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NORTHWESTERN UNIVERSITY

PROPOSED MUSIC CURRICULUM FOR FIRST EIGHT YEARS OF SCHOOLING IN UGANDA

A DISSERTATION

Submitted to the Graduate School

In Partial Fulfillment of the Requirements

for the degree

DOCTOR OF PHILOSOPHY Field of Music Education

By
S. Mbabi-Katana
Evanston, Illinois

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CHAPTER I

STATEMENT OF THE PROBLEM

Conceived in this Dissertation is a curriculum based on a genuine philosophy, embodying indigeneous cultural richness and diversity, and reflecting political, social and ethical values of the society of Uganda.

Geographical, historical, social, educational and philosophical aspects of the problem are fully discussed as a preamble to this Dissertation.

The Geographical Setting of Uganda

The State of Uganda epitomizes the beauty of Africa. East of the country towers Elgon Range. Westward lies the snow-covered Rwenzori Range -- referred to as Mountain of the Moon in the Ancient Egyptian legends. Southward lies Lake Victoria from which issues the River Nile, northward bound through the dry deserts of Sudan and Egypt to the Mediterranean Sea.

Uganda is a tropical country blessed with heavy rainfall and fertile soil, interspersed with good pasture lands. Consequently, agriculture forms a major occupation for the majority of the inhabitants, and a substantial section of the population is engaged in animal husbandry.

The entire population is predominantly rural and is likely to remain so for a long time. There are few towns in the country, and the urban population consists of Government Civil Servants, traders and a few industrial labourers. Ethnically, Uganda is a focal point of the original major African races, namely, Hamites, Negroes and Pygmies. As a result of a long history of contact of these races and of their miscegenation, many racial variations have evolved. Such ethnic variety is reflected in cultural richness and diversity. The following description would emphasize the cultural and ethnic diversity of the people of Africa as well as their capacity for adaptability to change as reflected in the population of Uganda.

The significance of the Hamites in the composition of the African population consists in the fact that as nomads and as conquering warriors they have not confined themselves to their original homes, but have pushed their way into the countries of the Negroes. Owing to their racial superiority they have gained leading positions and have become the founders of many of the larger states in Africa. Their influence is strongest in East and South Africa and in the Sudan, i.e., the territory between the Sahara and the forest lands. Most of the peoples living in these regions are a result of crossing between Hamites and Negroes.

The majority of Hamites are cattle-owners, and this has no doubt intensified their racial qualities. calling of herdsman leads man more into the loneliness of the wide steppes than the sociable life of the farmer. Owing to the constant necessity of protecting himself and his cattle against human and animal enemies, he is thrown upon his own resources. He must look for fresh pasturage, and often enough win it by conquest. He has little to lose, with the exception of his herds, which can easily be moved, and is therefore more inclined to settle disputes by war than is the sedentary Negro. Hamite is proud, reserved, self-conscious, and warlike, He has accustomed himself to live as an aristocrat among the Negroes, and to look on them as his subjects. chief occupation, agriculture, seems to him unworthy. Cattle-breeding is the only activity worthy of an aristocrat; agriculture is left to the inferior classes. His relationship to the European is different also from that of the Negro. He does not see in the white man a superior being but a kinsman, and Fulani addressed the first Europeans who came to them as cousins. This racial self-consciousness, which is quite natural to the

Hamites, is still more marked in places where they have accepted Islam. As a rule they are indifferent or inimical to European civilization and education. It costs them a great effort of self-denial to admit the superiority of the white man, and to adapt themselves to the new conditions of life created by him. As economic values are more highly esteemed today than aristocratic privileges, they are in danger of being relegated to the background in comparison with the Negroes.

The Pygmies are distinguished by their small stature. They have a light-coloured skin which is usually covered with light, downy hair. They are not sedentary, but move about as hunters and collectors, each group in a definite district, to which it claims a right of ownership.......... They do not practice agriculture or possess cattle, but are dependent on what a day's roaming in bush or forest offers them.4

The pure original Pygmy stock has almost completely disappeared from Uganda.

Westermann, Diedrich. The African To-day. London: Oxford University Press, 1934. pp. 26-27.

Ibid.

³ Ibid.

⁴Ibid., p. 21.

Traditional African Education

In Africa, as well as in many lands, the strength of the family is reflected in that of the society. It was the family in Africa that undertook the entire burden of providing, with devotion, the education of the young.

A family consists of several households in which live the head of the family, his wife or wives, their unmarried sons and daughters, as well as their married sons, their wives and children.

The Young Members have obligation to help or make presents to the older members, especially to the ranking member who carries the moral responsibility for their welfare.

The family ties are more often thought of as categorical than individual. Most terms of relationship are applied not to the individual but to a group of persons. 1

Thus all members of the same generation within a clan² or group of related clans may call each other as brothers and sisters.

A child has to learn correct behavior to his relatives and his superiors in age. This makes him conscious of the fact that he is a member not only of his family but of a large group which in turn influence him to learn from his elders knowledge and attitudes to life.

Moore, Clark D. and Dunbar, Ann. <u>Africa Yesterday and Today</u>. Bantam Books, 1970.

² A Clan: A large group of thousands of people who have a common totem and similar traditions, and who claim common ancestry.

never been to school nor in contact with Europeans, show such dignified and tactful behavior, and reveal so much refinement in what they say and do that they well deserve to be called 'educated.' On the other hand, 'uneducated' behavior is at times met with among people who have for years been under intensive European influence and in schools conducted by Europeans.¹

The term "education" in one of the most prominent Bantu languages is known as "Okugunjura," a word whose literal equivalent in English is "upbringing." Inherent in the meaning of this word is the act of preparing, training and transforming a young person into a mature responsible person.

Under the traditional African system, education took the form of socialization and maturation of children, and of inducting them into the accumulated heritage of their predecessors.

Mythologies, legends, geneologies, proverbs, oral history, music, dance, drama, nature of the universe, codes of conduct and speech were inculcated into the young. In some large kingdoms, training in leadership took the form of exposing sons of rulers to court manners. The young pages were thus trained in the arts of service and war. Modes of livelihood among the common class were sometimes inculcated by means of apprenticeship, at the end of which apprentices were initiated into the trade.

A systematic and intense course of education was imparted in the initiation rites, at the period of transition from childhood to adult life, and of admission to full membership in the group.³

Westermann, Dietrich. The African To-day. London: Oxford University Press, 1934, p. 206.

²A Runyoro word for education.

³Hoernle, A. W., "An Outline of the Native Conception of Education in Africa," Africa, Vol. IV, pp. 145-63.

By undergoing a series of initiations, young members of a community are brought into the spiritual inheritance of their forebears. Customs and ideals of the society are thereby handed over to posterity by such initiation rites. The rites are considered important for the welfare of the society and its unaltered continuance. The initiated become willing members of the community which includes the ancestors. Hence, the strong sense of community, still a living force in Africa.

Historical Aspects of the Problem

The history of modern education in Uganda starts with Catholic and Protestant Missions, which arrived in the country during the last quarter of the 19th century. Although Islam had been introduced into the country long before Christianity, it had not taken firm roots by the time of the arrival of Christian Missions. The primary motive of Arab Moslems in the country had. hitherto, been trade rather than propagation of Islam. It was the arrival of Christian Missions that threatened the expansion of Islam and created an atmosphere of religious competition that erupted into bloody wars between Moslems and Christians, between Protestants and Catholics, and between the exotic religions and the non-committed or animists. The early history of Uganda Education was enacted by two religious factions, namely Protestant and Catholic Missions. The Moslem faction did not at first show interest in schools beyond the religious ones which taught the reading of the Koran.

The interest of early Missions extended beyond teaching their converts the art of reading the Bible. Mackay, an early Protestant Missionary in Uganda, "taught Africans the rudiments of wood craft and engineering." 1

Bishop Tucker, the second Protestant Bishop in the country, arrived in 1890. By then there were six schools with a student population of 454.² In the following quotation will be seen the aim behind this early education. The Bishop wrote this in 1898: "The course of our story now turns to education, or, as it has been fitly described, character-making. For what after all is education but the moulding of the character in high and noble ideals?" ³

From this missionary concept of education originated creation of a new Christian schooled African, so uprooted from his past that he had from thence to be known and called by new biblical names, seek a white collar job in town and imitate indiscriminately his European teacher. The following quotation, which clearly portrays missionary educational activities in Africa is most apt for Uganda:

The missionaries have arranged their schools for their own purposes. They have to care for the religious education of Christian children, but at the same time they regard the schools as a means of missionary propaganda, since they are attended also by pagans. For the

Jones, Gresford H. <u>Uganda in Transformation</u>. London: 1926, p. 177.

²Ibid., p. 117.

³Ibid., p. 117.

missionary the interests of his religion or his Church are naturally paramount. This is clearly shown by the character of many of the village mission schools, which often fail to satisfy even the modest claims of a general education. They may even incur the suspicion that they make use of secular knowledge merely as a bait to fill their classrooms, and then show their scholars the way into their Church.

Like every other activity of the white man, the school, and especially the school in the hands of the mission, has a destructive effect on social cohesion. The missionary aims at replacing the indigenous religion by a foreign one, and in doing so he strikes at the very root of Native life. Religion is so closely associated with all other departments of life that this destructive effect is inevitable, even when the missionary proceeds with the greatest caution, which is not always the case.

There are two main schools of thought among mission-aries about these problems. One school sees Christianity and Western civilization on the same plane. Even if they do not regard them as identical, yet for them they are so closely bound together that the one is not thought of without the other, and the union of the two is expressed in the term 'Christian civilization.' The institutions and outlook of the West are the ideal, and to transplant this Christian ideal to Africa is the aim of their work. Where Native institutions are different from our own, they are unchristian. To succeed in replacing African customs by European or American is a victory of the Christian spirit. According to the personal outlook of the missionary he may in his efforts emphasize the Christian or the civilizing side, but in essence both are one. 1

Christianization and European cultural indoctrination went hand in hand. The success of the former was measured by that of the latter. "Ambivalence of the African toward his heritage," a

Westermann, Diedrich. <u>The African To-day</u>. London: Oxford University Press, 1934, pp. 218-219.

²Hanson, John W. <u>Imagination and Hallucination in African</u>
<u>Education</u>. Michigan State University, 1967.

problem which is plaguing present-day educators in the country, has its root in this early education. To the Mission's way of thinking everything African represented paganism, and an African who had lost his culture was bound to remain a firm Christian.

School subjects bore no relevance to real life of the people. African Music was considered pagan and despised by the teachers and pupils.

While Christian Missions were busy founding schools, the British Colonial Government was preoccupied in building up administrative machinery and establishing law and order. It was soon realized by the Colonial Government that a little schooling would increase the usefulness of the African; and a comprehensive policy making was begun in 1920.

This interest in education was further stimulated by the trustees of the 'Caroline Phelp Stokes Trust' who resolved to send from the U.S.A. a Commission to East Africa to visit Kenya, Uganda, Tanganyika, Basutoland, Swaziland and Ethiopia on 21st November, 1923, in order to study African Education on the spot.

The Commission was led by Dr. Thomas Jesse Jones, a U.S. citizen. It included among its members Dr. Garfield Williams, a British, on the Church Missionary Society, and Professor Aggrey, an African from the Gold Coast² then teaching in the United States of America.

¹ Now Tanzania.

²Now Ghana.

The significance of this Commission is firstly in the fact that African education had attracted international interest; secondly, largely as a result of the Commission, the British House of Commons appointed a permanent Committee to report to H. M. Government on African Educational Affairs; and thirdly, the significance of the Commission is in what was Tecommended, expressing their concern for lack of relatedness in the existing system of education: "Education must be enlarged, and better adapted to the needs of the native people."

On 24th November, 1923, the British Secretary of State for the Colonies appointed an 'Advisory Committee on Native Education in the British Tropical African Dependencies' whose terms of reference were to "advise the Secretary of State on any matters of Native Education in the British Colonies and Protectorates in Tropical Africa which he may refer to them; and to assist him in advancing the progress of education in those Colonies and Protectorates."

In 1925 the British Government assumed an ever increasing interest in Uganda Education, as can be seen in the following memorandum which constituted the earliest declared British Government Policy of Education in Uganda:

Jones, Gresford H. <u>Uganda in Transformation</u>. London (1926), p. 185.

² British Colonial Office: Education Policy in British Tropical Africa. (British Parliament Papers by Command cmd. 2374) London: H.M. Stationery Office, p. 1.

³Ibid.

A policy of patternship in the running of African education was thus formed between Government and Missions. Government financial aid to Mission Schools was unfortunately subjected to examination results although this had not been the original intention, as can be seen in the following quotation:

The policy of encouragement of voluntary effort in education has as its corollary the establishment of a system of grants in aid to schools which conform to the prescribed regulations and attain the necessary standard. Provided that the required standard of educational efficiency is reached, aided schools should be regarded as filling a place in the scheme of education as important as the schools conducted by Government itself. The utilisation of efficient voluntary agencies economises the revenues available for educational purposes. The conditions under which grants are given should not be dependent on examination results.²

An practice there was no other means by which the Missions Schools' attainment of 'the necessary standard' was arrived at by

¹Jones, Gresford H. <u>Uganda in Transformation</u>. London (1926), p. 175.

²British Colonial Office: Education Policy in British Tropical Africa. (British Parliament Papers by Command cmd. 2374)
London: H.M. Stationery Office, p. 7.

Government except through studying examination results. School work became examination centred, and education was narrowed down to bookish work.

Examinations were prescribed by Government and some of them prepared in England for British and unrelated to the African students. So education became bookish, and school subjects were divorced from the real life of the African student.

Agencies which founded and administered Primary School
Education were Missions, and later on, Moslems, Private Individuals and Local Governments. The Agencies financed the schools from tuition fees, private donations and Central Government grants. The Government grants covered the salaries of teachers only.

Building construction, maintenance and equipment were financed from tuition fees and private donations.

Largely as a result of this system, we note a disparity in education. Tribal or culture groups most receptive, or having easy access to education benefited considerably to the extent that Post-Independence Government has seen this imbalance in educational development as a cause of disunity.

The problem was further aggravated by religious animosity and competition. Protestants and Catholics competed in their process of evangelizing the country to the extent that Schools and Churches were built next door to each other and sometimes away from real centres of population. Consequently, children had to go long distances to obtain education. Where spacing of schools

¹ See Religious Wars referred to on page 6.

is reasonably fair, some children have to pass the nearest school in search of schools of their own denomination.

In 1952 an attempt was made to create a homogeneous Primary School Administrative body. This was contained in the recommendations of the de Bunsen Committee:

We regard it as fundamental that within the policies determined by the Protectorate Government, the responsibility for local educational planning of Primary education should rest with the District Local Education Authorities who will, we hope, create their own local development schemes and stimulate through School Boards of Managers a real and increasing sense of local responsibility for the first five years of Education. 1

Since 1953 there has been a marked interest in education at all levels in Uganda. It was during the same year that the Price Assistance Fund was renamed African Development Fund (£ 20,000,000) and resorted to in the general development of education. Of this amount £ 8,000,000 was set aside for educational expansions and innovations. The Fund was used up in six years, having financed Teacher Training Colleges and Secondary Schools, all of which have a direct effect on Primary education.

The problem of Primary School drop-outs is due, among other causes, to uneven distribution of schools which involve children in travelling long distances, to and fro, for their education.

Several classes are run at half capacity of pupils. Normally, Primary I and II have maximum number of pupils, but enrollment falls in classes above Primary II.

Report: African Education in Uganda (1952), p. 1.

²Forty is regarded as maximum number of pupils per class in Uganda.

In 1951, 66,405 boys were enrolled at the bottom classes of the Primary Schools throughout Uganda. This showed that well over 75%, of school age boys attended school in their lives, if only for a term or two. Enrollment fell off rapidly. Only 19,657 were enrolled in Primary IV; 9,080 were enrolled in Primary VI; and 1,831 were enrolled in Junior Secondary III (now the equivalent of Primary VIII).

Consequently, the Committee on "African Education in Uganda" (de Bunsen Committee) of 1952 emphasized the need for consolidation of existing Primary Schools rather than expansion:
"Very broadly speaking, as many children now enter Primary School System as the economic state of the country justifies, and the main aim should be to ensure that those who enter stay on for the fullest course which can be made available to them."

The year 1959 heralded a new government policy of education contained in Uganda Government Session Paper published in February of that year. The Paper dealt with Primary and Secondary education of all races. The Problem it considered was one of consolidation rather than expansion.

However desirable expansion might seem to be, for the next few years the principal effort should be directed towards raising the standard of teaching in all grades of schools and providing a minimum of four years of schooling for all who desire it with the ultimate objective of a basic course of eight years for every child.³

At the end of 1960 the number of Government and Grantaided Primary schools in the whole country was 2,354, with a total

Report: African Education in Uganda Protectorate (1952), p. 13.

Ibid.

Uganda: The Making of a Nation, p. 21.

enrollment of 346,000 African children (108,000 girls), 16,000
Asians and 1,100 Europeans. The majority of schools were managed
by Missions (voluntary agencies), a number of schools were run
directly by local government, and a few were privately owned.

The year 1961 heralded for the first time in the history of Uganda a pre-independence National Assembly with a majority of African Representatives. The following private motion was introduced into and adopted by the Assembly: "Be it resolved that this House urges Government to introduce the teaching of African Music in Uganda Teacher Training Colleges."

1962 was the year of Uganda's independence. One of the first actions of an independent African Government was to appoint a Commission under the chairmanship of Professor Castle to study and report on Education. In its report the Commission laid emphasis on Secondary School expansion and reaffirmed an earlier decision to expand the Primary School course to eight years.

One of the most important decisions taken by the Commission was to propose multi-denominational Teacher Training Colleges, and to propose formation of multi-denominational Primary Schools where there was need for some. This is bound to result firstly, in evenly distributed schools; secondly, in decline of religious influenced management of schools; and thirdly, in a balanced secular and religious instruction in Primary schools.

¹ Uganda: The Making of a Nation, p. 21.

²The Motion was proposed by the writer of this Dissertation, then a Member of Uganda National Assembly.

Hansard: Uganda National Assembly Official Report of Parliamentary Debates. Entebbe: Government Printers, 1961.

The comprehensive expansion of primary education from six to eight years is being formed with full speed since 1962. Not-withstanding the implementation of this recommendation, the problem posed by immature Primary School leavers is immense and far from being solved.

The Castle Report did not go far in its reference to need for curriculum changes. It simply stated: "The governing principle in curriculum building is summed up in the word 'relevance,' and curriculum should be relevant to the present and future needs of Uganda."

Independent Uganda pledged in 1962 to eradicate "ignorance" in its society. This goal impinges on the function of education in that universal primary schooling has become an educational objective. There has followed a steep rise in Primary School output graphs. The effect on 'educational Pyramid' is that the middle and the upper heights begin to resemble more closely the slopes of a real pyramid, in contrast to their previous resemblance to a narrow spear perched upon a broad, low box.

Owing to limited funds available for educational expansion,
Secondary Schools and other Post-Primary institutions cannot
absorb all primary school output. These institutions have resorted
to a selective system which stamps the rejected as failures:

Report: Uganda Education Commission (1962), p. 27.

Policy Statement of the then ruling Political Party: The Uganda Peoples' Congress.

Coombs, Philip H. <u>The World Educational Crises</u>. London: Oxford University Press (1968), p. 66.

The selective system is inclined to worry less about those who leave prematurely because, as we noted; its traditional mission, above the primary level, has been to winnow out the most promising and form them into an educated elite which will guide the affairs of society. Through its screening and rejecting process, it stamps large numbers as failures before they even have the chance to choose for themselves whether they will struggle on or become dropouts. In such circumstances, a 'failure' may be crippled for life.

Many of the "failures" cannot find jobs, so they add to the unemployed. This is aggravated by the fact that during their education they received no vocational guidance which can only come through use of carefully conceived curriculum. Young children should be given a chance to prove and develop their personalities to enable them to sufficiently play their part in the drama of life and progress of society.

During the course of their education, unfortunate attitudes are formed. The attitudes formed, very often, make them covet white-collar jobs and disapprove of manual labor and technical vocations. School subjects bearing no relevancy to real social and cultural life of Uganda turn out children who are city oriented. The 'failures' rather than turn to development of their family lands run to the cities to join the unemployed.

Problems Challenging Music Education

Music curriculum must progressively reflect political, religious, social and ethical values of the society. Hence, the need to investigate and establish a genuine philosophy for the

¹ Coombs, Philip H. The World Educational Crises. London: Oxford University Press (1968), p. 68.

education of the young which is regrettably absent in Africa at the present moment. 1

A music curriculum must focus on society:

All education proceeds by participation of the individual in the social consciousness of the race. This process begins unconsciously almost at birth, and is continually shaping the individual's powers, saturating his consciousness, forming his habits, training his ideas, and arousing his feelings and emotions.²

Promotion of all such worthy cultural features as would contribute to a better future and mature the ideal quality of life in the educand, should be the function of a music curriculum. Corollary to this, is the call to mitigate against the unfortunate 'ambivalence of the schooled African toward his heritage,' and to eradicate divisive elements in society which are sustained by unhealthy religious competition and negative ethnocentricity.

