to sing*” i.e., whereas a teacher of music cannot help people with special needs to walk, see etc, they can teach them to sing or play musical instruments.

### **African Music for the African People: A Proposal for Secondary School Music Curricula**

by

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North Carolina State University

In the 2018 Kyambogo Music Education Conference, the term “Afrocentrism” was used as an approach to re-structuring Music Education in Uganda, placing indigenous music at the center of the curriculum. In my paper, I will present a practical approach for engaging not only with local and indigenous musical practices, but also with the vast range and scope of cultural diversity on the African continent, providing students with a unified vision of African identity that emphasizes the creative genius of African peoples and their unique contributions to the rest of the world.

Emily Akuno uses the phrase “*Africanising* the music classroom.” It is through music and its corollary arts—dance, theater, and ritual—that African history and culture can be engaged with at the level of identity, affect, and value. She describes a shift in educational curricula at all levels—primary, secondary, and tertiary—toward Africa-centered fields of knowledge that restore African agency and empowerment.

I developed an undergraduate music course at my institution called “Musics of Africa and the Americas” that could serve as a blueprint for such an approach. The focus is on musical styles and contexts of Africa, emphasizing commonalities and differences between local, regional, and national styles; and the roles African musics played in developing the unique musical forms of the New World. In this paper, I discuss the development of curricula that focus on expressive commonalities across the continent as well as within individual societies, and the relationships between local traditions and the contemporary pan-African mass media.

## **One Beautiful Tone and Three Tools: A *Path to Meaningful Musicianship Across Cultures***

By

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If music educators and performers are unable to teach and perform music meaningfully to the next generation, it dies. Globalization, the commercialization and technologization of music, and swiftly changing cultural values threaten traditional and regional musical genres around the world. We teach and play believing in the cultural necessity of handing on our musical and artistic heritage. Our enormous task: To help inspire and train up with the skills of musical expression human beings who are awakened and empowered in thought, imagination, creativity, and cultural and social awareness. This paper explores tools for helping music-making live rather than die. Sinichi Suzuki's "mother tongue" philosophy states that all people can learn to "speak" music fluently. I believe that all people also have something to say musically, and the ability to say it meaningfully if given expressive tools. Through the lens of my research as cellist and teacher in the Western Classical tradition and as improviser, we will examine simple universal methods for building bridges between traditional, new, and future musics through creative ability development and creative community development. With the tools of a new pedagogy of expression we can pass on the essential and relevant qualities of our traditions, allowing the musical voices of the next generation to emerge knowledgeable and vital. This is our calling as musical activists, as stewards of culture.

## **The Impact of Students' "Body Stories" on Professional Training in Dance: A Case of Makerere University Dance Students**

by

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Makerere University

Apparently, limited pedagogical knowledge in dance has affected teaching and learning of dance in higher institutions of learning. Whereas certain areas in dance education have embraced mindful awareness to professional dance career, there seems to be a lack of prior knowledge about learners' movement experience for dance teaching to become exciting and fruitful. The assumption is that adult



dance learning efficacy can only be attained if both scientific and humanistic experiences are examined. As an alternative to conventional dance teaching, a critical study of students' movement posture, shape, thoughts, alignment and attitude allows one to find 'safe effective ways' to manage student's negative perceptions towards dance learning. Through experiential-personal exploration; novice dance students shared their body movement history, observation and awareness skills. The study was guided by the following questions: (i) *describe your current body posture and alignment;*(ii) *compare your past and current movement experiences;*(iii) *describe any stories told about your birth and how you learned to stand-and walk;* (iv) *describe any challenges you encounter with your body currently as a result of your past experience.* The study found out that teaching with an awareness of a student's past movement experiences, allows learners to achieve a comprehensive experience in dance training. The purpose of this study was to examine the impact of a dance learner's prior general movement experiences on dance training.

### **Bridging a Communication Gap? School Children Reinterpreting Archival Music for Community Mobilization among the Bagisu in Bududa District, Uganda**

By

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Makerere University

The Bagisu of Eastern Uganda are organised along patriarchal lines with men being managers of society while children and women occupying the domestic space. In most cases, women and children are not allowed to participate in public affairs. Although this state of affairs still exists, the socio-economic, political, religious and technological context under which contemporary Bagisu thrive have made it possible for women and children to have their views heard in public. This paper draws on 'Connecting Culture and Childhood' project implemented by the Makerere University Klaus Wachsmann Audio-visual Archive (MAKWAA) to demonstrate how contexts of repatriation of archival material back to communities of origin become platforms for school children to talk about issues affecting their community, which they would not have expressed freely while at home. I discuss how school children reinterpreted music from MAKWAA to address challenges ranging from child abuse, theft, single-parenthood to alcoholism, which are among the problems affecting their education. I argue that by drawing on archival recordings to compose songs, choreograph dances and create drama skits about the ills of the community in the midst of their parents, school children were implicitly mobilising these parents and other authorities to establish ways of eliminating these vices from society. As such, if well executed, contexts of repatriation of archival materials fill a communication gap that could exist between elders and children in a community like Bududa.