Education has been defined as

The stimulation of the child's powers by the demands of the social situations in which he finds himself. Through these demands he is stimulated to act as a member of a unity to emerge from his original narrowness of action and feeling, and to conceive himself from the standpoint of the welfare of the group to which he belongs.⁴

Music education must help a child to grow and mature, to put service of mankind above personal gain, to learn how to live

Notable exception being President Julius Nyerere's "Education for Self-Reliance," which adopts Socialist educational concepts for Tanzania's education.

Dewey, John, "On Education." New York: Modern Library, Inc., p. 427.

³See page 8.

⁴Dewey, John, "On Education," p. 427.

successfully with others, to gain skill and knowledge, to develop a respect for high standards, and values, and to find his own place in society.

A music curriculum must broaden the mind of the educand by promoting appreciation of music of other cultures as well as his own. This will open the way to his acceptance of differences in cultures. "It is an irony of fate that in order to avert a catastrophic World War, 'man' must bend every effort to realizing a truly human society."

All this necessitates a deep sense of commitment on the part of a teacher in order to "guide growth" and to effect a requisite "changed behavior".² in the child.

In a developing nation like Uganda, faced with educational poverty and plagued by low enrollments, high wastage rates, gross differences in educational opportunities, and a growing rate of unemployed primary school leavers, it is important that the proposed music curriculum should take note of the country's meagre resources without denying general music education to every child.

Philosophical Aspects of the Problem

It has been suggested that African Religion can be depicted as a triangle. At the top, head of all powers, is God. On two

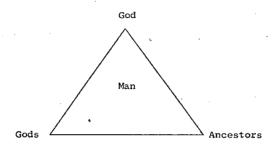
Fannie, Shaftel R., "Values in a World of Many Cultures," Educational Leadership 18 (May 1961), p. 489.

²Mursell, James H., "Growth Process in Music Education," from "Basic Concepts in Music Education," NSSE (1958).

³See Figure 1, page 20.

sides of the triangle are the next greatest powers, gods and ancestors. At the base are lower forces, with which magic and medicine are concerned. Man is in the middle, and must live in harmony with all powers that affect his life, family and work.

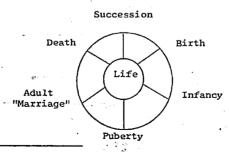
Figure 1.



Man's life is dichotomized into birth, infancy, puberty, adult (marriage), death and succession. Each of the dichotomies form important landmarks in one's life with definite educational experiences in which music plays a leading role.

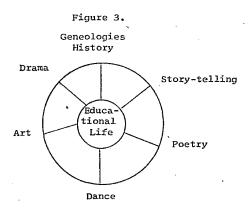
Figure 2.

Figure 2 below is illustrative of life and its dichotomies:



¹Parrinder, Geoffrey. <u>African Mythology</u>. London: The Hamlyn Publishing Group, 1967, p. 12.

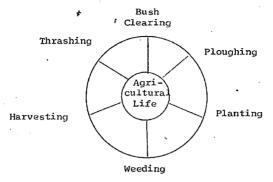
The act of preparing, training and transforming a young child into a mature responsible person was and still is of utmost importance in a community. A child had to be inducted into the heritage of his predecessors manifested in the music, poetry, art, drama, dance and stories including mythologies, legends, geneologies, proverbs and oral history of the country.



The life-cycle of an agricultural community as represented in Figure 4 below revolves around production of crops. Weather and 'Mother Earth' play their part in such production. They are forces that are unpredictable. However, they are assured to the community if man lives in harmony with all powers that affect his life namely, God, the gods, and ancestors. Man is therefore obliged to fulfill all rituals pertaining to the agricultural activities indicated in Figure 4.

¹See Figure 3.

Figure 4.



Schools have come into existence in Africa because civilization has grown complex, so the formal method of education has been superimposed upon the traditional or informal method, unfortunately without prior study and appreciation of the latter. Such ill-conceived formal education has produced members who no longer conceive themselves from the standpoint of the communities which they are expected to serve and offer effective leadership.

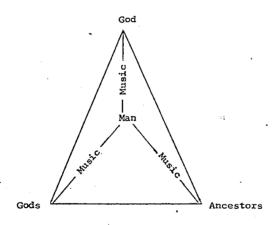
CHAPTER II

JUSTIFICATION

Philosophical Basis for Teaching Music

Music plays a unique role in the life of the African. It provides a medium between the living and the dead. Through Music, invocation of ancestral spirits is achieved. Similarly, communication between man and his gods is provided through the medium of Music. The spiritual role of Music is illustrated in Figure 5 below:

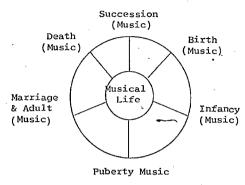
· Figure 5.



Each of the dichotomies indicated in Figure 2 is characterized by its own music. There is music for birth, for infancy, for puberty, for marriage, for adults and for death. In the ritualization and dramatization of each of the life's dichotomy

music plays a main role as is indicated in Figure 6 below:





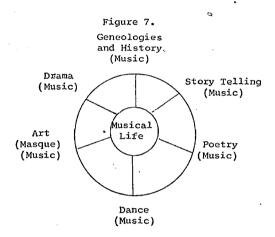
Music is indispensable for all man's feelings and emotions. It expresses his happiness and jubilations at weddings and festivals, his pride and sophistication at court, his loneliness and devotion at religious rituals, his simplicity and humbleness at home by his fireplace and his bravery and courage at war.

Music is used by verbal artists to accompany oral history, story telling, speech making and various forms of poetic recitations. Geneologies, Proverbs, legends and mythologies are all portrayed through music. In fact, music is the most effective medium through which children are inducted into the heritage of their ancestors. 1

Schools have come into Africa because civilization has grown complex, so the formal method of education has been super-

¹ See Figure 7.

imposed upon the traditional or informal method, unfortunately without prior study and appreciation of the latter. Such illconceived formal education has produced members who no longer conceive themselves from the standpoint of the communities which they are expected to serve and offer effective leadership.



Life means growth, and living has its own intrinsic quality which becomes the main concern of education. Each of the dichotomies of life referred to in Figure 2 has that quality, and should, therefore, interest educators.

It is essential that the African be educated by his social environment. He will thus become a sharer or partner in the activities of the society; its success will become his success, and its failures his failures. It is only through this means that he will become a servant and a leader of his people.

When nature and society can live in the classroom, when the forms and tools of learning are subordinated to the substance of experience, then shall there be an opportunity for this identification, and culture shall be the password. 1

Contribution of Music Education to National and Cultural Building

Uganda is still plagued by negative ethnocentricity which beset proper growth and development of a young nation. A richy music curriculum which draws on all diverse cultural heritage could contribute effectively toward production of mature individuals who would actively contribute to national and cultural building:

The individual who is to be educated is a social individual, and that society is an organic union of individuals. If we eliminate the social factor from the child, we are left with an abstraction; if we eliminate the individual factor from society, we are left with an inert and lifeless mass2

Most unfortunate is the fact that modern ill-conceived education has produced a large number of "inert and lifeless mass," who are uprooted from their society, and no longer act as members of a unity, or conceive themselves from the standpoint of the group to which they belong. Not only are the educational products "inert and lifeless," but they are extremely disunited and incapable of offering effective service and leadership to their communities.

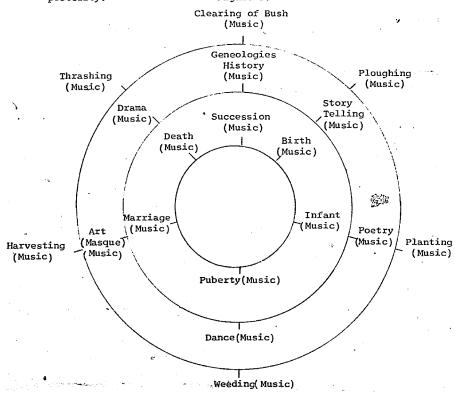
Dewey, John. <u>The School and Society</u>. The University of Chicago Press, 1943.

Archambaut, Reginald D. (Editor) <u>John Dewey on Education</u>. Modern Library, p. 429.

Need for Relevance in Music Education

Music pervades all African social environment. It is the medium through which the African expresses all his feelings and emotions. Therefore, in music all arts, drama, poetry, dance, oral history and folklore have been conceived and bequeathed to posterity.

Figure 8.



¹See Figure 8.

This enhances the importance of African Music in the school curricula. Failure to relate school music to real life and experience would and has created loss of value in and disrespect of African heritage among Schooled Africans. Devaluation of African culture and general ambivalence toward African heritage may create psychological repercussions in the educand. Education should not separate a child from its environment.

Education has two sides, one psychological and one sociological. The psychological and sociological sides of the child are organically related. The child's own instincts and powers furnish the material and give the starting point for all education, but knowledge of social conditions, of the present state of civilization, is necessary in order to properly interpret the child's powers. The child has his own instincts and tendencies, but we do not know what these mean until we can translate them in their social equivalent.

The loss is not only spiritual but it is also technical. Exclusion of African Music from the school curricula has led to formation of generations of men and women who are incapable of performing music. The skills of performance and the rules of the 'art are gradually disappearing.

Traditionally, music plays a most predominant role in the culture of Africa. If schools are to be the spearheads for promoting, encouraging, and stimulating a continued evolution in the culture of Africa, they must enhance growth and continued influence of African Music to function as a true element of that culture.

Dewey, John. On Education. Modern Library, p. 428.

²Refer to Figure 8.

Mbabi-Katana, S. Preface to <u>Introduction to East African Music</u>
<u>for Schools</u>. Adult Education Centre, Agip House, 9 Kampala
Road, P.O. Box 7176, Kampala, Uganda.

Inculcation of High Standards and Values in Life

Positive experience in early childhood tends to create confidence and bring forth morally positive reactions. Through an uninterrupted series of favorable stimuli of conscious and subconscious character, an ego is being formed which will allow for a natural formation of moral super ego, and the result will be a mature and well directed personality.

Exclusion of African Music from the mission-conceived school curriculum was and still is tantamount to contempt of the natural joys of young people, and a worst form of oppression and suppression of man's happiness. It is indicative of lack of psychological interest in, as well as absence of "love" for the educands.

This absence of "love" strikes a sharp contrast to the principles of Christian teaching: "Suffer the little children to come unto me." Love is a pre-requisite to good teaching. It was John Gerson, a medieval educator, who postulated: "Love is the source and end of education."

A child centred curriculum is a result of considerable interest in, love for and understanding of children. It is intended to provide much more than mere cultural conditioning. "If knowledge and study cannot transcend conditioning, then probably

Ulich, Robert. History of Educational Thought. New York: Van Nostrand Reinhold Co. (1968). On Pestalozzi, p. 261.

²Jesus, quoted in St. Mark 10:14.

³Ulich, Robert. <u>History of Educational Thought</u>. New York: Var Nostrand Reinhold Co. (1968), p. 100.

nothing can, and music education can be only one more species of conditioning."

Music education should lead to progressive development and deepening appreciation of the art. Music should ultimately become a great instructive influence in the life of the educand.

Appreciation of Music of the World's Cultures

The deepest source of development and education lies in the experience of love which a person has as a child in relation to his parents. If a child is put on this 'road of nature' he will understand without many words the most essential moral elements of human life, namely, fellowship, peace, gratitude, and justice.²

According to Pestalozzi,

The sphere of knowledge from which man in his individual station can receive happiness begins closely around his own self and his nearest relationship; from there his knowledge will expand, and while expanding it must regulate itself according to this firm centre of all powers of truth Educate only in this 'path of nature,' then men can understand and estimate one another because they will develop a pure sense of simplicity and uprighteousness.³

This offers support to the African concept of education which has its foundation in the family, and which gradually expands the horizon of a child from family to broader relationships.

Education should liberate children from prejudices and lead them to discover great ideas and to aim at love, respect of

Nelson, Henry B. (Editor) <u>Basic Concepts in Music Education</u>. Chicago: NSSE, p. 83.

Quotation of Johan Heinrich Pestalozzi in: Ulich, Robert. History of Educational Thought. New York: Van Nostrand Reinhold Co. (1968), p. 258.

³Ibid.

life, and at appreciation of the dignity and greatness in the World's Art. As Friedrich Froebel points out: "Education should lead the child to relate his experiences organically one with another. Thus the child will realize his own personal unity and the unity inherent in diversity of life."

Development of Creativity

"Childhood is not merely a preparation for adulthood, it is a value in itself and possesses its own creativeness." Life and its dichotomies are illustrated in Figure 2 on page 20. Each dichotomy constitutes highly valuable experiences ingrained with qualities and values most interesting to educators who seek to reconstruct such experiences for enrichment of the minds of the educands and stimulation of their powers of creativity.

The purpose of learning should not be mere continuance of tradition, it should aim far beyond this goal in order to assist the educand toward a higher degree of self-expression, and a better understanding which leads to independence of thought and spontaneity of action in the field of creativity. The ultimate goal being growth and enrichment of art and full enjoyment of life.

A music curriculum must aim at exposure of children to the best there is in music and performance. Through life itself children must so broaden in knowledge and skill, that ultimately music has to become a powerful constructive force in their lives.

¹Ulich, Robert. <u>History of Educational Thought</u>. New York: Van Nostrand Reinhold Co. (1968), p. 288.

Quotation of Froebel from: Ulich, Robert. History of Educational Thought. New York: Van Nostrand Reinhold Co. (1968), p. 288.

CHAPTER III

METHOD

General Music Education

General Music is required of all pupils in Grades 1-8.

Music belongs to all, and the task of a music teacher constitutes
the act of "bringing music and people closer together."

General Music experiences will spring from the still living folk heritage illustrated in Figure 8 on page 27. The following words of Kodaly meant for Hungarian Folk Music, equally apply to Uganda Folk Musical heritage:

Folk music is not primitive music, but an art that has matured in an evolutionary process lasting a thousand years So far it is the most consummate musical expression of our national spirit²

Those simplified and worthy elements of the African environment³ which are deemed capable of contributing to a better future for our children will be committed to symbols and be ingrained into the daily activity of the school.

Over one hundred and fifty songs of various degrees of difficulty and involving various activities, have been drawn from the traditional East African Musical heritage, and committed to symbols.

¹ Eösze, László. Zoltán Kodály: His Life and Work. London: Collet's Holdings, Ltd. (1962), p. 39.

²Ibid., p. 83.

³Illustrated in Figure 8 on page 27.

The school will thus be made to absorb in successive stages graded musical heritage, which has been committed to symbols and made available to all children irrespective of their social limitations.

It is hoped that elimination of two kinds of musical illiteracy will be achieved through teaching people, on one hand, to read music, and on the other hand, to appreciate true musical values.

Alongside the 150 songs, there will be graded sight reading and memory exercises in tunes and rhythms. Musical growth will be stressed at every level and in every activity.

Musical growth depends altogether upon study of and dealing with music itself and upon differentiating the constituents which determine its significant expressiveness, its appeal; its beauty. Musical growth does not depend upon studying those constituents in isolation It becomes evident once again that the all-too-common distinction between the musical and the technical is a fallacy. Rhythmic organization, key relationships, phrase structure, and so on, might be thought of as technical considerations, and in a sense they are. But at the same time they are the constituents upon which the whole effect of music and the art of music itself depend. They must be progressively apprehended, or musical growth itself becomes impossible.

The curriculum will progressively provide for discovery of aptitudes, and differentiation in needs, interests and abilities; and will accordingly strive to cater for such specialities and introduce use of flexible programs.

Quotation from Mursell, James H., "Growth Process in Music Education," p. 150, in Nelson, Henry B. (Editor) Growth Process in Music Education. Chicago, NSSE (1958).

Integration of Various Related Learning Experiences

In a Uganda primary school, the usual practice is to have one teacher offer instructions in all subjects in his class. Because of such self contained class rooms, a trend toward the core curriculum integrating various related learning experiences is being emphasized. In this way, a highly divided curriculum that separates artificially the "segments of life common to all people" will be avoided.

Thus the following related learning experiences, all of which are integral parts of the Folk heritage² will be incorporated into a Music Class: Poetry, Drama, Story-telling, Art (Masque), Crafts (making of musical and stage instruments), Dance and Physical Education games.

It is thereby hoped that additional time gained will automatically benefit all subjects. "Time is to a school subject what water and sunlight are to a plant."

Use of Para-Professionals

Owing to the country's meagre financial resources, there are limited funds available for education. It is the general class teacher, rather than music specialist, that is envisaged in this curriculum.

Douglass, Harl R. <u>Principles and Procedures of Curriculum Improvement</u>. The Douglass Series in Education.

² See the illustration in Figure 8 on page 27.

³Broady, K. O., "Enriched Curriculum for Small Schools," The Small School in Action Series.

ARefer to page 16.

However, there is expressed in the curriculum, need for employment by each Primary School, of a demonstrator-artist obtained locally and cheaply on either part-time or full-time basis, who would assist in instrumental training and participate in concert production. 1

Through such para-professional artists, it is hoped, a wealth of traditional African verbal artists' knowledge will be portrayed in a living form to the Music class. Music, Poetry, Story-telling, Proverbs, Folklore in general, and Dance will thus be made available to school children.

It should be emphasized, however, that the entire responsibility of teaching a music class would still rest with the general class teacher. The para-professional artist's role would be that of assisting the general class teacher, by filling in his expertise knowledge where it is required in the normal lesson, and by displaying his art at concerts and some other productions.

Flexible Scheduling

The curriculum, in order to cater for individual pupils, recommends that differentiation should be progressively achieved by: ability grouping (special sections), homogeneous grouping (interest groupings, electives), diagnosis and remedial treatment, extra curricular activities, and individualized learning.

Consequently, it will be necessary to introduce a system of flexible scheduling as indicated below, bearing in mind that

The practice of hiring, on part-time basis, of local artists exists in some schools in Uganda. It is proposed here that the system be officially confirmed and widely practiced throughout the country.

the maximum number of pupils per class is 40, and that the time allocated to general music class is 150 minutes per week, or a minimum average of 30 minutes daily.

<u>Primary Grades one and two</u>.--Under the supervision of two classroom teachers with the assistance of a local demonstration artist.

On <u>Mondays</u>, <u>Tuesdays</u> and <u>Thursdays</u>, the classes will be taught by their teachers -- playing, writing and reading of simple rhythms, rote singing, listening, dancing, learning poetry, singing playsongs as well as story songs, and acting.

On <u>Wednesdays</u> and <u>Fridays</u> -- classes will be combined (see Figure 9) and the time will be devoted to performances by pupils of materials learned in class. On some occasions local executant artists will be invited to perform to the classes.

Teachers will seize this opportunity to observe and evaluate their pupils regarding general development and behavior change with respect to sense of responsibility, co-operation, gaining of skills and knowledge.

Figure 9. Class Scheduling for Level I

Primary one Primary two

Units of Instruction

う

<u>Primary Grades three, four and five.</u>--Under the supervision of four teachers, including the demonstrator-local artist.

On Mondays, Tuesdays and Thursdays, the combined three classes will be divided into four groups:

(i) A large group of 75 pupils, and three small groups of 15 pupils.

Pupils in the large group will be offered self- administering individualized material.

Selection in the small groups will be based on ability, electives and diagnosis or remedial treatment.

It is in the small groups that the services of the demonstrator (local artist) will be needed for studies on musical instruments.

Instruction offered to the small groups will include playing, writing and reading rhythms and tunes, listening, singing songs, reciting poetry and story songs, 1 singing of playsongs, acting, and learning the craft of making instruments.

Wednesdays and Fridays will be devoted to concerts, etc.

Recitation of poetry and story telling is more often declaimed or chanted, to accompaniment of a musical instrument, than spoken.

Figure 10.¹
Class Scheduling for Level II

Monday		onday Tuesday		Wednesday	Thursday		Friday	
					-			

<u>Primary Grades six, seven and eight.</u>--During each of the first four days of the week (Mondays to Thursdays), the combined three classes will be divided into the following groups:

A large group of 90 pupils, and three small groups of .

10 pupils per group.

Pupils in the large group will be offered individualized materials which are self-administering. It is hoped the pupils will be motivated and directed at every step by the material itself.

Pupils in the small groups, based on either ability, or electives, or diagnosis and remedial treatment, will be given instruction in playing, writing, and reading rhythms and tunes; listening, dancing, singing, poetry, playsongs and stories, acting, performance skills, and making instruments.

Fridays will be devoted to performance by pupils of materials learnt in class, while teachers will utilize this opportunity

As can be learned from Figure 4, each pupil will meet for individual instruction twice a week, for group instruction once a week, and for performance twice a week.

to observe and evaluate musical growth and artistic maturity of each pupil.

On some occasions, executant artists, local or otherwise, will be invited to perform to students.

Figure 11. Class Scheduling for Level III

Monday	y Tuesday Wednesday		Thursday	Friday	
 					
				4	

General Music in Primary School.--Learning will generally take the form of reduction of tension in relation to solving problems involving wholes. Growth and development will thus be reflected in the order of topics which should always reappear in new setting with added meaning.