## **The Marginalization of an Indigenous Master Musician-teacher: Evalisto Muyinda—1939-1993**

by  
Andrew Solomon Mangeni (Ph.D)  
USA

Marginalizing indigenous music experts was common practice during the colonial period in Uganda, and it has continued to some extent today. This paper attempts to reclaim the indigenous history unmentioned by many Western scholars who were quick to glean a vast amount of indigenous knowledge yet failed to recognize or credit the intellectual expertise and contributions of indigenous music experts. This paper investigated the marginalization of an indigenous master-musician teacher as seen through the life experiences and career of Evalisto Muyinda (1916-1993). In this study I examined Muyinda's career and contributions to music education as a teacher and performer of indigenous (Ganda) music in twentieth century Uganda (1939-1993).

The methodology employed in gathering data for this paper included personal interviews with people who interacted with Evalisto Muyinda during his lifetime. Archived printed materials were carefully examined and used to construct a sequence of significant events as they unfolded in Muyinda's life experiences and career. I argued that Muyinda may not be considered as an expert musician in the Western formal sense, however, his expertise in indigenous music enabled him to serve as an accomplished teacher and research associate in academia. Since the marginalization of an indigenous master-musician teacher is the central focus of this study, Afrocentricity was used as the most suitable theoretical framework to discuss an African subject and the historical discourse involved. This paper also focuses on subthemes on Afrocentric education and musical arts learning in schools.

### **Potentials of Traditional Musical Instruments in New-Contemporary Contexts: Xizambi, Ximvokombvoko, and Mbira.**

by  
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Germany

In African societies, and in many economically weaker or less industrialized countries/communities, there is a tendency to undermine the role of local music traditions, in favour of those which are packaged and promoted by multinational monopolistic music industries, through modern technologies. This phenomenon has been challenging the sustainability and even survival of critical local musics, causing a decline of vitality and viability of indigenous musical instrument production and practice, their inherent repertoires, and the cultures, in general, in these countries. Through an assessment of three Mozambican/Southern African musical instruments, this study addresses the challenges and explores the (potential) role of traditional/indigenous musical instruments for the revitalization of

sustainable local musical cultures, founded on local philosophies, technologies, and materials; but also, to incite a *deconstruction-reconstruction* process, informing the conception of new paradigms that explore the organology, sociology/anthropology and musicology behind local musical cultures, for the theorization of inclusive artistic, scientific, and academic approaches in the discipline of music. Preliminary indicators of the study have contributed resource materials, and repertoires to music arts, scholarship/academia; and to the existing body of scientific knowledge in the discipline of music. On its turn, this contribution fosters a music based multidisciplinary and multicultural dialogue and partnerships, whereby technologies and resource materials are contributed and interfaced in a fair, balanced, and ethical, towards a more globally representative body of scientific knowledge in music. E.g. innovations implemented in traditional instruments, habilitated them for performance of other than their traditional repertoires/ contexts, without disrupting their essence; and for use by other than the autochthonous musicians, as shown in the samples in the following links: 1. Xizambi in a Contemporary Context 2. A Jazz Tune on the Remodelled Mbira 3. Mbvoko and Mbira (both self made instruments) 4. Ndhondhoza 5. Jordan White. Below is on various accounts, by Jordan White, who has been using some of the aforementioned instruments in his artistic and academic work: “as part of my Masters I've had to do a bit of electronic composing. This has opened up a whole new world for me and has been quite fun. I'm not particularly good at it yet but I'm learning a lot”.