Alongside this progressive development will be a careful ascertainment of pupil's interest, channelling it along suitable lines of action while at the same time pursuing integrated development.

Continual evaluation will be necessary in order to ascertain pupil's level of maturation, which should determine his position in ability grouping and the level of individualized material on the one hand, and the distribution of work load in the program of study and practice.

Nelson, Henry B. (Editor), "Basic Concepts in Music Education,"

Efforts will be repeatedly made to clearly demonstrate to the pupil goals and objectives, so as to enable him to discern requisite standards.

In conclusion, it should be emphasized that owing to Uganda's limited resources, it will not be possible to use filmstrips and to employ music specialists at Primary schools for many years to come. However, it will be possible to cheaply utilize the services of local executant or verbal artists of high calibre at-school concerts, during practice hours in class, to demonstrate new techniques, correct faulty techniques and inspire and motivate pupils to acquiring further performance skills.

CHAPTER IV

REVIEW OF RELATED LITERATURE

None of the books reviewed in this chapter contributes to the data for this dissertation. The purpose of writing the chapter is to demonstrate the inadequacy of available literature on Uganda music, as well as convey general information on studies that have so far been carried out on the subject previous to the writing of this dissertation.

A number of early European travellers and Missionaries left useful information on Uganda. They covered a wide field of studies embracing political, social, economic and physical aspects of the country.

Their information on Uganda music, however, is sketchy and tale-like. On the whole it seems to have been prompted by curiosity and is replete with idiological or cultural bias.

In 1945, the Trustees of Uganda Museum, probably through the influence of Dr. K. P. Wachsmann, expressed in their annual report, interest in the future of folk music in Uganda.

Presumably, that annual report was instrumental in prompting the British Colonial Development and Welfare Fund to sponsor in 1948 a "Regional Collection of Folk Music under Scheme R.233."

Dr. K. P. Wachsmann was the Uganda Museum curator at that time.

Wachsmann, K. P. Folk Musicians in Uganda. Kampala: The Uganda Museum, 1956.

The scheme was conducted by Dr. K. P. Wachsmann, who had already been making investigations on Uganda folk music on his own. His "Folk Musicians in Uganda" is based on the 'Research Scheme R.233,' as is his contribution to a book entitled "Tribal Crafts of Uganda," published in conjunction with Margaret Trowell, M.B.E.

First Systematic Approach to Uganda Music. --For the first time a systematic approach to the study of Uganda music is noticeable as a result of Dr. Wachsmann's publication. In spite of his scientific methods, he attached great importance to judgements of folk musicians as can be read in the following admission: "Working with folk musicians has taught an important lesson, namely, to allow their attitude towards music to guide the student."

He makes a careful appraisal of the bias of the minds of listeners to and performers of Uganda Folk Music. From this standpoint he makes interesting descriptions and evaluation of the music, as well as an attempt to dispel misinformed judgements on the music by non-Africans.

He makes interesting assumptions on the history of the country, arrived at through speculating on rhythmic and melodic characteristics of Uganda Folk Music; and notes a strong social impact created by a broad song spectrum observable in Uganda Folk Music. He also raises interesting issues relative to the

¹Wachsmann, K. P. <u>Folk Musicians in Uganda</u>. Kampala: The Uganda Museúm, 1956, p. 2.

usual formal pattern of Uganda songs, which gives rise to a characteristic responsorial style of singing.

On the whole, the book serves one important purpose, namely, it raises interesting and highly intriguing points which merit further investigation. Most significant are the following two remarks: "Uganda might claim not only geographically but musically, a place between West Africa and the Orient," and "Of course, the music of Africa with all the diversity of its peoples and their histories, can no more be uniform in concept than the music of the 25 Uganda tribes can be reduced to a common formula."

An Anthology of Uganda Musical Instruments.--Dr. Wachsmann's precise classification, description and anthology of African (Uganda) sound instruments forms a monumental work in the study of African music.³

His classification of the instruments is based on E. M. von Hornbostel. He divides sound instruments into the following four groups: Idiophones, Aerophones, Membrophones and Chordophones.

Dr. Wachsmann's ethnological account and descriptions bearing on the instruments was the first of its kind. The originality of this work enhances its value.

¹Wachsmann, K. P. * <u>Folk Musicians in Uganda</u>. Kampala: The Uganda Museum, 1956, p. 1.

Ibid.

Wachsmann, K. P. The Sound Instruments (Part Two of Tribal Crafts of Uganda Margaret Trowell and K. P. Wachsmann), Oxford University Press, 1953.

⁴Hornbostel's classification of sound instruments as shown in <u>Africa</u>, Volume VI, p. 303.

The work is purely ethnological rather than musicological or both. However, the omission of music in no way reflects on the significance of this work to musicologists. In fact, a subject as vast as Uganda Sound Instruments could not have been better tackled.

The work as a whole is precise and basic in nature; hence, its referential value for ethnographers, historians, musicologists and educators.

The First Transcription of Uganda Xylophone Music. -- Notwithstanding the fact that only one tribal xylophone music is covered in African Music from the Source of the Nile, by Joseph Kyagambiddwa, ¹ the work merits a review in this dissertation mainly because it forms one of the first attempts to transcribe Uganda xylophone music into conventional notation.

Regrettable, however, is the fact that the xylophone scores are unintelligible even to someone who understands the Ganda xylophone patterns. Similarly, a good many historical statements made in this book have not been substantiated.

However, the publication of sixty-two xylophone scores is a major step in the study of Uganda music.

The First Theory Book on East African Music. -- In 1961, a 'Research and Training in African Music' program was launched by the author of this dissertation through the financial assistance of a Rockefeller Foundation Grant to the University of East

¹ Kyagambiddwa, Joseph. African Music from the Source of the Nile. New York: Frederick A. Pareger, 1955.

Africa, with the aim of training and developing musically talented teachers in teaching techniques.

An Introduction to East African Music for Schools, by

S. Mbabi-Katana, 1 is a sequel to an extensive collection of 150

East African songs which form the main data of teaching materials appearing in this dissertation.

In An Introduction to East African Music for Schools, the author demonstrates clearly the meaning and use of the musical elements of notations, pitch, time, intervals, scales, and rhythm with special reference to the indigeneous music of East Africa.

The book was written with the aim of providing East
African teachers and students with a background knowledge of
musical elements based upon examples drawn from their national
songs. It was also the hope of the author that the publication
would enhance a true understanding of the national songs and
growth of African Music to function as a true element of the
cultures of the new and developing nations of East Africa.

Mbabi-Katana, S. An Introduction to East African Music for Schools. Kampala: Uganda Adult Education Foundation, 1966.

CHAPTER V

EXPOSITION OF DATA

This chapter deals with the exposition of the main data for this dissertation, which consists of 150 songs. In the next chapter, reference will be made regarding additional data, which is in the form of phonograph records, musical instruments, various poems, plays and dances.

The main data consists of 150 folksongs. Their inclusion in the dissertation as Course Work is intended to ensure their availability to readers.

The songs were collected and transcribed under a scheme entitled: "Research and Training in African Music," conducted by the author and financed by a Rockefeller Foundation Grant, for the purpose, to the University of East Africa.

The songs were drawn from a rich and vast folk heritage of the East African Nations of Kenya, Uganda and Tanzania, and from some related ethnic groups to be found in neighbouring countries of the Republics of Zaire-Kinshasha, Ruanda, Malawi and the Kingdom of Burundi.

The East African folksong is consummate, rich and varied. It is mature, and some of it has weathered centuries of evolution. It portrays immortal musical achievements of past generations, as well as bears witness to otherwise forgotten centuries of African life.

As a product of the rustic population, the folksong is simple and sincere. It appeals to all people and justly claims

the epithet of National Art. Indeed, it forms the most consummate musical expression of the national spirit of the countries of East Africa.

Figure 8, on page 27, illustrates the predominant part played by folkmusic in the African social environment. The rich variety and multiplicity of functions of the songs in the Course Work confirm, further, the important role of music in the African social environment. Hence, the significance of songs in explanations of various phenomena of African life. 1

It should further be stressed that a collection of national folksongs, such as one appearing in the Course Work, portrays "man's cumulative behavior" or culture. Consequently, the understanding of the songs and of the rich and varied folklore they contain would enable one to achieve an organic cultural growth in an ever-changing Africa, and to develop a quest for the deeper meanings in not only the Art of Music, but also in the nature of man himself. In this way music should be looked at as a great instructive influence in the life of students.

As a chief receptacle of man's 'cumulative behavior,' folk music reveals multidimensional aspects of man's life. From the standpoint of man's movement in time, folk music manifests the past, present and gives direction to the future of man's achievements.

Regrettably, the significance of folk music in the African Studies has, so far, only been dimly realized.

Merriam, Alan P. Prologue to the Study of the African Arts. 1961.

³Refer to last paragraph under subtitle "Inculcation of High Standards and Values in Life" on page 29.

From the standpoint of man's movement in space, folk music conveys a picture of man's conquests, migrations and expansion in space. From the standpoint of man's existence in society, mention has already been made of the predominant part played by folk music in the African's social environment.

Interesting Sideline Studies

The songs appearing in this dissertation represent a wide variety of African folk music and broad social spectrums. In this dissertation they serve a limited function of building up 'a music curriculum for the first eight years of schooling.' The author's comments are, therefore, restricted to this task and to making additional notes as would facilitate the teaching of the songs.

Nevertheless, it should be pointed out that, in the long run, a collection of songs, representing a wide variety of African folk music and cultural heritages such as one appearing in the Course Work, is bound to contribute considerably to understanding of related aspects of learning and to aid in answers to such questions as the following:

Could similarities of musical phenomena over several and scattered areas in Africa be used as indicators of geographical origins of present ethnic groups, or of historical expansions, migrations and conquests, and of the history of man's conquest of space in Africa?

Could a collection of songs such as the one appearing in this dissertation aid in the study of African cultures and their interractions, in view of the fact of folk music

being interdependant upon dance and language, should it not hold a key position in the study of cultures?

Could African music be used to identify presence or otherwise of African musical traits in the music of the Afro-Americans, to determine the extent or rate of musical changes, and to answer questions such as to what extent does change of language play in accelerating such musical changes?

Could the songs in the Course Work with their various musical styles and startling variety of musical idioms be reduced to certain basic principles of sound construction and be used to provide a basis for testing the universality of such principles in the music of the world regardless of cultural contexts?

A Musical Perception of the Words of the Songs

The three main language groups of East Africa, namely, Bantu, Luo and Nile-Hamitic, are represented in the songs appearing in this dissertation.

A general and brief study of the musical accents in the words of these languages is most significant because, generally, it is the word that gives rise to a tune in most of the songs quoted in the dissertation.

In several instances, melodies are so totally word-conceived to the extent that it is the word that determines the timbre or voice quality, pitch or location of the voice in a tonal scale and rhythm including the dynamic and durational aspects of the notes of melodies. Consequently, a general musical perception of the words of the song is considered essential and necessary to facilitate the teaching of the songs.

<u>Timbre.</u>—Is conceived here as the quality of tone and pronunciation of both consonants and vowels as conditioned by the shape of sound passages, namely, mouth, nose and throat.

All the languages referred to above are written in Roman alphabets which, as a result of long usage, have become established as pictures of all the word sounds. Consequently, alphabets are used below in illustrating the timbre characteristics of the languages.

A good practice in the correct pronunciation of the following common consonants will facilitate the reading of the words of the songs:

Timbre Characteristics		Cor	nsonan	ts		
Bilabial		P		ъ		
Bilabial nasal		m		mw		
Labio		w	-14			
Labio dental		f		v		
Alveolar		t		đ		n
Sibilant		z		s		
Palatal		С	j	У		sh
Velar	•	g		k		
Velar nasal		ŋ				
Guttural		h				
Lateral trill		r		rr		
Glotal		a!	(For	stopp	ing	or
	refusing	it	impli	es a v	arni	ing.)
Pre-nasalised bilabial		шр		шb		

>

Timbre Characteristics	Consor	Consonants			
Pre-nasalised labio dental	nf	nv			
Pre-nasalised alveolar	nt	nd	nn		
Pre-nasalised sibilant	nz	ns			
Pre-nasalised palatal	nc	nj	ny		
Pre-nasalised velar	ng	nk			

The following table will illustrate the timbre characteristics of common vowels found in the words of the songs:

	Lip Spread	Lip Rounded	
Mouth closed and front	i	u	Mouth closed but back
Mouth half open and front	е	0	Mouth half open and back
Mouth open	a	11111	

Pitch.--The rising and falling of voice is an inalienable element of speech in all the languages represented in the songs appearing in the dissertation. Every syllable in a word has a special pitch relative to other syllables.

In consequence of different pitches of syllables between themselves, every word gets a certain intonation whose movement is either level when all syllables have the same pitch, falling when the pitch of the ultima is lower than that of the root syllable, rising when the pitch of the ultima is higher than the pitch of the root syllable.

The intonation of the words can become combined in view of different derivations and position in a sentence. The intonation may be raised or lowered according to the elevation of the tone, which is not only determined by the meaning of the word,

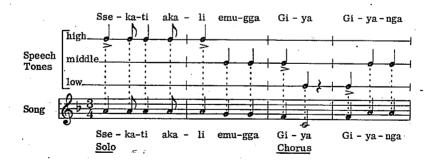
the sentence, or sentence group, but also by the feeling of the speaker.

Generally, three pitches are discernible (High - Middle - Low) and are graphically represented here below:

ample 1		•	
High			
Middle	-	**	y
Low	**		

In a majority of songs in the dissertation there is a duality, in a varying degree, between the gradation of the pitch of spoken words of a song and that of the tune of a song. Song number 30 quoted here below is designed to illustrate the duality between speech tones and the music of the song:

Example 2



Lying at extreme ends are examples of songs in which the duality does not exist at all. At one extreme are those songs whose tunes are word-conceived; and at the other extreme are

tunes which are purely melismatic, such as the one below taken from song number 76:

Example 3



Rhythm. --Is conceived here as embracing the dynamic and quantitative properties of sound. Rhythmic accent manifests itself in two dimensions: dynamic and quantitative. Dynamic accent is in turn perceived in three gradations: the strong, half-strong and weak accents.

A strong accent may fall either on the root syllable of a word, or on the penult, or on the ultima. Similarly, a halfstrong or weak accent may fall on either syllable.

A strong accent which is heard as the strongest in a word may fall on different syllables of the word. Similarly, both half-strong and weak accents may fall on different syllables of a word.

Quantitative accent is the durational aspect of rhythmic stress. It manifests itself in vowels, consonants and syllables. A vowel or consonant or syllable having any of the dynamic accents may be long or short in a strict proportion of 2 to 1.1

¹See Example 2.

That is to say, if the time unit for the long accent is one, the time unit for the short accent is half.

In ordinary communications of ideas or opinions, a speaker produces sounds whose quantitative accents have fixed time values that can be expressed in notation in which degree of dynamic accent is realized. The notation represents measured rhythm with strong accents occurring anywhere as in prose. This type of notation could be played on a membraneous drum or idiophonic slit-drum. The sounds thus produced could convey a message to listeners a long distance away.

When words are arranged as they are in a song, with regular alternation of strong and weak syllables, they assume a close relationship with music which also has various schemes of accented and unaccented notes.

Poetry is based on such patterns of regular alternation of strong and weak accents. Poetry improvisation with instrumental accompaniment is a cherished art among the cultures whose songs are quoted in this dissertation. Poetry improvisation is developed a stage further and married to music. Hence, the remarkably close relationship between speech and singing in the various languages whose songs are quoted in the dissertation.

¹See Example 2.

A verbal message is also communicated on a talking-drum which is technically equipped to express both the rhythmic and pitch accents in a word.

Word-conceived rhythmic stress, both durational and accentual, is a regular phenomenon in the songs quoted in the dissertation. Therefore, primacy of text is an indisputable factor for a successful and accurate rendition of the songs.

Clarity of pronunciation and correct accentuation are indispensable for a successful execution of the songs.

Form in the Songs

A fusion of text and tone giving rise to a dual art is a feature that has already been observed in the songs in this dissertation. It is the text that shapes a melody tonally and rhythmically, imparts color to, it, and makes a song what it is.

Composers and interpreters alike approach the song through the poem. They study its structure, the movement of the verse, the organization of its lines, rhyme and stanzas. These are important, for the poem gives form to the music. 1

In determining design in the songs appearing in this dissertation, due attention is being focused on the poetic forms of the texts of the songs.

Strophic form is common for most songs in the dissertation, basic characteristic pattern of which is that the same music is repeated for succeeding stanzas. Within this framework there are numerous variations.

In a number of songs we note the strophic repetition is resorted to only to break the pattern of monotony in the course of the song. The form here is referred to as Modified Strophic.

Hall, James Husst. The Art Song. Norman: The University of Oklahoma Press, 1953, p. 4.

There are a few examples of songs in which there is no musical repetition, and the entire song is through-composed.

So, we have three clear types of song forms observable in the Course Work. It is these three forms that merit a detailed discussion in the pages that will follow.

Strophic Form. --Whose common feature is that all stanzas of the text are sung to the same music. The design is not limited to simple lyrics, it is frequently met with in dramatic and narrative texts as well. It is in the latter type of texts that music, owing to its being word-conceived, in its formal structure follows closely that of the text. 1

Within the strophic song form there are subtle variations brought about by a typical two-part structure of melodic style known as responsorial, in which the first part is sung by solo and the second part by a chorus. It is the subtle interplay between solo and chorus that creates the variations to the plain strophic pattern. In the succeeding discussion these variations will be given alphabetical groupings.

Group A - consists of plain strophic form in which the same music is repeated for every stanza in a poem. In this group there is no responsorial pattern. The song in this form may be sung by one individual or by a group of singers. For precise examples of this form, the reader can look up the songs whose extracts are indicated below:

This point has been exhaustively discussed under "A Musical . Perception of the Words of the Songs," p. 49.

Example 4 (i) Song Number 99



Example 5
(ii) Song Number 88



Group B - in which each stanza has a refrain, a stanza is given a complete musical idea, and the same idea is repeated to the words of the refrain. The reader is advised to refer to the songs whose extracts are indicated below:

Example 6

(i) Song Number 85



Example 7
(ii) Song Number 127



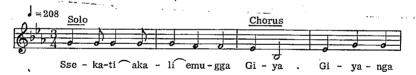
Group C - whose features are: the solo part is an incomplete musical idea and its complementary part is the chorus. A good example of this design is found in the following songs:

Example 8 (i) Song Number 44





Example 9
(ii) Song Number 30



Group D - in which the solo's part is long while the chorus is short, often consisting of one word as in the following example:

Example 10 Song Number 68



Group E - is one in which the chorus part is interpolated, here and there, in the music. Structurally, there is no clear-cut musical division of the part for solo and chorus, for example:

Example 11 Song Number 81



Group F - is one in which there is a partial super imposition of the solo and chorus parts. This is due to entrance of the solo before the end of the chorus part. The result is two-part music. A good example of this form can be found in the following:

Song Number 146

J.=100

Solo

nsa - nze aba-lu - ngi ba - na - nge

nze

Group G - in which there is complete super imposition of the solo and chorus parts resulting in part music, in which the chorus sings an ostinato like part while the solo part is free. The following example is the simplest available:

> Example 13 Song Number 106

Ba-yi - nda nko-le-ntya nsa -

Example 12



Group H - in which the solo and chorus may be or may not be superimposed upon each other, but a distinct feature of the group is in the chorus section being sung in several parts. The parts may range from 3 to 8. The following example is typical:



Modified Strophic Form. -- In this form repetition is resorted to as a unifying factor at some moment in the course of the song. Apart from such repetitions, the song is throughcomposed.

For a good example of this design, the reader's attention is drawn to song number 144, an extract of which is given below:



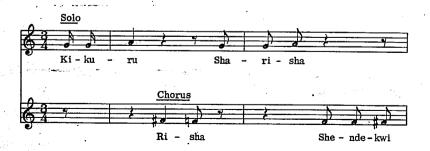
This opening section of the song recurs again and again in the course of the song.

Through-Composed Song Form. -- In which music matches the poetry, so much so, that at times unifying continuity in the music seems absent.

However, this is the most advanced art form in which music aims at capturing the meaning of each phrase and illuminating each word.

A simple example of this form is found in song number 104, an extract of which is quoted below:

Example 16



Conclusion

In conclusion, the author wishes to stress the musical significance of a spoken word in the African musical art as has been pointed out earlier on in this chapter; he also wishes to suggest, in this connection, new and important sideline studies.

The vastness and complexity of the subject of musical significance of spoken words rules out its discussion in this work. It merits a separate dissertation. However, it is necessary to emphasize one musical aspect of the spoken words, namely, rhythm, and draw out its potentials as a sideline study.

Earlier on in this chapter observations were made regarding the nature of word rhythmic patterns and their arrangement in songs and drum messages. It is from these observations that the author wishes to advance in simple terms a new concept of the nature and foundation of African rhythms. A majority of songs in the Course Work bear witness to the fact that their rhythmic patterns are text-derived. Therefore, a concept of "verbal foundation of African rhythms" if fully investigated is bound to supersede earlier concepts on the subject of African rhythms. 1

¹ In 1928 Dr. Eric von Hornbostel propounded the concept of "Motor Foundation of African Rhythms." (E. M. von Hornbostel, 1928 - "African Negro Music." Africa, Vol. 1, No. 1.)

Chapter VI

TREATMENT OF DATA

The data for this dissertation will be classified and reduced to learning experiences suitable for the age and maturity of students. The classified data will be structured in a logical form in which they can be easily presented to students.

There are several methods of presentation, but the most common one which is frequently recommended in the sample lesson-plans appearing in the Course Work is rote method.

The following is a general description of rote method of presenting a new song: Firstly, a teacher pronounces the song text and explains its meaning to class. Secondly, he pronounces the words of the text as the class repeats them after him. Thirdly, as fluency in pronunciation of the words is gained, the teacher sings the song through, drawing attention of the class to any point of importance in the music. Fourthly, he sings the song phrase by phrase as the class sings after him. This process is repeated in longer passages until the song is mastered as a whole.

Classification of Data

Classification has as its aim simplification and clarification of material to be classified. Classification must be simple, easy and assimilable. A classification that does not achieve this aim is bound to remain a meaningless and illogical exercise.

The present classification is motivated by a desire for clarification of the main data for this dissertation. The classification has been made broad in order to produce clarified and assimilable classifications. The data has been cast into four functional categories, namely, story songs, play songs, dance songs and general songs. The value of this broad and comprehensive division is enhanced by the fact that the multiplicity of functions typical of African songs is reduced to a simple assimilable form.

Each of the four classifications has been recast into three broad subdivisions based on degree of difficulty of the songs. The three subdivisions correspond with three levels of musical maturity.

The first level of musical maturity encompassing Primary Grades I and II correspond with the first subdivision. The second subdivision is designed for the second level of musical maturity involving Primary Grades III, IV and V. The third subdivision constitutes course work equivalent to the third level of musical maturity attributable to Primary Grades VI, VII and VIII.

Broad levels of musical maturity encompassing two or three school classes do not create any educational hazard, in fact, based as they are on flexible scheduling, they do offer an opportunity to teachers for putting into practice skilled planning and inventiveness in instructional methods. The broad levels of musical maturity provide an operational field in which there would be discovery of aptitudes and differentiation in needs, interests and abilities, as well as application of the following schemes: ability grouping (special sections), homogeneous grouping (interest grouping, electives), diagnosis and remedial treatment, extra curricular activities and individualized learning.

Purpose or Function of a song, and its musical and tex; tural structures are determinant factors of the degree of difficulty in the song. A song with a simple purpose does not require long and elaborate music or text, a factor that explains the facility with which present classification has been achieved.

It has already been established that there are musical traditions surrounding childhood life with a wealth of songs, dances and musical games of all kinds. Musical traditions are dichotomized. This dichotomy has naturally facilitated the present classification and the musical experiences contained in each classification have been drawn from it. The African musical traditions are highly reliable in their age group dichotomies, needless to say, such dichotomies have been established by custom and experience.

From what has been pointed out in previous chapters, it is apparent that African music is not a luxury but a part of the process of living itself. Before the advent of modern schooling,

See Chapter II, second paragraph on page 23.

²See Figure 6 on page 24.

children whose ages range from 6 to 9 years were left to themselves to engage in their own pastime activities which had values
in themselves and possessed their own creativeness. It is from
such activities, namely, musical plays, songs, dances and stories
that the learning experiences for the first level of musical maturity have been drawn.

Within the age group ranging from 9 to 12 years, children could begin to discharge simple duties under constant supervision of their elders or parents. Their way of life was changing as they approached puberty. This change is marked in their pastime activities from which learning experiences for the second level of musical maturity have been drawn.

The age range of 12 to 16 years formed a group of boys and girls that were about to or had already had puberty initiations. Before the advent of modern schooling, this age group discharged adult duties for their parents. Girls would prepare meals in aid of their mothers and do various domestic duties. Boys would do men's work such as looking after cattle or felling trees, clearing bushes or participate in hunting expeditions. Their adulthood experiences climaxed in marriages, at which stage they assumed full adult responsibilities.

This age group correspond with level III of musical maturity in the envisaged curriculum for the Primary School Grades VI, VII and VIII.

Last paragraph on page 5 refers to intense and systematic traditional education of this age group.

Treatment of The Classified Contents

Essentially, it is the same learning experiences that are to be progressively provided at all levels of musical maturity with the aim of bringing about evolution of musical responsiveness. And the learning process which is conceived is that of gradually clarifying understanding. 1

Such progressive development would, hopefully, lead to achievement of great depth in appreciation of the art and would bring about conditions in which music would become a great instructive influence in the lives of students.

It is the progressive grasp of musical concepts which is held as the main instructional objective that coincides with the long term behavioral objective envisaged in this dissertation, namely, attainment of a condition in which music would become a great instructive influence in the life of a student.

With this objective in mind, the instructional objectives outlined in this dissertation are structured in the following fundamental and logical manner:-

Figure 12

Integrated Aspects of

Music Study

Study of Study of Acquisition of Conventional Musical technique to Musical Notations Elements translate Musical conceptions

Refer to quotation on page 33 taken from James L. Mursell, Growth Process in Music Education.

The above structure emphasizes study of integrated learning experiences, and learning by wholes of materials adopted to the age and maturity of children; the fundamental condition for learning must be an element of familiarity, along with introduction of new factors which produce problems. The arrangement would be in a "Cyclical Sequence."

. . . the various items that need to be presented do , not occur once for all at some predetermined time, they appear again and again, always in new settings, always with added meanings. 1

Progressive introduction of conventional musical notations which, in actual fact, symbolically represent musical concepts right at the beginning to the first level of musical maturity.

Even the vague and incomplete understanding which is all one should contemplate in the early years is impossible if all symbolism is excluded on some ill-judged principle.²

Right at the beginning of the first level of musical maturity there should be a progressive introduction of the elements of music which ultimately make up the content of music theory. At first they should be introduced vaguely, but as time goes on and experience and maturity gained by students, the full significance of the elements and their interrelatedness will emerge.

One has to bear in mind that music is a tonal art and its theoretical knowledge is best developed from music itself, hence, the significance of listening experience. Listening

Nelson, Henry B. (Editor). <u>Basic Concepts in Music Education</u>. NSSE (1958), p. 157.

²Ibid.

experience is a controlling factor in pursuance of the music program conceived in this dissertation. This point will be developed later on.

This program is chosen for its suitability to the age and maturity of students guided by an important concept, namely, music forms part of a natural setting in which students play and work together as is evidenced in the sample-lessons appearing in the Course Work. All the time teachers will have to bear in mind the following important precepts:

. . . it is the musical content of the program that determines the presentation of musical concepts. Music is chosen for its own intrinsic worth, not for the sake of illustrating or teaching the so-called fundamentals. And the concepts for dealing with it are developed as occasion suggests.

Materials for Instructional Use During Listening Experiences

Musical concepts are factors that engage the attention of the listener. All integrated aspects of music study utilize listening experience. Conventional notations which represent symbolically musical concepts must be heard in order to be understood. Similarly, a proper grasp of technique to translate musical concepts hinges upon good listening experience and ability to pre-recognize aurally the concepts.

Consequently, the value of a listening experience which is completely integrated in the overall learning experiences can not be overestimated. Listening experience is highly contributive

¹Ibid.

to both the short term instructional objectives and the long term behavioral objectives already referred to in this dissertation.

It is suggested in the lesson-plans appearing in the Course Work that before a song is sung by students they should hear it as a whole sung by their teacher. The method of teaching suggested would enable them to learn the song as a whole or by phrase, and their singing will be an expression of what they have heard.

From such simple experiences, listening habits will be formed that would aid students in listening to recordings that have been made by professional artists.

Listening experience along with other learning experiences should be properly guided and focussed upon progressive development of musical understanding. Available phonograph records entail upon a teacher the task of grading of and selecting from a wide range of musical styles in Africa. However, the last of the following records has been specifically designed for educational purposes by the author: Hugh Tracey's Music of Africa Series, UNESCO "Ocora" Series (supplied with anthologies in French and English), Folkways: The World Ethnic Music (supplied with anthologies in English), and Mbabi-Katana's Music of East Africa for Schools (available at the Institute of Education Library, Makerere University, Kampala, Uganda).

One of the aims pursued in the building of this curriculum is that children should be liberated from prejudices and encouraged to discover greatness in other cultures. It is in the listening experiences that this important task will find expression. In order to satisfy this important need the following phonograph records are suggested for listening experiences: Instruments of the Orchestra (22 full orchestra pictures, J. W. Pepper and Sons), Great Masters' Repertoire of Children's Music, Carl Orff's Music for Children (two records, 33 1/3, Angel), Adventures in Music (Living Stereo, 33 1/3), and Andrelle Manning's Original Children's Activity Songs (33 1/3).

Treatment of Musical Instruments

Instruments upon which progressive acquisition of technique should be developed are human voices, drums, xylophones, marimbas, bamboo flutes, Sansa (thumb pianos), rattles, wood blocks, bells, sets of side-blown trumpets, lyres, harps, zithers, bow lutes and recorders.

Traditionally, technical skills in playing or singing music had been handed from one generation to another until the advent of modern schooling which disrupted the traditional educational means and failed to absorb them into its system. The result musically was loss of technique.² There followed generations of men and women who were and are incapable of performing music.

Throughout this work, especially throughout the sample lessons appearing in the Course Work, music is conceived as a natural part of a setting in which students will learn to work and

For descriptions of the instruments, the reader is referred to Trowell and Wachsmann. <u>Tribal Crafts of Uganda</u>. London: Oxford University Press (1953).

The loss is also spiritual, as is discussed on page 18 under "Problems Challenging Music Education."

play together so as to rightfully derive maximum joy and pleasure from the art. It is conceived that music-making will pervade the entire setting for music education.

Acquisition of technique to translate musical concepts is part and parcel of the integrated aspects of musical studies already referred to in this chapter, and achievement of this technique is a logical result of a well-conceived music curriculum.

Treatment of Dance

Dance with its attendant rhythm and music plays a great part in the life of the Africans. For the African, music and dance are not separable, nor are they a luxury, but part of the whole process of living.

Musical tradition surrounding birth of a child, which begins before the birth of the baby at the seeking of a diviner's message regarding safe delivery of the baby, consists of music and dance.

Music and dance ceremonize birth of a baby, especially of twins. Infancy and childhood life is a welter of songs, dances and musical games.

Puberty is a momentous occasion marked by circumcision, music and dance. Singing and dancing mark marriage ceremonies, also death and funerals. Succession ceremonies are joyful occasions marked by contemplative songs and dignified dances.

Singing and dancing form a medium through which benevolence of the spirits is sought before some project is undertaken. Similarly, singing and dancing are used in seeking protection against the inclement elements, at the new moon, at various seasons and sundry agricultural festivals.

The spells and prayers of medicine men are accompanied by singing and dancing. They do often produce healing.

In this dissertation no attempt will be made to refer to sociological or psychological aspects of dance. It is technique that is our concern, as is seen in some sample lesson-plans appearing in the Course Work.

It is sufficient to mention that two types of dances, namely, ordinary social dance and ceremonial dance, have been introduced. They are all communal in nature and are accompanied by drumming, singing and rhythm-making.

Most of the dances have an underlying idea which pervades the entire performance. For example, in a war dance, dance movements follow the patterns of fighting, the songs speak of war and praise bravery, and the mood of the whole show is martial.

Modes of occupation are also reflected in dance patterns. For example, most of the songs of pastoral people are normally in praise of cattle, in particular bulls, and the dance patterns are imitative of movements of cattle.

It is important for a teacher on introducing a song or dance to a class to be familiar with any underlying idea there might be in the song or dance.

Treatment of Various Related Learning Experiences

Earlier in this dissertation mention was made of need for a core curriculum integrating various related learning

experiences. The reader will notice that story-telling, poetry, drama and physical education have also been incorporated into some of the sample lesson-plans appearing in the Course Work.

Art in the form of masques is an integral part of the African ritual dances. Significantly, it symbolizes the underlying idea of a dance and it is a teacher's task to exploit the functional role of the masque so as to benefit his or her teaching of art.

The presence of drama, poetry, stories, proverbs and riddles in the African folk song is indisputable. The 150 folk songs which are the main data for this dissertation form a rich mine of African oral traditions upon which it is hoped a reacher could draw, not only for enrichment of his music lessons, but also for benefiting other subjects.

In the main data there are numerous examples of story songs, ballads, funeral dirges, epics and sundry praise songs.

Needless to mention, several narrative and dramatic songs which demand staging and dramatization.

Such instances would provide students with full experience through which they may derive enrichment and attain a high degree of self-expression and spontaneity of action in creativity.

Additional data for inclusion in the teaching program may be obtained from a number of books, notably from The Uganda

Journals (publications of the Uganda Society, Kampala, Uganda).

It is also hoped that the already recommended use of paraprofessional artists would bring to schools the rich local talents of the African verbal artist and thus enrich the program with live performances as well as impart skills to students.

Chapter VII

SUMMARY, CONCLUSIONS AND IMPLICATIONS

As has already been pointed out in previous chapters, conceived in this curriculum are three levels of musical maturity. The first level of musical maturity constitutes learning experiences designed for Primary Grades I and II. The second level of musical maturity includes a three-year course of study for Primary Grades III, IV and V. The third level of musical maturity also is a three-year course of study designed for Primary Grades VI, VII and VIII.

Presentation of learning experiences, adapted to the age and maturity of pupils and conceived in an integrated form, will vary directly with the progressive change in musical maturity of students.

The learning of experiences which are presented in an integrated form will be by wholes, notwithstanding the dichotomized experiences in this chapter where the main purpose is to present to the reader fully and in a formative manner, various aspects of the learning experiences.

Should the reader refer to Book I in the Course Work, he will note that the methods suggested in the sample lessons project music as a natural setting in which students work and play together. A song will be presented to the students by the suggested methods, where appropriate musical elements and symbols of notation will be demonstrated aurally and visually. The song

will be introduced for its own sake, not for the sake of illustrating musical elements. The same learning experiences introduced to students at Level I will be progressively pursued with greater depth and added meanings in the study of the succeeding songs for Levels II and III. Thus singing experience will be providing a major medium through which students will be progressively acquiring technique to translate musical conceptions.

The instructional objectives, namely, study of conventional musical notations, study of musical elements, and acquisition of technique to translate music conceptions which are illustrated in Figure 12, will be pursued under the following learning experiences: singing experience, rhythmic experience, listening experience, reading experience and composition. 1

Level I for Primary Grades I and II

Singing Experience. -- The reader should refer to Book I in the Course Work. There he will find play songs, story songs and dance songs numbering over fifty. They are all in unison, in simple time, and are short and within the age and maturity of the students.

It is hoped that all the songs together with their respective activities will be presented to students. The activity might be dancing, playing or acting. They are all drawn from, and related to the pupils' own childhood environment as illustrated in Figure 2.

The songs will be taught by rote method, and in the course of teaching every attempt will be made to study the song texts,

Inherent in these experiences is the concept of Comprehensive Musicianship, developed in the U.S.A. by the Contemporary Music Project, which acknowledges performing, composing, analyzing and communicating as constituting a well-integrated music education.

identify underlying ideas and capture the spirit of the songs and activities.

Rhythmic Experiences. -- Most of the songs provided for Level I have exciting rhythmic accompaniments such as drumming or hand-clapping or stamping of feet. It is hoped that teachers will exploit such rhythms from the singing experiences. It is also hoped that the musical beats in a song which are clapped by pupils will be written in symbols of notation on blackboard and that the pupils will be allowed an opportunity to copy them.

After a class has learnt to sing a song, they could be divided into two groups. Group I would sing the song, Group II would accompany Group I with clapping, and a teacher would play on a drum the rhythmic pattern of the words of the song.

As the teacher pronounces the words of the song text and the pupils repeat them after him, as is indicated in the sample lessons, he could illustrate the rhythmic patterns of the words and ask the class to play the patterns on drums or benches. The teacher could, further, illustrate certain drum messages which make use of the same principle, and ask the class to play the messages on drums, on any idiophonic or chordophone instrument and on any wind instrument by playing on one note only. Students should be asked to make their own rhythmic patterns and to play them.

Listening Experiences. --Listening experiences will be completely integrated in the overall learning experiences. The rote method of teaching a song, which has already been described in this work, utilizes listening experience. A song is heard as a whole sung by a teacher before the students learn to sing it;

and their final knowledge of the song is an expression of what they have heard.

Also, listening experience is provided in the following manner: a teacher sings a story song or ballad accompanied by a trough-zither; or the song is rendered by a local professional artist, while the class participates in the chorus part. The class is, later on, asked to relate the story.

Further listening experiences could be achieved through investigations of the simple formal structure of a song. A teacher uses the Solo-Chorus pattern (A-B) of the already referred to story song to illustrate similar pattern in other songs. Later on he could ask the class to identify the pattern in the songs which they have already learnt.

A local artist should be asked to perform music or recite poetry to a class, and students should be encouraged to learn the skill during individualized instructions.

Reading Experience. -- In conjunction with rhythmic, listening and singing experiences it is proposed that musical symbols should be presented on the blackboard. Although at this level the symbols will be vaguely and incompletely understood, it is hoped that as time goes on, experience and maturity will be gained and the symbols will be progressively mastered.

From Book I in the Course Work, a teacher should select songs with undivided beats and scalewise melodic progressions,

For a description of a trough-zither the reader is referred to Trowell and Wachsmann. <u>Tribal Crafts of Uganda</u>. London (1953), Oxford University Press.

and use passages from them for reading. Similarly, sight singing exercises should be melodically short and scalewise and should use undivided beat notes.

<u>Composition</u>.--It was suggested under 'Rhythmic Experience' that students should be asked to make their own rhythmic patterns and play them; and this is composition. A teacher should endeavor to provide for his students creative experiences and thus integrate composition in the overall learning experiences.

Level II for Primary Grades III, IV and V

<u>Singing Experience.</u>—Book II in the Course Work has over fifty songs, demanding various activities such as acting, dancing and playing. Some of the songs are in compound time, have unusual rhythmic complexities and are in two parts. However, they are all within the age and maturity of the students.

A teacher should plan to teach all the songs together with their activities. He should be familiar with the pronunciation of the words of a song before he introduces it to the class and should take note of the underlying idea there might be in the song and its activity.

The song should be presented by the rote method; but later on, the teacher could distribute to the class a written version of the song so that the class could learn to sing with the aid of written notes.

Rhythmic Experience. -- Rhythmic experiences for this level should be drawn from the songs being learnt. Many of the songs have rhythmic accompaniments such as hand-clapping, drumming and stamping of feet.

A teacher should write on the blackboard the beats clapped, as well as the rhythmic patterns of the tune being studied, and teach the class to play and sing the written symbols. He should divide the class into three groups. Group I should sing the song, Group II should accompany with hand clapping, and Group III should play the rhythmic patterns of the tune on drums or idiophonic substances or chordophonic or wind instruments, playing only one note. Students should be encouraged to make and to play their own rhythms and tunes.

A teacher should introduce to the class some drum messages and some well-known drum accompaniments to songs. Whatever he presents aurally he should write on the blackboard and ask the class to play it and to copy it in their notebooks.

Listening Experience. -- In addition to listening to story songs as indicated under Level I, a teacher should introduce short instrumental pieces. With the aid of a local artist, a teacher should illustrate different parts of xylophone music, after which the combined xylophone parts could be performed. Similarly; in connection with an instrumental ensemble, a teacher should illustrate the different instruments as well as the theme used before playing the music to his class.

A teacher should develop the two-part formal structure of Solo-Chorus (A-B) referred to under Level I, and make his class aware of contrasts and similarities in music leading to A-B-A formal

¹ Some Uganda drum-rhythms can be found in Mbabi-Katana, S. <u>Introduction to East African Music for Schools</u>. Uganda Adult Education Foundation (1967), pp. 52 and 53.

design. He should ask the class to identify the A-B-A structure in any of the music known to them.

A local artist should be asked to perform music or recite poetry to a class. Students should be encouraged to learn the skill from the artist, especially during individual or group instruction periods.

Reading Experience. --It is being emphasized that whatever sounds are presented to a class aurally should also be written on the blackboard, and the class should be encouraged to copy the written sounds in their notebooks.

The melodically short and scalewise sight singing exercises referred to under Level I should be continued, but some of the beat notes should be divided into halves. A teacher could introduce very simple tunes for memory exercise.

Composition. --In addition to the suggestion made under 'Rhythmic Experiences' that students should be encouraged to make and to play their own rhythms, it is proposed that in conjunction with 'Listening Experience,' students could be asked to supply a chorus (B) to a given solo (A) in a two-part formal structure (Solo-Chorus: A-B).