### **Concept-teaching and Concept- learning Education Model for Performing Arts in Uganda**

by

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Department of Performing Arts and Film

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Indigenous performance activities were ubiquitous and highly integrated in people’s lifestyles (Muhumuza 2014:4). Indigenous artists dedicated their life into the art (Scott, 1975: 147-8) until attainment of artistic virtuosity and master artistry (Crow, 2002:134). However, colonialism disrupted indigenous art processes through introduction of schools, churches and the media (Kishani, 2004:20-21). The learning spaces and processes of the colonialists that favoured the ‘civilised’ Western culture forms were incompatible with the natives’ learning spaces and processes. For example, all theatrical activities were interpreted in a way that promoted the colonialists interests (Muhumuza, 2014, Kaahwa, 2004, Kishani, 2004) and minimised indigenous art forms like orature, music, dance, drama, poetry, storytelling, dressings, traditional worship, and traditional rites and ceremonies (Kaahwa, 2004: 82). These reduced learning and performance spaces and processes of the indigenous performing arts, which affected conceptualisation and performance practices, leading to a mutation of understanding of theatre. Hence, in order to teach theatre properly, the understanding of theatre must shift from

a lived-theatre-experience mode to a learned-theatre-experience mode, where learners have to be taught using a concept-teaching and concept-learning model.

### **Electronic Music Creation Production and Performance Demonstration**

by

John Mary Mukisa  
Kampala, Uganda

Over time technology has changed the face of music creation, production and performance. Not so long ago the only music technology in Uganda was “recording studios” many of which were not even up to the standards of a real studio. However, presently one can make and perform good quality music with only a handful of gear and even without a band or full state of the art gear. Currently in Uganda only a handful of us have embraced tech to its fullest mostly because of financial constraints however it would be very great to have a big percentage of the artist and performing community embrace this technology and performance methodologies. It’s about time we begun to incorporate every little last musical culture we have into the modern technology that is causing music to evolve at a very high rate and hence the need for this demonstration hopefully someone get inspired to start or pass on the knowledge or insight to someone else out there, because the fact is that with this technology our culture will live on in the varieties of music, we will have created with it.

### **Music Education in Shimon, Kibuli and Ggaba Primary Teachers’ Colleges**

by

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Department of Performing Arts  
Kyambogo University

The purpose of this study was to evaluate the teaching of Music Education in Shimon, Kibuli, and Ggaba Primary Teachers’ Colleges, all found in the Central region of Uganda. The study was guided by the following objectives; Find out how music teaching and learning is conducted, assess the administrative support given towards the teaching and learning of music and find out the challenges encountered during the teaching and learning of music and suggest solutions thereafter. A descriptive design was conducted to collect facts, views and experiences during the teaching and learning.

The study findings revealed that; Music teaching and learning was not properly conducted because of different factors like; methods employed by tutors which contradicted those suggested in the music syllabus thus tutor-centered instead of student –centered methods and absenteeism of tutors. It was also revealed that the time allocated to music was not sufficient given the breadth /or extensiveness of the content but still, it is not properly utilized because of absenteeism of music tutors. It was concluded from the study findings that; the teaching and learning of practical skills in the classroom is very minimal because most of the practical activities according to the syllabus are out of class activities. The following recommendations were suggested. There is need for curriculum developers through the Ministry of Education and Sports to continuously organize workshops, seminars and refresher courses aimed at helping tutors enrich their professional practice. On the academic point of view, the study gives detailed information of how best music teaching can be handled in Primary Teachers’ Colleges in order to produce well balanced and competent practical music teachers.

### **Creating Cross-Cultural Teaching Teams through Dance Making: Decolonizing Dance Education**

by

Prof. Jill Pribyl, and

Eric Jjemba Lutaaya

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For the past 14 years, dance education students have been traveling to Uganda to participate in a Study Abroad Program through New York University’s Dance Education Department. The intention of this course is to decolonize the process of dance pedagogy in higher education. Loomba (2005) defines colonialism as a system where profits flow back to the colonizers. In a similar sense, study abroad students often harvest international knowledge to strengthen both themselves and the institutions that promote global citizenship. In an attempt to challenge these notions and to decolonize the art of co-creation, this program pairs students from New York University with students from Uganda’s University of Kisubi promoting equal partnerships. Just as Ngugi (1993) suggests the idea of “moving the center” from that of a narrow Eurocentric or America-centric base to that of multiple centers, the course begins with a choreographic exercise where students are given a task to investigate similarities and differences in perspectives. Students begin by walking outside and taking photos of five things that are familiar and unfamiliar. Movement phrases are then created using an agreed-upon photo as a stimulus. Dancers also create movement informed by a significant memory and personal **movement style which are then shared and taught. This paper will investigate the process of dance-making as a way of developing transformational relationships amongst group**

members. Victor Turner describes the performance as a declaration of our shared humanity. Perhaps the creation and the performance of shared movement can also move us forward.