Level III for Primary Grades VI, VII and VIII

Singing Experience. -- A teacher should plan to teach all the songs in Book III appearing in the Course Work. Some of the songs demand certain activities such as acting, dancing and playing.

Some songs are long and do abound in intricate expressions. Some are multipart and multirhythmic to such an extent that their

rendition requires conducting. Nevertheless, they all fall within the age and maturity conceived for Level III.

Ample time should be devoted to pronouncing the song texts and studying the rhythmic patterns of the words of the texts. The approach would ensure a quick and successful mastery of the songs.

Presentation of a new song by rote method should be resorted to as an aid to reading. Students should by now be able to follow on a song score music as sung by their teacher.

A teacher should be aware of an underlying idea in a song and its activity, and should encourage his students to investigate such ideas in music.

Rhythmic Experience. -- As has previously been mentioned, rhythmic experiences should be drawn from a song being studied, and rhythmic accompaniments to the songs as well as rhythmic patterns of the words of the song text should be experienced aurally, visually and actively by a class. The class should be familiar with rhythmic notation.

Students should be encouraged to make their own rhythmic patterns and corresponding tunes, and to perform them as well as other known drum rhythms, drum messages, and rhythms taken from some well known music.

A local artist should be asked to perform, to the class, some clan beats, drum messages, or chief's official drum beats.

At this stage some students specializing in drumming should also perform to the class.

<u>Listening Experience.--In addition to listening experience</u> outlined under Level I and II, a teacher should introduce short pieces of the Music of the World. He should illustrate similarities with and differences from the national music with respect to forms, scales, instrumental and vocal colors, and general expression.

At this stage, a class could start following music on the score, and should be able to indicate on the score a general form of music that is being played. Alternately, a class could be supplied copies of music scores without expression marks, and would be expected to indicate on the same score appropriate expression marks as they listen to the music.

A local artist should be asked to play to the class live music; also, individual members of the class should perform music for the class on their respective instruments, or recite poems to the accompaniment of a trough-zither or drum.

Reading Experience. -- Supplementary to the reading encountered in connection with previous experiences referred to under Level III, a teacher should introduce to the class appropriate sight singing exercises. The exercises should be short in length, and generally progressing by step, but a few familiar intervals such as minor third and octaves should be introduced.²

Rhythmically, the beat-note used in the exercises should be subdivided into quarters, and rests could be progressively introduced.

The reader should refer to Chapter VI under "Material for Instructional Use During Listening Experience."

²Minor thirds are inherent in the five-note scale found in a majority of the songs suggested in the building of this curriculum.

Simpler exercises than the ones implied above should be provided for memory training;

<u>Composition</u>.--As was suggested under 'Rhythmic Experience,' students should be encouraged to make their own rhythmic patterns and corresponding tunes. They should be encouraged to write and play their own drum messages.

In connection with formal analysis of tunes appearing under 'Listening Experience,' students should be asked to compose their own tunes and to make a formal analysis of their composition.

CONCLUSION

Music plays an important part in the life of the African. It is not a luxury but part of the whole process of living. Before the arrival of Europeans in Uganda, music held a leading role in the traditional African education which has been defined in this work as the act of preparing, training and transforming a young person into a mature, responsible person. Basic philosophy behind this education centred around socialization and maturation of children, and their induction into the accumulated heritage of their ancestors. 1

Music, itself being a major source of accumulated heritage of the African, it, therefore, needs no justification in the present day general education curriculum. Unfortunately, this is not the case. School education as introduced into Uganda was not based on organic African concepts. Hence, the ambivalence of the modern schooled African toward his heritage, his inability to offer effective service and leadership to his community, and his inability to conceive himself from the standpoint of the group to which he belongs. Disunity and ethnocentricity beset the progress of not only Uganda but most of the young nations of Africa.

Conceived in this dissertation is a child centred curriculum in music based on genuine African philosophy, embodying cultural richness and diversity, and reflecting political, social

Refer to Figure 3.

and ethical values of the society of Uganda. The curriculum is intended to revolutionize music education in the country as well as in the neighboring states of East Africa. 1

As successful implementation of this curriculum would depend entirely upon teachers' abilities and convictions, it is pertinent to describe in this work conceptions of a right teacher.

A teacher should possess an active mind, he should be upright and should practice moderation and proportion in dealing with others, and should be courageous in upholding his convictions. In general, he should be a cultivated man.

The cultivated man is humane, treating other people with kindness and compassion; and he is sensitive to their feelings, rights, desires, ideals, and attitudes. He is easily approachable, being friendly and hospitable. His humanity extends beyond individuals to social groups; so he may be said to have social sympathies, the habit of referring in thought all pertinent matters to social values and aims, and of emphasizing large social meanings instead of narrow and personally utilitarian. He is also deeply concerned for the improvement of society.²

To this must be added progressive knowledge of the nature of the child, knowledge of the subject matter, and ability in discovering and making use of techniques for learner stimulation.

All enumerated form the essential characteristic attributes of a teacher.

In the reader will notice that the songs in the Course Work have been collected from all over East Africa.

Briggs, Thomas H. <u>Pragmatism and Pedagogy</u> (1940). New York: The Macmillan Company, p. 106.

Knowledge of the child should rank highest among the teacher's needs. Developmental pattern of one child differs from another. So, for a successful implementation of the curriculum conceived in this dissertation, it is important that the teacher should always endeavor to discover the needs, the capacities, interests, and habit patterns of his student. It is only through this means that the cooperative process of teaching and learning may be adapted to individual needs, interests and potentialities.

The curriculum has been based upon worthwhile goals, it includes learning situations that emphasize individual differences and child activity, and creates learning situations that have relationship to the child's life. In order for the teacher to provide opportunity for the child to solve problems within the limits of his interests and capacities he must discover how each child can benefit from his instruction. He must ascertain the child's capacity for acquiring knowledge and developing right attitudes, emotional and social.

The teacher must evolve a system for evaluating knowledge acquired, skill mastered, and attitudes developed. The results of his investigation must be estimated in terms of the goals set up.

Currently, Uganda schools evaluate acquired knowledge only. However, the objective for evaluation proposed in this curriculum, without disregarding measurement of knowledge acquired, is to help the student to use knowledge in developing positive attitudes and behaviors.

Genuine test of development is found in what a student does with his capacities in reorganizing himself in light of the particular course; how he meets the responsibilities of the course; the contribution he makes to it; how the course has altered his attitudes; what use he makes of the knowledge acquired.

The evaluation process that is proposed in this work would take into account what the student writes, speaks and does from the beginning to the conclusion of the course. The teacher is expected to determine progress in the development of the student from this information. He should also judge the range of ability and achievement of all members of his class in relation to the educational goals set up which are summed up in the following statement:

Music should become a great instructive influence in the life of the educand. It should enable him to grow and develop in appreciation and enrichment of the art, and attainment of full enjoyment of life.²

Cantor, Nathaniel. <u>Dynamics of Learning</u> (1950). Buffalo: Forster and Stewart, p. 247.

²Réfer to Chapter II under "Inculcation of High Standards and Values in Life."

IMPLICATIONS

Reference has been made to the need for integrating various related learning experiences. Sample lessons appearing in the Course Work treat not only the subject of Music but also Poetry, Dṛama, Story-telling, Dance, Physical Education, Art and Crafts, all of which are integral parts of the folk heritage. Each of the above subjects has been incorporated into a music lesson as occasion suggests and whenever there has appeared relevancy for it in the music lesson.

On the other hand, the entire collection of African folk songs appearing in the Course Work presents enormous opportunities for the study of each of the already referred to subjects, as well as other studies to be mentioned later on.

African Music is an interdisciplinary subject. This fact is increasingly gaining recognition, and many leading musical anthropologists, ethnomusicologists and organologists or scholars of musical instruments are specializing in the study of African Music. Africa has for a long time practiced musical therapy and African spiritualists employ music in the quest of their art. Music in Africa forms part of the whole process of living. The traditions surrounding man's life stages such as birth, infancy, puberty, adulthood, death and succession are conveyed in Music. Consequently, music is the chief receptacle of man's cumulative

¹This point is well illustrated in Figure 8.

behavior, and the chief medium of expression for the African verbal artist.

Poetry. -- The concept of music and poetry has long been a subject for speculation by scholars and musicians. Aristotle, in his 'Poetics,' set forth melody, rhythm and language as elements of poetry. The idea of music as essentially one with the spoken word appears in Wagner's theory about music drama. Various contemporary composers of European or Western music have in one way or another endeavored to search for perfect union of words and music. The concept of music as essentially one with the spoken word in African songs has been discussed earlier in this work.
The unity between melody, rhythm and language is clearly illustrated in Example 2. So the African folk musician is at the same time the poet.

The importance of the collection of songs in the Course Work is further enhanced by their poetic value. The songs do present in their own right a rich source of African poetry, covering a wide range of topics and forming a deep mine of beautiful, philosophical, humorous and highly poetic expressions.

Language. -- A close relationship that exists between music and speech has been illustrated in Example 2. Such a relationship would point to the possibility of using music in the study of language. Since musical elements of pitch and rhythm have been shown to be more or less synonymous with those of pronunciation. ²

Refer to Chapter V under "A Musical Perception of the Words of the Songs."

The reader should refer to Example 2.

The songs appearing in the Course Work are representative of many of the major languages of Africa. There are songs in dialects from Bantu, Luo and Nile-Hamitic languages. Represented in these songs are some of the dialects' best poems, ballads, epics, and stories of all kinds. They are the most authentic examples, and, as far as the author is aware, the first of their kind to be published in such a graded form adapted to school education.

<u>Drama</u>.--The folk songs appearing in the Course Work encompass a wide range of social spectrum and cultural heritages. They do offer enormous opportunities for dramatization. In a number of sample lessons suggestions have been made regarding dramatization of a number of songs, especially story songs.

The flexible scheduling that forms the basis of time allocation in this curriculum, provides for a combination of two or more classes into a single unit on certain days of the week during which there would be performances by pupils and staging of materials learnt during class time.

Art and Crafts. --It has already been pointed out that during a musical performance attention is paid to the portrayal of an underlying idea which should pervade the entire show. For example, in a war dance, the dance movements follow the patterns of fighting, and the songs speak of war and praise bravery. Such performances are heightened by the use of appropriate art and crafts. Dancers may paint themselves like warriors with certain designs that have meaning, or they may wear masks that have designs of

particular significances and may carry certain implements appropriate for the occasion. It is proposed that such equipment should be prepared by students themselves.

It has already been pointed out in this work that modes of occupation are reflected in dance patterns, that songs of pastoral people are in praise of their cattle, and that dance patterns are imitative of movements of cattle.

The occupation modes are similarly reflected in art. It is therefore suggested that in pursuit of a core curriculum integrating various related learning experiences that is recommended in this work, a teacher should ask his class to paint the mode of life as reflected in music or dance.

Physical Education. -- Training of the body and mind of a learner has been the concern of educators since the ancients.

Music has played a leading role in the programs designed to train the body and mind. As music and dance performances involve coordinated body movements, so they do have direct influence on the development of the body and mind. The same argument could be advanced with regard to performances of play songs.

In the Course Work there are several dance songs as well as play songs. In the sample lessons attached to the songs there are detailed and illustrated dance or play instructions appropriate for each song. Suggestions have been made in the sample lessons to the effect that such lessons should coincide with Physical Education lessons.

Since the usual practice in Uganda Primary Schools is to have one teacher offer instructions in all subjects in his class,

so a trend toward the core curriculum integrating various related learning experiences is highly feasible.

Musicology. -- In Chapter V, mention has been made of sideline studies afforded by the collection of African Folk songs appearing in the Course Work. It will suffice to emphasize here that the collection is bound to enrich the study of musicology in certain fields, especially in the field of rhythm.

Rhythm is deeply rooted in the psychological grounds as a function of our bodies. It is one of several elements which all concur in creating beauty of sound. A conceptual realization of rhythm as employed in African Music is bound to enrich the music of other cultures.

Anthropology. -- It has already been emphasized in this work that African Music is part of the whole process of living; therefore, it should be studied as a broad human phenomenon.

As African Music forms a key position in "Man's cumulative learned behavior" or culture, ¹ it has rightfully caught the attention of anthropologists to such an extent that there has emerged a branch of musical anthropologists among them.

A study of his musical traditions would throw light on the African's social environment, his historical background and political framework, as well as, spiritual concepts.

<u>History.--African</u> verbal artists have for centuries treasured historical events in poems and song. Consequently,

Merriam, Alan P. <u>The Anthropology of Music</u> (1964). Northwestern University, p. 21.

the value of music in the reconstruction of African history is being acknowledged.

The collection of songs appearing in the Course Work contains, apart from the presence of historical songs, the whole story of man. Therefore, it offers an insight into the past and thus contributes enormously to the study of history.

<u>Cultural Growth.</u>--The collection of songs appearing in the Course Work is representative of the rich and diverse East African cultural heritages.

It has already been pointed out in this work that African traditions which surround rituals of all kinds are expressed in music, and that music is firmly entrenched in the diversity of social functions found in Africa. It has also been asserted in this work that music in Africa forms part of the whole process of living.

It follows, therefore, that a study of music such as is proposed in this work is bound to promote growth and development of culture among the future generations. Also, this study is bound to mitigate against negative effects accruing from the ambivalence, among present-day schooled Africans, toward their cultural heritages.

The study proposed in this dissertation promises an education that would make the educands conscientious members of their community, rather than turn them away from the community. The study promises an education that will enable the educands to render valuable service to their community. The study promises an education that would turn the educands into good leaders of their community. Finally, the study would provide conditions in which music would become a strong constructive force in the life of the community.

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CURRICULUM VITAE

The author S. Mbabi-Katana was born at Kigaya, Hoima, Uganda, on 21st April 1922. His permanent address is Kigaya, P.O. Box 197, Hoima, Uganda.

He went to the following Schools: Kigaya Primary School, Uganda (1928-1931), Kabalega Junior Secondary School, Uganda (1931-1939), Nyakasura School, Uganda (1939-1941), King's College, Budo, Uganda (1942-1943), Makerere University College, Uganda (1943-1947), Royal Academy of Music, London (1955-1958), Washington State University (1965-1966), Northwestern University (1968-1972).

His qualifications include a University of East Africa Diploma of Education, a Licenciateship of the Royal Academy of Music, a Master of Arts degree (Music) from Washington State University, and Graduate Study at Northwestern University.

His teaching career started in 1947 at King's College, Budo; between 1958-1959 he taught Music at Holland Park School, London; during 1960 he taught at Nyakasura School, and in 1961 he taught at Kabalega Senior Secondary School.

Between 1961-1968 he conducted a Research Program in African Music sponsored by the Rockefeller Foundation for the University of East Africa at Makerere University College, and trained music teachers at the same college.

Between 1969-1971 he held part-time teaching positions at Roosevelt University, Chicago; Loyola University, Chicago; Kendall College, Evanston; and Malcolm X College, Chicago. Since 1970 the author has been employed as Assistant Professor (Music) at Malcolm X College.

The author carried out other public duties as a Member of the Uganda Parliament, Member of the Uganda Commission for Preservation of Ancient and Historical Monuments (1961-1963), Member of the Uganda Commission for UNESCO (1964), Chairman of Kampala City Teachers' Service Subcommittee (1965), and Chairman of the Uganda Tea Growers Corporation (1967).

During the years 1949-1952 the author composed, directed and produced three operas at King's College, Budo. In 1968 he composed, directed and produced an opera at the National Theatre, Kampala, Uganda. His other compositions include songs and short instrumental pieces.

His publications include Songs of East Africa Book I, London, Macmillan & Co. Ltd (1965) and Introduction to East African Music for Schools. Kampala, Uganda Adult Education Foundation (1967). He has published papers in the following Journals: The Journal of African Music, Johannesburg; Urban Notes, Michigan State University; and supplied Notes and Introduction to Makeba: The World of African Song. Chicago, 1971, Quadrangle Books.

LEVEL

FOR

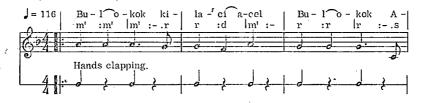
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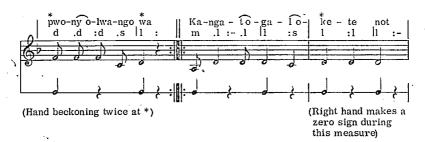
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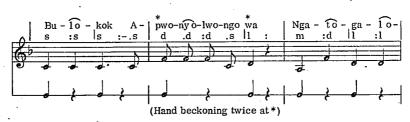
PLAY

SONGS

1. A LANGO CHILDREN PLAYSONG "BUL OKOK KILACI ACEL"









2

A Lango Children Playsong "Bul okok Kilaci acel"

Class one, the drum has sounded.

If you are late you will be given a zero mark.

That means you will carry a zero mark.

Suggested Teaching Procedure:

Write on blackboard the text of the song "Bul okok Kilaci acel."

Explain to class meaning of the text.

Let class pronounce the words of the song after you.

Teach class by rote method to sing the song.

Ask class to accompany their singing by clapping the beats indicated in the music.

Arrangement of Class:

Let class form a circle with teacher in the middle.

Sing to class while demonstrating hand gestures at their right positions in the music.

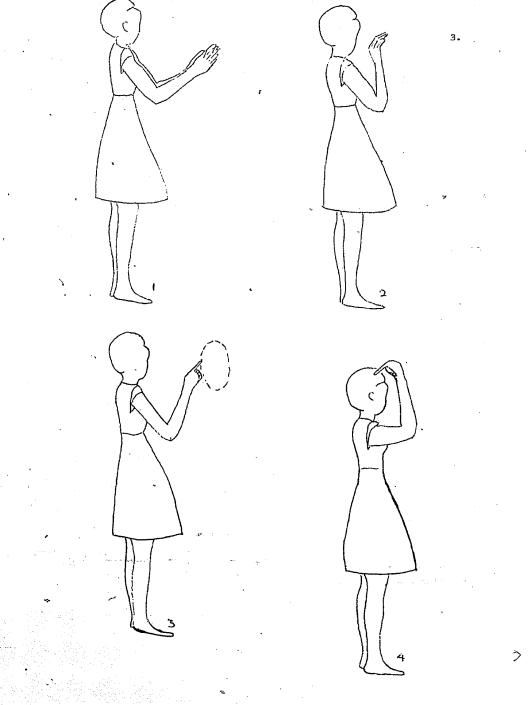
Ask class to sing the song while clapping and making the hand gestures.

Gestures:

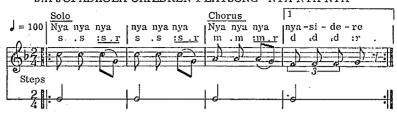
Beckoning at "Apwony lwongo wa!"

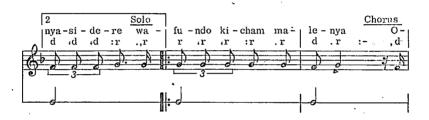
Zero sign at "Okete not."

Zero sign and pointing finger at head at "Okete not iwie."



2.A JOPADHOLA CHILDREN PLAYSONG "NYA NYA NYA"







Jopadhola Children Playsono "Nya nya nya"

Nya nya nya (play word)

A bat does not eat vegetables.

Suggested Teaching Procedure:

Teach the song "Nya nya nya" by rote method. Start with pronunciation of the text. Follow this by teaching class to sing the chorus part in the music while you sing the solo part.

As soon as class can perform the song with spontaneity, teach them to clap the beats indicated in the music under "Steps."

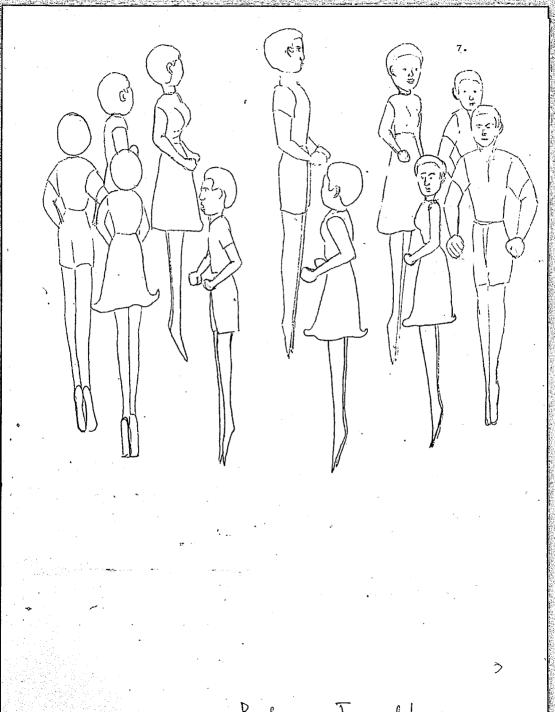
Arrangement of Class:

Arrange class to form a circle. Let pupils sing the song as well as stamp the ground with alternate feet the beats indicated in the music. The class should jump high when they sing the word "Olu."

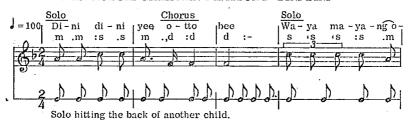
Finally, class should run to the beat of the music indicated under "Steps" (see the music) and jump high and fall down heavily with hands touching the ground at the word "Olu" in the music.



Nya mya _ Jopanisha



3.AN ACHOLI CHILDREN PLAYSONG "DINI DINI"





Acholi Children Playsong "Dini dini"

Dini dini Oh!

My sister-in-law died in a potato garden.

She died!

Suggested Teaching Procedure:

Ask class to pronounce the words of the song after you. Sing the song to class several times.

Ask class to join in the song by singing the chorus part "Otto bee."

Teach class by rote method to sing the solo part.

After class has learnt to sing the song, let them accompany their singing by rapping on top of their benches the rhythm indicated in the music against the words "Solo hitting the back of another child."

Arrangement of Class:

Take class outside (preferably combine this lesson with Physical Training).

Arrange class in a circle with one of them as solo and another as his friend in the middle of the circle.

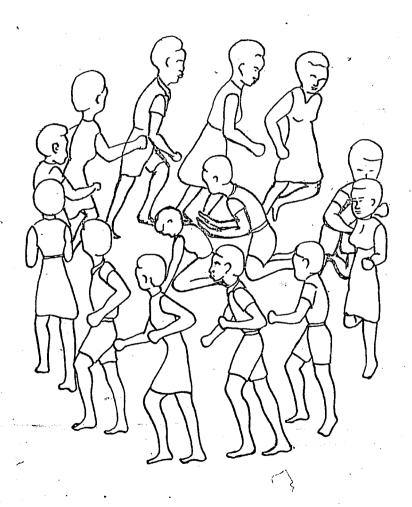
The solo singer should kneel behind his friend, who should be seated (see diagram).

The soloist should sing his part as well as play upon the back of his friend the rhythm indicated in the music, while class sings the chorus and run round in step with the beat of the music.

Acholi Children Playsong "Dini dini"

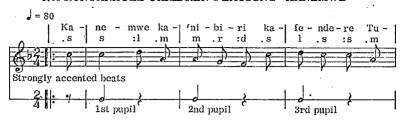
The soloist is expected to stop the song at any moment, at which stage the rest of the class must run away, for whoever is caught by the soloist must be brought in the middle of the circle to play the part of the soloist while his captor sits down to replace his friend.

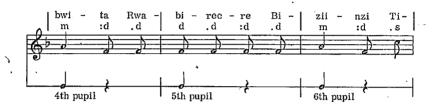
The procedure is repeated several times until as many pupils in the class as possible have had the opportunity to perform the solo part.



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4. A RUNYANKOLE CHILDREN PLAYSONG "KANEMWE"







A Runyankole Children Playsong "Kanemwe"

The song is useful for teaching children the art of counting numbers up to ten.

Suggested Teaching Procedure:

Write the text of the song on blackboard, and explain its meaning.

Ask class to pronounce the words of the song after you. Teach class to sing the song by rote method.

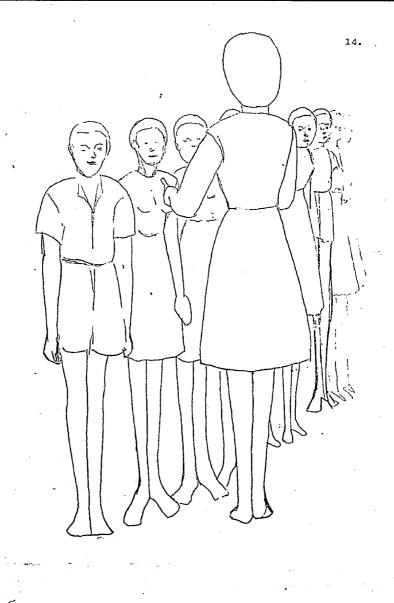
Arrangement of Class:

Arrange ten pupils in a straight line.

Ask the first pupil to sing "Kanemwe," the second pupil should sing "Kanibiri," and the third should sing "Kafendere" (see the music).

The teacher should conduct the song pointing to each pupil as his or her turn is up. The last pupil who sings "Tabwa" falls out of the line.

The number of pupils thus becomes nine. This necessitates one of them to sing twice. Once again whoever sings "Tabwa" falls out. The process is repeated until one pupil is left as the winner.

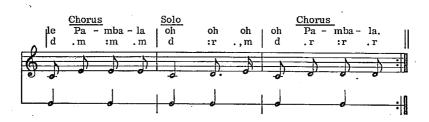


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5.A LUGBARA CHILDREN PLAYSONG "TULE TULE TU"







Lugbara Children Playsong "Tule tule tu"

This song is in Bangala language of Congo Kinshasha.

The words of the song are meaningless.

Suggested Teaching Procedure:

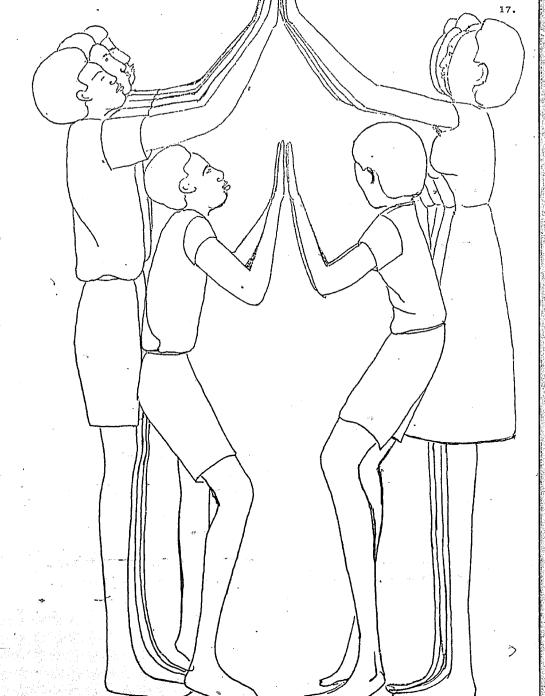
Let class speak after you the words of the song "Tule tule tu." Sing the song to class several times. Let class, take up the chorus part "Pambala" which is very easy indeed.

Teach class to accompany the song by clapping hands to the beat of the music.

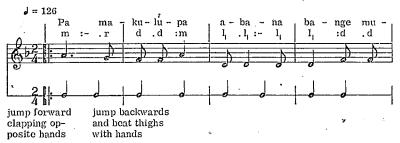
Arrangement of Class:

Arrange class into two groups. The two groups should stand in straight lines facing each other. As the song is sung, a pair of children facing each other clap each other's hands as is shown in the diagram. The clapping is done to the beat of the music.

The last opposite pair while singing and clapping each other's hands should hop to the other end of the line, bending low in order to pass between the two lines. The pair stops hopping at the opposite end of the line but continue singing and clapping each other's hands. The same process is continued by the next pair until each pair has had its turn. /See diagram.7



6.A RUNYORO AND RUTORO CHILDREN PLAYSONG "PA MAKULUPA"





A Runyoro and Rutoro Children Playsong "Pa makulupa"

Pa Makulupa you my children, you should eat a reasonable amount of food.

Suggested Teaching Procedure:

Write the text of the song on the blackboard, and explain its meaning.

Pronounce the words of the text and ask class to re-

. Teach the class to sing the song by rote method.

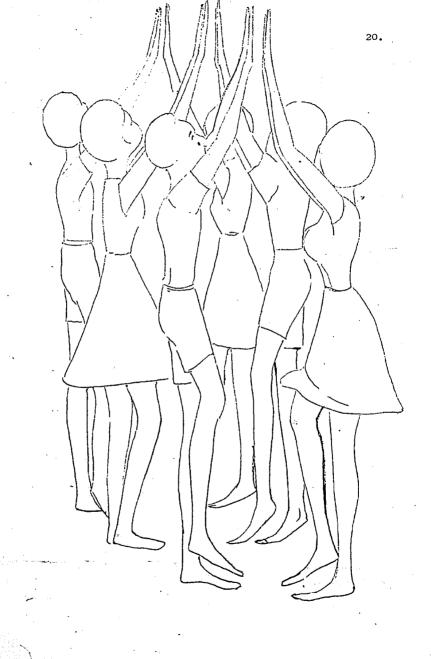
Arrangement of Class:

Arrange the class into two opposite lines of equal number of pupils. Preferably, boys should form one line and girls should form the opposite line.

As they sing the song they should jump forward (opposite lines moving toward each other) and backward. The jumping should be performed strictly to the beats of the music.

As they jump forward they should clap each other's hands (see diagram).

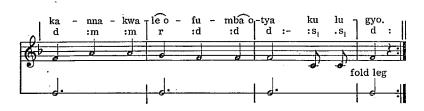
As they jump backward they should clap their thighs.



7.A LUGANDA CHILDREN PLAYSONG "KANNEMU".







A Luganda Children Playsong "Kannemu"

This song is useful in teaching children the art of keeping time in music as well as counting numbers from one to ten.

Suggested Teaching Procedure:

Put the text of the song on the blackboard, and pronounce the words to class as the class repeats them after you.

Teach the class to sing the song by rote method.

Arrangement of Class:

Ask pupils to sit, on floor with stretched legs and in a straight line, as is indicated in the diagram.

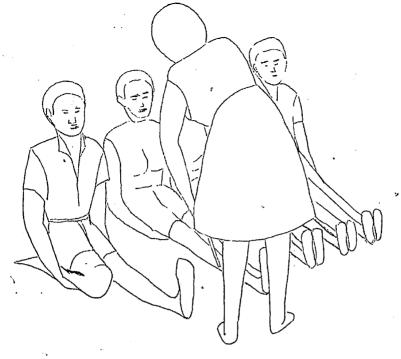
One of the pupils should sing the song while counting continuously from one to ten from either side of the line and hitting one of the pair of legs at every count.

The leg touched at the beat under the syllable "gyo" of the phrase "ku lugyo" (see the music) must be folded.

When the same person is again touched at the same syllable "gyo," she or he must fold the remaining leg and leave the game as a winner.

The same process is repeated until the last person leaves the line as the loser. 1

¹This lesson could coincide with Mathematics.



Kiganda - Kanamu. Kanabberi.

8.A RUNYORO CHILDREN PLAYSONG "KOMA KAMAGIRA"





A Runyoro Children Playsong "Koma Kamagira"

This song is useful for training children the art of keeping time in music and of counting numbers up to ten. (The words of the song are meaningless.)

Suggested Teaching Procedure:

Put the words of the song "Koma Kamagira" on the blackboard, and ask class to pronounce them after you.

Teach the class to sing the song by rote method.

Arrangement of Class:

Ask the class to sit, feet stretched, on ground.

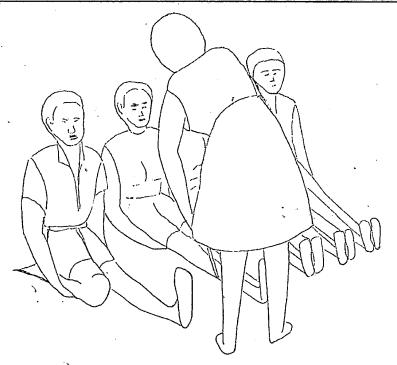
They should be arranged in a straight line.

While the rest of the class are singing, one of their members should continuously count (as indicated in the music) from one to ten, touching a foot of each member of the class at every count.

A foot that is touched at the syllable "ba" of the word "Warugaba" in the fifth bar of the music, must be folded.

Singing and counting must go on until the touching of a foot of one whose other foot is folded. He thus wins the game. 1

This lesson could coincide with Mathematics.

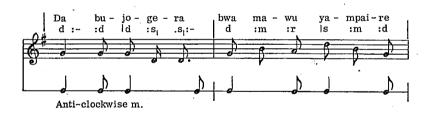


Rungoro - "Kaneum Kanalstoiri

9. A RUNYORO CHILDREN PLAYSONG "DA BUJOGERA"













A Runyoro Children Playsong "Da Bujogera"

Here, my dear child, take this little skin.

Here, my dear child, take this little spear.

Here, my dear child, take this necklace.

Suggested Teaching Procedure:

Put the text of the song on the blackboard, and explain its meaning to the class.

Ask the class to repeat word by word after you the entire text of the song.

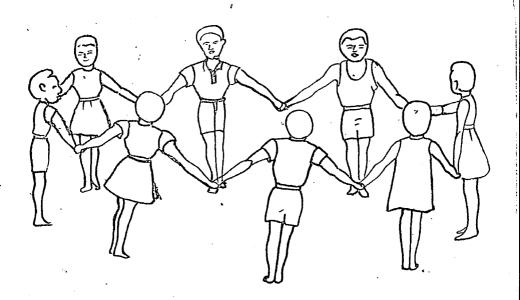
Teach class to sing the song by rote method.

Ask the class to clap the rhythm indicated in the music against "skipping" (see the music).

Arrangement of Class:

Ask class to stand in a circle holding each other's hands, as is indicated in the diagram.

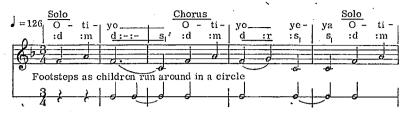
As they sing the song, they should skip round the circle in both anti-clockwise and clockwise directions, as is indicated in the music.

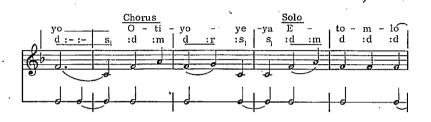


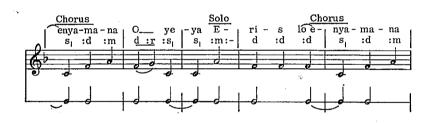
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10. A KARAMOJONG CHILDREN PLAYSONG "OTIYO"









Karamojong Children Playsong "Otiyo"

"Otiyo" is a Karamojong Children Playsong whose text refers to a path frequently used by rats and rarely used by squirrels. Note, A zigzag movement performed by one member of the circle of performers explains how a rat is difficult to catch.

Literal Translation: "If an elephant finds you she may kill you."

Suggested Teaching Procedure:

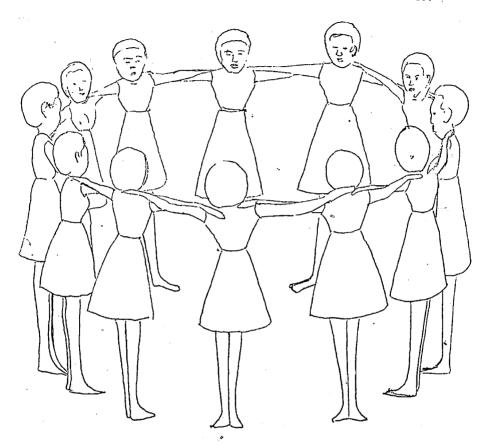
Ask class to repeat the words of the song after you. Explain the meaning of the words.

Teach class to sing the song by rote method.

Arrangement of Class:

Arrange class in a circle facing inwards. Ask children to hold each other's shoulders as is indicated in the diagram. The class should sing the song while running round, in an anticlock direction, to the "footsteps" indicated in the music. A teacher may assist class by playing on a drum the "footsteps" indicated in the music as the class performs.

As soon as the class is performing with spontaneity, ask each pupil in turn to run in clockwise direction, passing below the raised arms of his immediate two neighbours and joining the circle as before at his original position (see diagram).



DTIYA

11.A LUGANDA CHILDREN PLAYSONG "KIBUGGA"





A Luganda Children Playsong "Kibugga"

Kibugga don't you break my back!

Kibugga shake me properly.

Suggested Teaching Procedure:

Put the text of the song on the blackboard, and explain its meaning to class.

Ask class to pronounce the words of the song after you.

Teach the class to sing the song by rote method.

Arrangement of Class:

Divide class into two groups of equal number.

Arrange each group to form a straight line, one in front of the other, facing the same direction.

Ask pupils in the rear line to sing the word "Kibugga" while those forming the front line sing the rest.

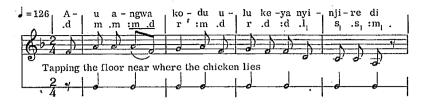
Ask pupils in front line to kneel down, placing their hands on ground so as to be on fours. Each pupil in the rear line should stand between the legs of one immediately in front of her, holding her waist as is indicated in the diagram.

As the pupils in the rear line sing the word "Kibugga," they should shake the waists they are holding up and down to the beat of the music. Similarly, those pupils in the rear line should turn round and be shaken up and down as well.



Kibugga touhutula hutula

12.A MADI CHILDREN PLAYSONG "AU ANGWA KODU"







A Madi Children Playsong "Au angwa kodu" (used by children to hypnotize fowls)

Small chicken if you fall asleep a hyena will cat you!

Suggested Teaching Procedure:

. Write the text of the song on blackboard and explain its meaning to class.

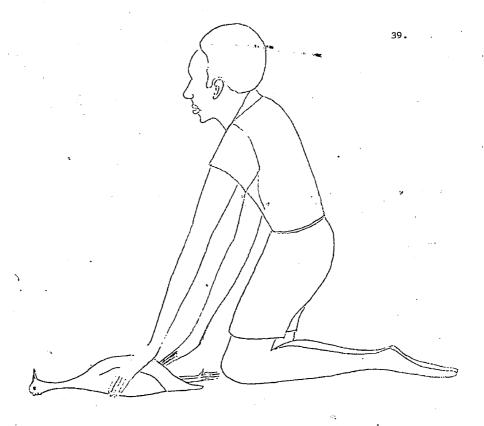
Pronounce the words of the text and ask class to say them after you.

Teach class to sing the song by rote method.

Arrangement of Class:

After class is familiar with both the tune and the words of the song and can sing it well, ask each member of the class to place his left hand upon his bench pretending that he is holding a fowl. With their right hand the class should tap the bench near where the chicken is supposed to be tightly held. The tapping must fall in step with the beats in the song (see music). The song is repeated several times, gradually becoming soft until the fowl is sent to sleep.

Note: To put the actual chicken to sleep, first put the chicken's head under one of the wings, cover it with your left hand firmly on ground. Sing the song while tapping the ground with the hand that is free. After singing the song several times, gradually becoming soft and softer, the chicken will finally fall asleep.

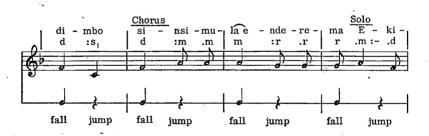


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13.A LUGANDA CHILDREN PLAYSONG "ABAGENYI BA BAALYA ENDEREMA"









A Luganda Children Playsong "Abagenyi ba baalya Enderema"

It was visitors who ate "enderema" (Spinach).

Suggested Teaching Procedure:

Write the song text on blackboard and explain its meaning to class.

Pronounce the words of the song slowly, sentence by sentence, and ask class to repeat them after you.

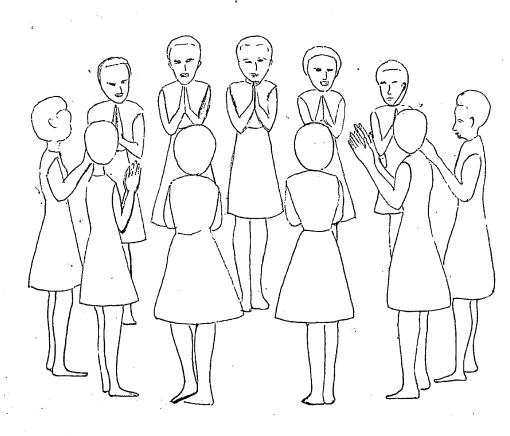
Teach class to sing the song by rote method.

Ask the class to accompany their singing by clapping hands as indicated in the music.

Arrangement of Class:

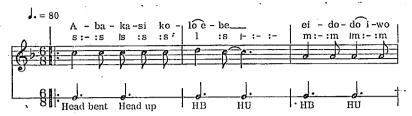
Ask class to stand in a circle facing inwards. As class sing the song they should jump forward at the word "Ekidimbo," falling down at the accented beat as indicated in the music.

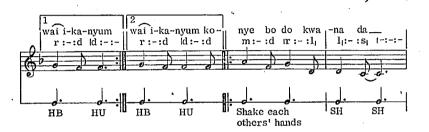
At the words "Sinsimula Enderema" they should jump backwards, falling at the accented beat indicated in the music.

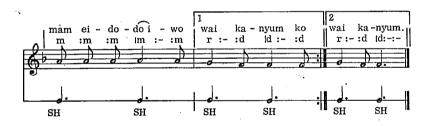


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14. AN ITESO CHILDREN PLAYSONG "ABAKASI KOLO EBE"







An Iteso Children Playsong "Abakasi Kolo ebe"

People used to say that it is the lizard which fries simsim. But nowadays the lizard does not fry simsim.

Suggested Teaching Procedure:

Write the song text on blackboard.

Pronounce the words of the text to class and ask class to say them after you.

Teach the class to sing the song by rote method.