### **Pedagogical Tools for Teaching General Music through Composition with Technology**

by  
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Makerere University

Using multimedia devices to support student learning has been a long-term goal for educators (Blumenfeld, Soloway, Marx, Krajcik, Guzdial&Palincsar, 1991; Kleiman, 2000). Although research has shown that the use of technology in music classrooms can enhance student learning (Baur, 2011; Dye, 2009; Duke, 2005) and form personal connections with musical applications (Dye, 2001), technologies are rarely employed and are usually restricted to audio and video playback. In Uganda, guiding students to effectively learn general musical concepts, theories and practices using technology can be challenging. Although many music educators would use imagery and audio/visual when relating ideas about rhythm, melody, harmony and musical expression to students, the model of teaching general music through composition with technology has not been fully explored. The purpose of this paper, therefore, is to explore designs and new interaction paradigms and pedagogical tools for general music teaching and learning through composition with technology. The paper focuses on two Digital Audio Workstations (DAW's) (i.e. "Sound Trap" and "Beat Pizza" as a case study. In this paper I argue that these two technologies allow students to be "active" musicians and learners.

### **Common Ground: Finding Musical and Social Connectivity Through Afrocentric Musics**

By  
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I am increasingly concerned about the social norms that affect our students. Current cohorts experience more anxiety and are less verbally expressive than previous generations. Look around a school campus and people rarely look up. Most have headphones on. Society has found a way to be totally isolated in a singular musical experience while surrounded by other people. Research shows that

this isolation can lead to depression and fear. I am not a social scientist. But I know through my years of teaching experience that the extent to which we can fully relate to one another has a direct and important impact on our ability to make music together.

Recently, I have been teaching the *Embaire* music of the Nakibembe Xylophone Group in Uganda to my students at the University of Wisconsin Oshkosh. I have noticed several phenomena. Students are interacting differently. There is openness, awareness and acceptance. There are also musical benefits such as listening skills and what I call “music empathy,” or the ability to feel music in the same way.

With a strong personal belief in the power music can bring to individuals and groups, this workshop and discussion will explore two primary questions namely: What are the learning outcomes that result from students studying music from other cultural traditions - specifically, music that is learned by rote and is dependent upon non-verbal communication? How can we use this music to enhance the social experience of our students, and also, can we use this music for social advocacy?

### ***Embaire and Gyile: Teaching and Learning African Xylophone Traditions***

by

Mark Stone

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Oakland University

School of Music, Theater, and Dance

This paper is an autoethnographic study of the pedagogies I have used to teach African xylophones; *embaire* of the Basoga and *gyile* of the Dagara from Uganda and Ghana respectively. I have taught world percussion traditions at Oakland University in the United States for the past twenty-two years, using pedagogies that are indigenous African, constructivist, and involve modern technology. My teaching of these traditions has been successful but has also met challenges along the way. Students who participate in my percussion and world music courses perform concerts toward the end of each semester and write reflections on their experiences. The pedagogies I have developed suite this context, and enable me to overcome the challenges that arise while learning foreign music traditions. In this paper I will discuss the successes, and challenges of learning and teaching *embaire* and *gyile* music within an American classroom. I will share insights arising from the pedagogies I have developed that enable my students to learn and enjoy African xylophones and other global percussion music. My goal is to inspire the development of tools and ideas for music educators to become more comfortable exploring and teaching music from outside of their familiar cultures.

## **Music Education curriculum and the Primary Teacher Education graduates in Uganda: A Case of Mbale District**

by  
ErisaWalubo  
Kyambogo University

Music is a tool for instruction and a component of every human. It was used in traditional society to instruct society about culture, morals and life skills. Formal music education started on recommendation by the Castle Commission in 1963. Music syllabi were developed and music education started at different levels. At PTE, music is one of the thirteen subjects offered. It is practical, compulsory in year one and an elective in year two. This has left less than 30% of the students doing it at year two. Despite the presence of music in the PTE curriculum for long, music implementation in primary schools is still hampered. A qualitative study was conducted to delve into the anomaly. Data were collected from selected teachers and head teachers of randomly selected schools in Mbale district by interview, document review and observation. Findings revealed that there were two timetables (actual and official) for each class. Teachers and head teachers exhibited low attitude towards the subject as it was expensive and not examined at PLE. Teachers exhibited low competence in various aspects of music and inadequate resources for teaching the subject. The study recommended that Ministry of Education and Sports (MoES) should strengthen the implementation of Music, MoES should retool all teachers of music, Assessment of PTE music should be both theoretical and practical, and head teachers should provide the minimum resources for teaching music.