Arrangement of Class:

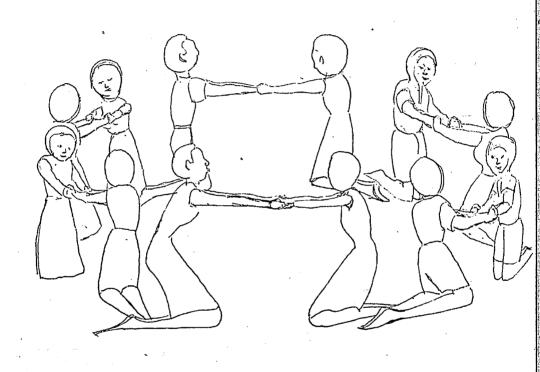
Ask class to form a circle, preferably outside the class room during a Physical Training lesson.

Let pupils kneel down and hold each other's hands as is indicated in the diagram.

Ask class to sing while playing the actions of a lizard.

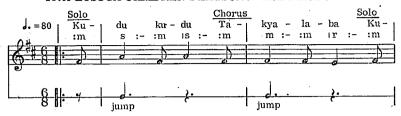
During the first half of the music pupils should bend heads down and up to the beat of the music.

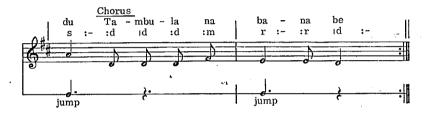
During the second part of the music they should shake each other's hands instead.



TIESO - Abahasi Kole ebe?

15.A LUSOGA CHILDREN PLAYSONG "KUDU KUDU"





A Lusoga Children Playsong "Kudu Kudu"

Mr. Tortoise is busy walking with his children, he cannot notice us.

Suggested Teaching Procedure:

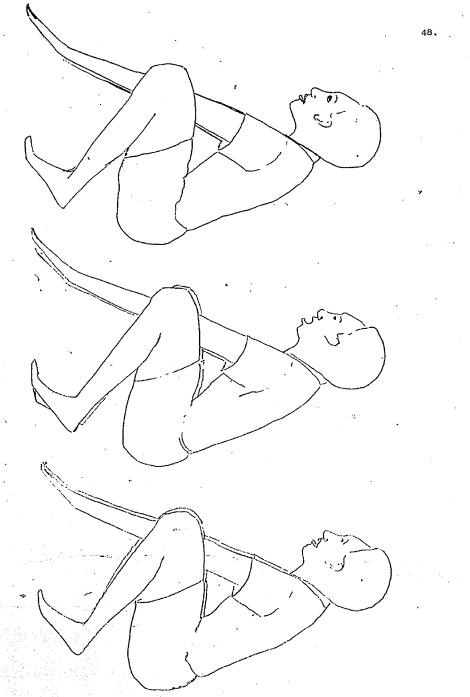
Write the text of the song on blackboard and explain its meaning to class.

Ask class to pronounce the words of the song after you. Teach the class to sing the song by rote method.

Arrangement of Class:

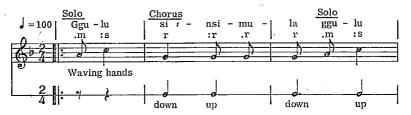
After class is familiar with the song and can sing it fluently, arrange pupils in lines and ask them to assume squatting positions like frogs.

As they sing the song they should jump like a frog at every accented beat.



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16. A LUGANDA CHILDREN PLAYSONG "GGULU SINSIMULA"





A Luganda Children Playsong "Ggulu sinsimula"

Wave arms in the air
Wave arms in the air
Heart leaping in you.

Suggested Teaching Procedure:

Write on blackboard the text of the song "Ggulu sinsimula."

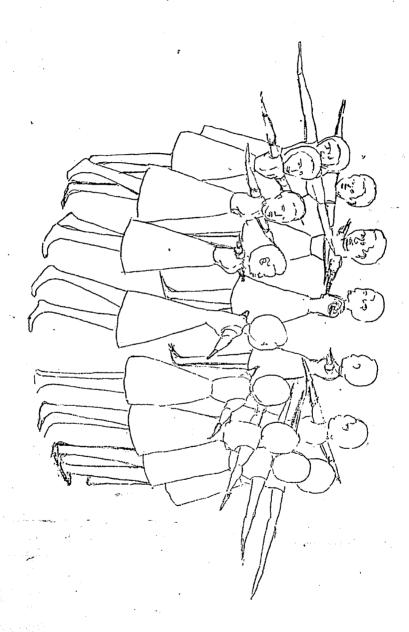
Ask class to pronounce the words of the song after you.

Teach class to sing the song by rote method.

Arrangement of Class:

Arrange class to stand in a circle.

Ask class to sing the song while marching round and waving their arms to the beats of the music (see diagram).



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17. A LUSOGA CHILDREN PLAYSONG "ARABINA KATOOLE" $\frac{1}{4} = 116$



A Lusoga Children Playsong "Arabina Katoole"

"Arabina pick that one, pick that one, pick that one."

Suggested Teaching Procedure:

Teach the song "Arabina Katoole" by rote method:

Arrangement of Class:

Arrange class to form a circle (see diagram). Give a stone to each member of the class except one.

As they sing the song each pupil puts a stone in front of his neighbour on the right hand side.

Note:

There are two beats in each measure of the music. These we call the <u>accented</u> and the <u>weak</u> beat. At the <u>accented</u> beat a pupil picks the stone in front of him, and at the <u>weak</u> beat he puts the stone in front of his right hand neighbour.



Lussan - Arabi nakatisb

18.A LUGWERE CHILDREN PLAYSONG "OKABEIJA NA ONAIGINO"



Lugwere Children Playsong "Okabeija na Onaigino"

"Okabeija and Onaigino are warming themselves by a fire."

Suggested Teaching Procedure:

Teach the song by rote method.

Explain to class that the song refers to two old women named "Okabeija" and "Onaigino" who used to warm themselves by a fire (see diagram).

Children in the neighbourhood used to come and watch the two old women who never left the fire. The children would then start singing the song "Okabaija na Onaigino."

Arrangement of Class:

After the song is well learnt, class should dramatize it.

Two children should impersonate two old women warming themselves by a fire.

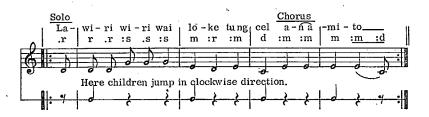
The rest of the children, or some of them, should come to stare at the old women, and later on start singing the song.



Baguere - Kabajjat Naigino

19. AN ACHOLI CHILDREN PLAYSONG "LAWIRI WIRI"





Acholi Children Playsong "Lawiri wiri"

"Lawiri wiri give me your head. I want it.

Lawiri wiri turn on one side. That is what I want."

Suggested Procedure:

Write the words of the song on blackboard.

Read the words loudly to class.

Ask class to repeat the words after you.

Sing the song to class several times.

Ask class to join in the song with the chorus part "ana amito."

Arrangement of Class:

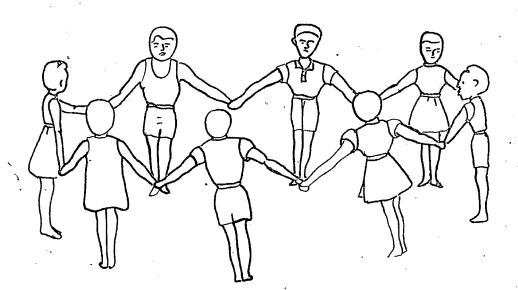
Ask class to form a circle holding each other's hands (see diagram).

. As class sings the song they should jump in a circle at the strong accents indicated in the music.

During the singing of the first line and its repeat the movement of the class should be anti-clockwise.

During the singing of the second line and its repeat, the movement should be clockwise.

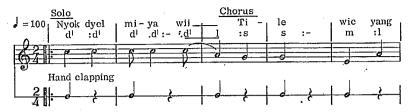
¹Preferably this lesson should coincide with Physical Training.

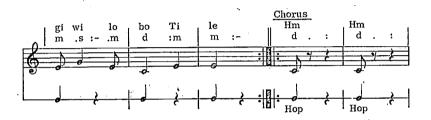


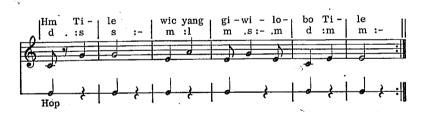
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20. AN ACHOLI CHILDREN PLAYSONG "NYOK DYEL MIYA WII"







Acholi Children Playsong "Nyok dyel miya wii"

She-goat, give me your head.

Tile, my head cannot be bought. (Then she trots away)

Suggested Teaching Procedure:

. Ask class to pronounce the words of the song after you; and explain the meaning of the words.

Sing the song while clapping its beats.

Sing the song again; this time the class should clap the beats.

Teach class by rote method to sing the chorus part of the song while you sing the solo part.

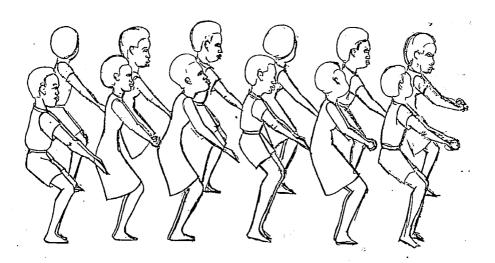
Arrangement of Class:

After class has mastered the song, take them outside (preferably combine this lesson with Physical Training).

Arrange class to form a circle facing outside the circle.

Place the solo singer in the middle of the circle.

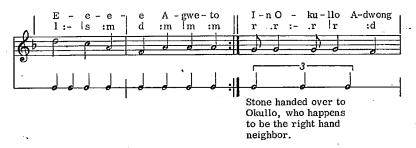
Let class assume squatting positions. As they sing the second line, at the words "Hm Hm Tile wic yang giwilobo Tile," they should hop like goats.



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21.A LANGO CHILDREN PLAYSONG "WINYO MAN GWEGWETO"







Lango Children Playsong "Winyo man gwegweto"

A bird is scratching the soil.

You Okullo take your own stone because you are selfish!

Suggested Teaching Procedure:

Teacher should introduce the song to class by rote method. First, class should pronounce, after the teacher, the words of the song. After class has demonstrated familiarity with the text of the song, they should sing the song after the teacher.

Class should be taught to produce the rhythm indicated in the music by rapping benches with stones.

Arrangement of Class:

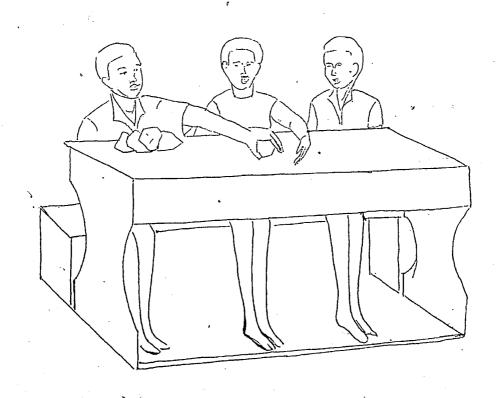
Each of the children occupying the first seat, on the left hand side of every bench, should sing the solo part as well as play the rhythm by rapping the bench with one of the stones from a heap of stones 1 placed in front of him.

At the appropriate point in the music, he should place the stone in front of his right hand neighbour who is a member of the chorus and who joins in the production of the rhythm and hands over the stone to his right hand neighbour at the point indicated in the music.

This procedure is continued until the last of the heaps of stones on the left hand side of every bench. See diagram 72

The number of stones in each heap should be equal to pupils sitting on the bench.

Inherent in this exercise are opportunities for illustrative addition, subtraction and multiplication in Mathematics.

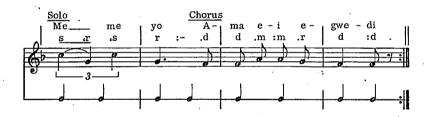


Lango - Pete of Stones olistabelied.

22. A MADI CHILDREN PLAYSONG "MELEMELE"







A Madi Children Playsong "Melemele" (illustrating a story)

Tree of Wisdom, we have lost our way. Show us our way home.

Suggested Teaching Procedure:

Stage I. Relate the following story to class:-

Once upon a time, a certain Madi family went on a long journey. On their return home they lost their way. So, they went to a Tree of Wisdom, known as "Melemele," and sang the song "Melemele" holding each other's hands and running round the tree to the beats of the music.

First they ran round the tree in clockwise direction.

During the repeat of the song they ran in anti-clockwise direction.

They continued singing and running until the tree told them which direction would lead them home.

Stage II. Put the text of the song on blackboard and explain its meaning to class.

Pronounce the words of the song loudly and ask class to say them after you word by word.

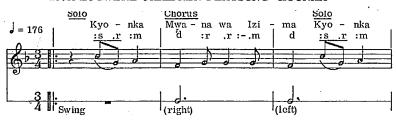
Teach the class to sing the song by rote method.

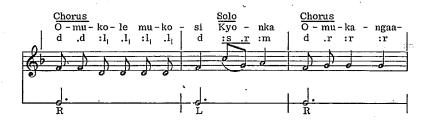
Stage III. Help class to dramatize the story and song.

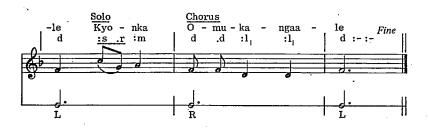


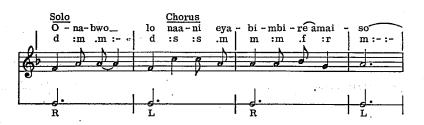
Madi - Menere Tree of wisdom

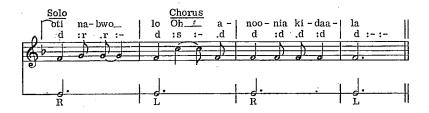
23. A LUGWERE CHILDREN PLAYSONG "KYONKA"



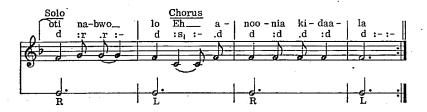












A Lugwere Children Playsong: "Kyonka"

Child of Izima, 'Kyonka.'

One who is still sucking its mother's breasts.

Kyonka cannot climb and swing on a tree branch.

Look at him, 'Onabwolo,'

He has swollen eyes.

Onabwolo is looking for a ladder.

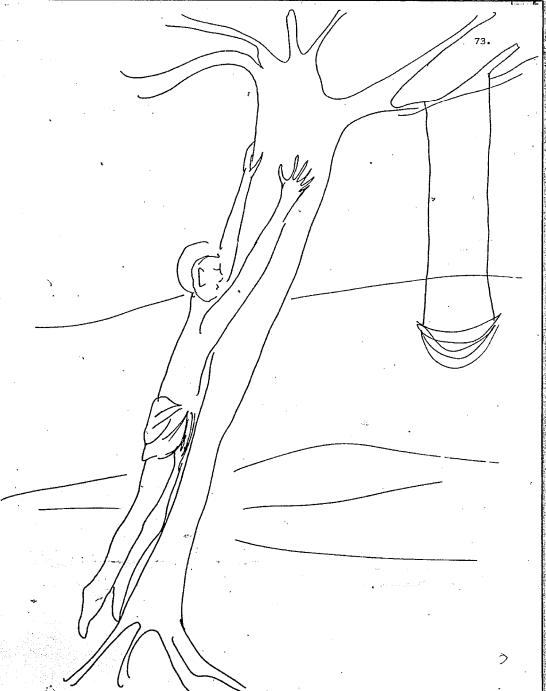
Suggested Teaching Procedure:

Stage I. Write the text of the song on blackboard and explain its meaning to class. Pronounce slowly and loudly the words of the song, and ask the class to say them after you. Teach the class to sing the song by rote method.

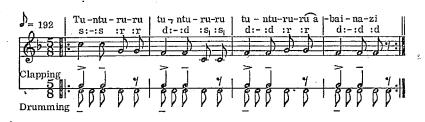
After you are satisfied that the class can sing the song fluently, ask them to stand up and sway from left to right and back on the time of the music as they sing (see indications in the music).

Stage II. Take the class outside to a seesaw or to a suitable branch of a tree where they should perform the song as some of them swing on a tree branch.

This is a typical children's song sung while swinging on a branch of a tree. The song contains some jibes at other children who fail to climb.



24. A RUKIGA CHILDREN PLAYSONG "TUNTURURU"



A Rukiga Children Playsong "Tuntururu"

Tuntururu, tuntururu, tuntururu, wicked people.

Suggested Teaching Procedure:

Put the words of the song on the blackboard, and ask class to pronounce them after you.

Teach the class to sing the song by rote method.

Clap the rhythm indicated in the music while the class is singing.

Ask the class to sing and clap the rhythm while you play the drum rhythm indicated in the music.

Let one pupil play the drum rhythm.

Arrangement of Class:

Arrange the class to stand in a circle as is indicated in the diagram.

The class should perform the song with clapping and drumming accompaniment, while two pupils run round their neighbours once and resume their position -- a process that is continued by successive pairs until all of the class have had their turn.

<u>Note</u>: As is shown in the diagram, two pupils move in opposite directions until they resume their positions.



DANCE SO'NGS

25. A LUGBARA CHILDREN DANCE SONG "AFA NÁNARU"





A Lugbara Children Dance Song "Afa nanaru"

Your commodity is too small
You should not overcharge
Anyway, I have my own.

Suggested Teaching Procedure:

Write the song text on blackboard and translate its meaning to class.

Ask class to pronounce after you the words of the song.

Teach class by rote method to sing the song.

Train one pupil to sing the solo part while the rest of class sing the chorus part.

Train another member of the class to accompany the singing by playing the rhythm of the "small drum" indicated in the music.

After the performance becomes spontaneous, supply the "big drum" rhythmic accompaniment indicated in the music.

Arrangement of Class:

Place an equal number of boys and girls into two lines facing each other.

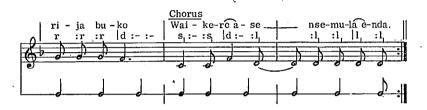
Dancing:

As they sing the song they should swing their hands and move their feet on spot and in step with the beats of the music (see diagram).



26, A LUSOGA CHILDREN DANCE SONG "TIRIJABUKO"





A Lusoga Children Dance Song "Tirijabuko"

Frog's puffs, which causes movement of its stomach, in and out, is so shameful that a frog can never visit its in-laws for fear of this habit being noticed.

Suggested Teaching Procedure:

Write the words of the song on blackboard and explain their meaning to class.

Ask class to pronounce the words after you.

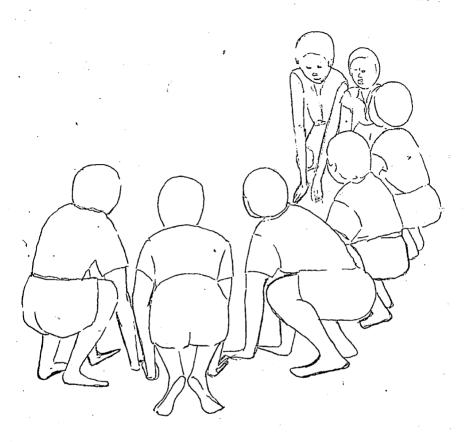
Teach class by rote method to sing the song.

Arrangement of Class:

After you are satisfied that the class can sing the song with spontaneity, arrange them to stand in a semi-circle.

Dancing:

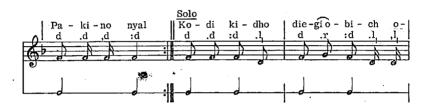
Dancing is performed by contracting and relaxing muscles of the stomach in step with the beats indicated in the music.



LUSOGA - ligiri buko.

27.A JOPADHOLA CHILDREN DANCE SONG "PAKINO NYALI"









A Jopadhola Children Dance Song

How will you manage? How will you manage? Never!
However, you try five times! You will never manage.
However, you try five times! You will never manage.

Suggested Teaching Procedure:

Put the song text on blackboard and explain its meaning to class.

Pronounce the words of the song and ask class to say the words after you.

Teach the song to class by rote method.

Arrangement of Class:

After class has demonstrated ability to sing the song with facility and to clap hands to the beats of the music, divide them into two equal groups, preferably of opposite sexes.

Place the two groups in line opposite each other.

Dancing:

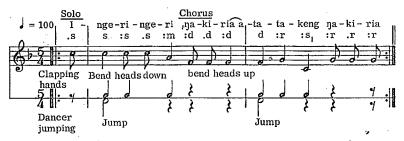
Boys should move shoulders forward and backward to the beats of the music.

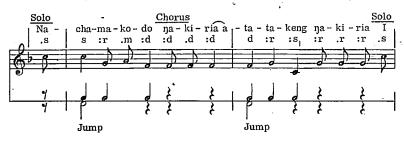
Girls should do the same, in addition to jumping on spot (see diagram).



Pakinonyale

28.A KARAMOJONG CHILDREN DANCE SONG "INGERINGERI"







A Karamojong Children Dance Song "Ingeringeri"

This song is satirizing a proud careless girl who so badly ground her grandmother's sorghum that the latter could not eat it. She had to go somewhere else for a meal. When boys learnt of the grandmother's complaint, they composed the song in order to hurt the feelings of this rather proud girl.

Suggested Teaching Procedure:

Write the song text on blackboard, explain its meaning and read it aloud to class.

Ask class to pronounce the text word by word after you. Teach the class to sing the song by rote method.

Demonstrate to class the clapping of this song and ask them to imitate you.

Demonstrate to class bending of head down and up, as indicated in the music, while singing and clapping. Ask class to follow you as they sing, clap hands, and bend heads down and up.

Arrangement of Class:

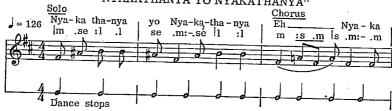
Ask class to form a circle facing inwards. Place one pupil in the middle of the circle. As the class sing the song, clap hands and bend heads down and up looking at the pupil in the middle of the circle, he jumps high on spot as is indicated in the music.

Dancing:

Demonstrate to class the Karamojong dance of jumping high on spot.

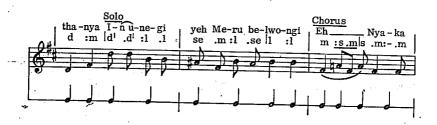


29. AN ALUR CHILDREN DANCE SONG "NYAKATHANYA YO NYAKATHANYA"













An Alur Children Dance Song "Nyakathanya yo Nyakathanya"

Lioness, your mother is calling you.

Suggested Teaching Procedure:

Put the text of the song on blackboard, and explain its meaning to class.

Ask the class to pronounce the words of the song after you.

Teach the class to sing the song by rote method.

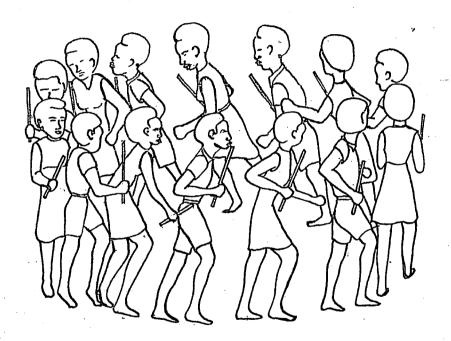
Arrangement of Class:

Take the class outside and ask the members of the class to stand in a circle facing each other's backs. /Preferably, this lesson should coincide with Physical Training.

Teach class to sing the song as well as dance to it.

Dancing:

Dancing is performed by trotting in an anti-clockwise direction to the beats of the music with a relaxed body -- head and neck moving to the beat of the music (see diagram).



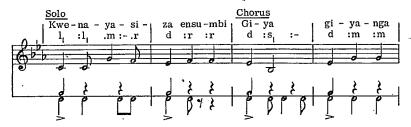
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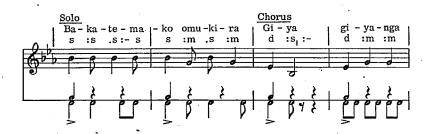
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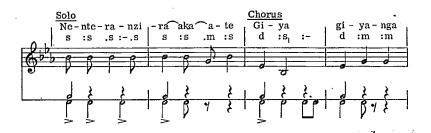
30.A LUGANDA CHILDREN STORY SONG "GIYA GIYANGA"







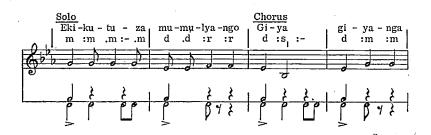


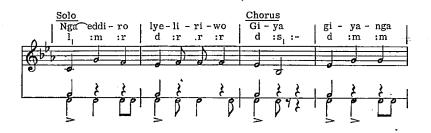


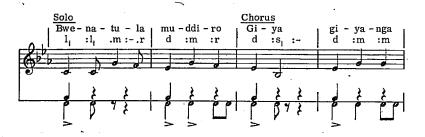






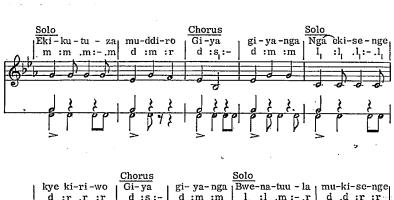








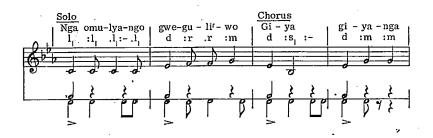
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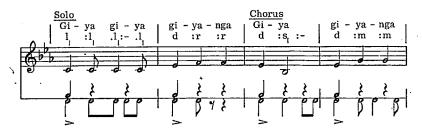














A Luganda Children Story Song: "Giya Giyanga"

A little tree by the well. Giva Giva. Where I broke a water jar, Giyagiyanga. A tail-like branch of the tree was cut, Giya giyanga. I saw it shaking, Giya giyanga. I decided to go home, Giya giyanga. At home I sat in the living room, Giya giyanga. As I sat in the living room, Giya giyanga, My mother reprimanded me, Giya giyanga. 'Why do you sit in the living room, 'Giya giyanga, 'Go and sit in the dining room, 'Giya giyanga. I went to sit in the dining room, Giya giyanga. As I sat in the dining room, Giya giyanga, My father reprimanded me, Giya giyanga. 'Why do you sit in the dining room, 'Giya giyanga, 'Go and sit in your bedroom, 'Giya giyanga. As I sat in the bedroom, Giya giyanga, My Aunt reprimanded me, Giya Giyanga, Saying, 'Why do you sit in your bedroom,' Giya giyanga, 'Go and sit in the living room,' Giya giyanga.

Suggested Teaching Procedure:

Stage I. Relate the following story to class.

Once upon a time there lived in one Buganda family a naughty boy who, on one occasion, picked a lovely jar and went to fetch water from a well in his village. After drawing water into his jar, he placed the jar upon his head. At that very moment, his attention caught sight of a little tree that was being felled down by a wood chopper.

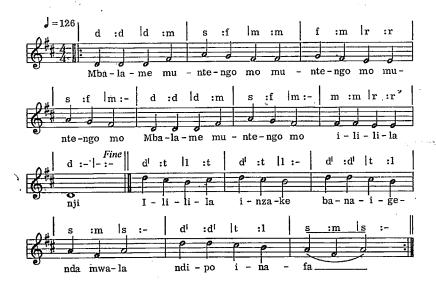
The boy was amused to see a branch of the tree shake like a tail of an animal. In his excitement over such a spectacle, he broke the water jar!

A Luganda Children Story Song: "Giya Giyanga"

Every member of his family was, consequently, displeased with him. So, by way of relating that episode to his mates, the boy sang the song whose music and words are shown above this story.



31. A NYANJA CHILDREN STORY SONG "MBALAME MUNTENGO MO"



A Nyanja Children Story Song "Mbalame muntengo mo"

"Why is yonder bird crying?

She is crying because someone stoned and killed its friend."

Suggested Teaching Procedure:

Stage I. Relate the following story to class:-

Once upon a time there lived among Nyanja people a little boy who loved birds.

One morning, the boy was disturbed by ceaseless cries of a bird on a tree. The boy was concerned because the bird appeared very unhappy.

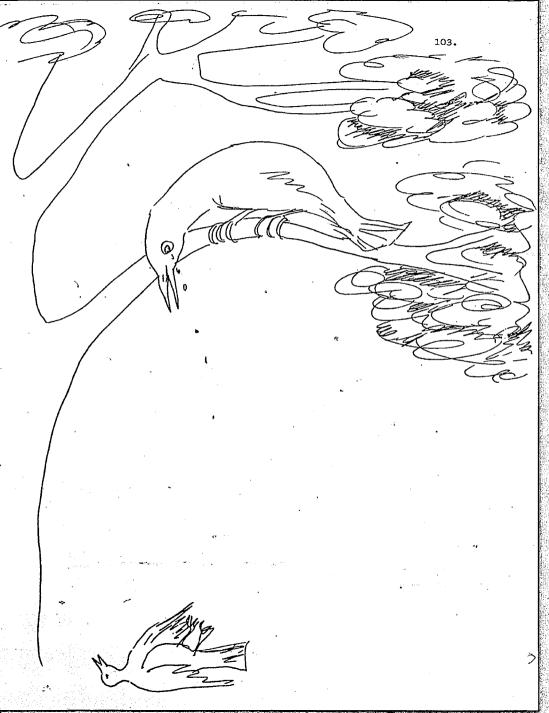
In order to find out why the bird was so ceaselessly crying, the boy sang the song indicated above in which he asked a question, "Why was the bird crying?"

Stage II. Write the text of the song on blackboard and explain its meaning to class.

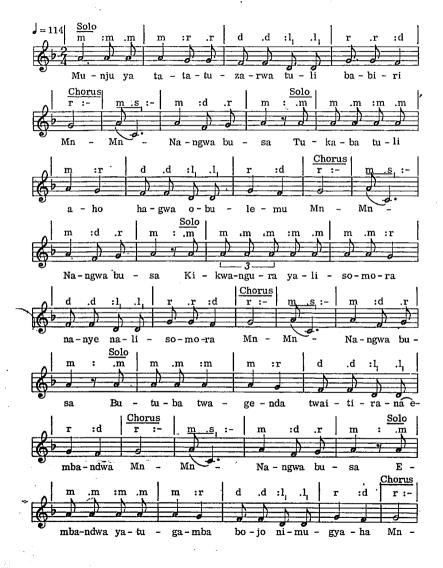
Ask the class to pronounce the words of the song after you.

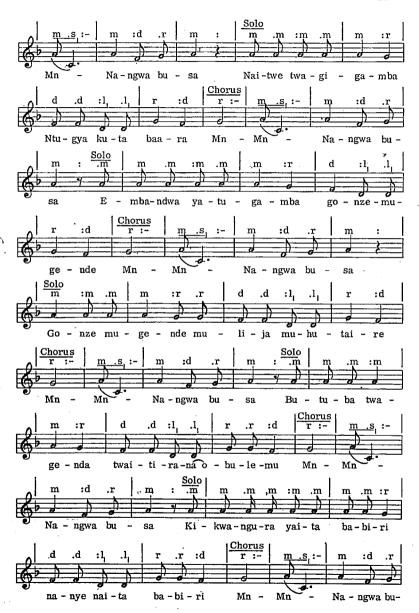
Teach the class to sing the song by rote method.

Stage III. Dramatize the story.



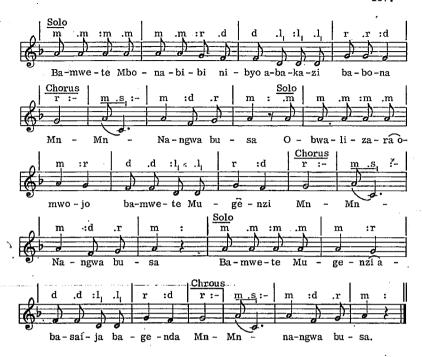
32.A RUNYORO STORY SONG "TWALI BAISEMU"







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A Runyoro Story Song "Twali baisemu"

(Meaning of Text: Read the following story.)

Suggested Teaching Procedure:

Stage I. Tell the following story to the class:-

Once upon a time war threatened the boundaries of Bunyoro Kitara. All able-bodied males were called to join Bunyoro's army. Two brothers referred to in this song picked up their spears and shields and went to war.

On their way to the war front they encountered a fettish which prophesied their fate! It warned the brothers that both of them would be wounded!

The brothers persisted and went to fight the war.

As soon as they joined the war the old brother, named Kikwangura, killed two enemy soldiers; and on attacking a third soldier, he was seriously wounded. The young brother also killed two enemy soldiers, but was wounded by a third soldier.

The young brother on seeing Kikwangura seriously wounded, assisted him and carried him away from the battle. Before Kikwangura died of his wounds, he had this to say to his young brother:-

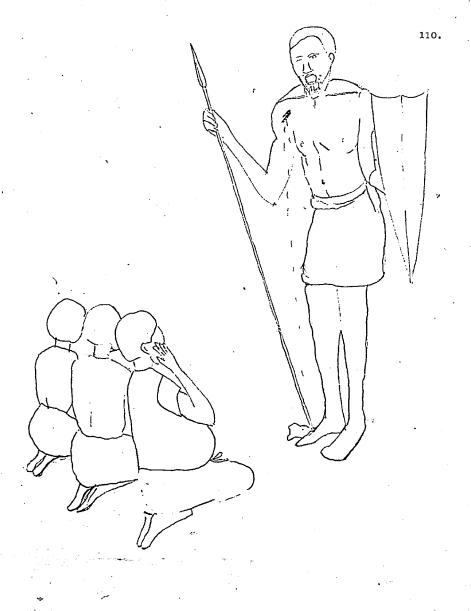
"I am dying, my young brother. When you return home give my love to my wife. I left her expecting. If she gives birth to a girl, name the baby 'Mbonabibi' (meaning: I see evil because that is what women see). If she gives birth to a boy, name the baby 'Mugenzi' (meaning: I travel because all men travel)."

A Runyoro Story Song "Twali baisemu"

<u>Stage II</u>. Teach the chorus to the song "Twali baisemu" by rote method.

Teacher should sing the solo part of the song, and the class should clap hands and sing the chorus part.

<u>Stage III.</u> One half of the class should mimic the story while the other half, with the teacher, are singing the song.



33.A RUSONGORA CHILDREN' STORY SONG "KANGEYA"





A Rusongora Children Story Song "Kangeya"

My child Kangeya.

Oh! Kangeya.

As he looked after cattle

A lion frightened the cow!

Oh! Kangeya.

The cow strayed.

Oh! Kangeya,

Kangeya began to search for the cow.

Oh! Kangeya,

You man, have you seen Kyozi?

I am going to look for it.

Suggested Teaching Procedure:

Stage I. Tell the following story to class:-

Once upon a time there lived a boy named Kangeya in the beautiful pasture lands of Busongora.

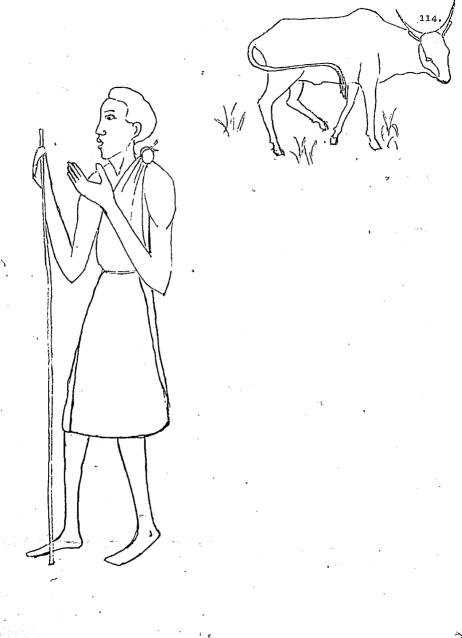
One day Kangeya was looking after his father's cattle. The herd was grazing peacefully. Kangeya started playing, so he forgot all about his father's cattle until startled by the frightened herd which had seen a lion at a distance.

Consequently, in the panic that followed, Kangeya could not see "Kyozi," a black cow. She had strayed far away. So Kangeya started to look for it.

Stage II. Put the text of the song on blackboard and explain its meaning.

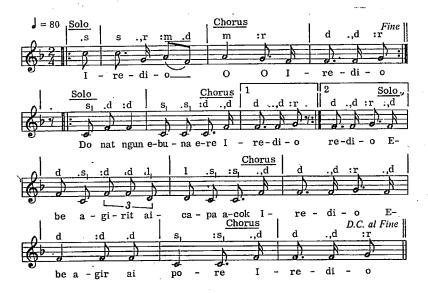
Ask class to pronounce the words of the song after you.

Teach the class to sing the song by rote method.



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34. AN ITESO STORY' SONG "IREDIO"



An Iteso Story Song "Iredio"

The Radio! The Radio!

It will place me into trouble with my husband.

- I have not peeled potatoes.
- I have not prepared food because of the Radio!
- I will be reported to my husband.

Suggested Teaching Procedure:

Stage I. Relate the following

Once upon a time, there people. He had two wives,

He saw a beautiful y After the wedding ceremon bride was so fond of play her domestic duties. While

marry her. The young

ands of Iteso

to neglect

ming their

gardens, she was always enjoying

The old wives became so jealous of the young wife that they reported to their husband of her neglect of domestic duties. They also refused to supply her food when it became her turn to cook for the homestead.

The husband was so furious that he punished the young wife. In her sadness the young wife sang the song "Iredio."

Put the text of the song on blackboard and explain its meaning to class.

Ask the class to pronounce the words after you.

Teach the class to sing the song by rote method.

Stage III. Teacher should help class to dramatize the story and music.



TESO - 2 vorues

An Iteso Story Song "Iredio"

The Radio! The Radio!

It will place me into trouble with my husband.

I have not peeled potatoes.

I have not prepared food because of the Radio!

I will be reported to my husband.

Suggested Teaching Procedure:

Stage I. Relate the following story to class:-

Once upon a time, there lived a man in the lands of Iteso people. He had two wives.

He saw a beautiful young girl and proceeded to marry her.

After the wedding ceremony, he went on a long tour. The young

bride was so fond of playing a radio that she tended to neglect

her domestic duties. While the old wives were farming their

gardens, she was always enjoying radio programs.

The old wives became so jealous of the young wife that they reported to their husband of her neglect of domestic duties.

They also refused to supply her food when it became her turn to cook for the homestead.

The husband was so furious that he punished the young wife.

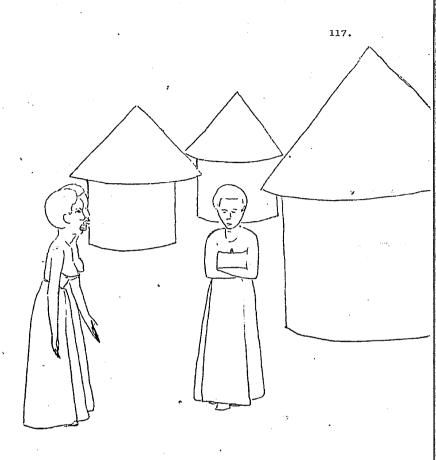
In her sadness the young wife sang the song "Iredio."

Stage II. Put the text of the song on blackboard and explain its meaning to class.

Ask the class to pronounce the words after you.

Teach the class to sing the song by rote method.

Stage III. Teacher should help class to dramatize the story and music.



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35. A RUKONJO STORY SONG "KASIMBA"







A Rukonjo Story Song "Kasimba"

Mr. Hare, you are a fool.

You placed a trap near your children's playground.

Suggested Teaching Procedure:

Stage I. Relate the following story to class:-

In the land of Bukonjo there lived a foolish male hare with, his wife. They had only one offspring. The young hare used to play with other young hares near his parent's home.

One day the foolish hare laid a snare near where the young ones used to play. Unfortunately, it was his only offspring that was trapped and killed by the snare.

The mother hare was very angry, she started singing words reprimanding the father hare, while the young ones chorused the following words:

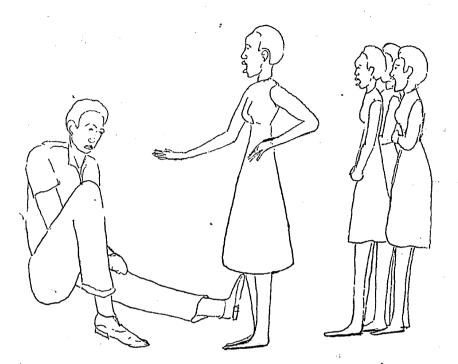
"Yes, you are a foolish hare."

Stage II. Put the text of the song on blackboard and explain its meaning to class.

Ask class to pronounce the words of the song after you. Teach the song by rote method.

Stage III. Class should dramatize this story.





36.A LUGWERE STORY SONG "KATEBE KAGONERE WANI"



A Lugwere Story Song "Katebe kagonere wani"

Where was the stool during the night?
Here it appears jumping up and down.

Suggested Teaching Procedure:

Stage I. Teacher relates the following story to class:-

Once upon a time there lived a man in the land of Bugwere who owned a stool which he cherished with care.

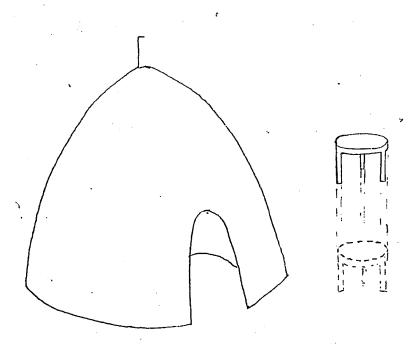
One early morning he was surprised to see his stool missing from its place of honour in his living room. He started singing the song "Katebe kagonere wani." The stool appeared, jumping up and down to the rhythm of the song.

Stage II. Put the song text on blackboard and explain its meaning to class.

Pronounce the words of the song, and ask the class to say them after you.

Teach the song by rote method.

Stage III. Dramatize the story by asking one member of the class to impersonate the stool in the story.



Bagne - Jumping Stool

37.A LUSOGA CHILDREN STORY SONG "NABIRYE AGIIREWA"

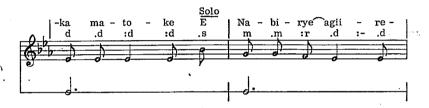


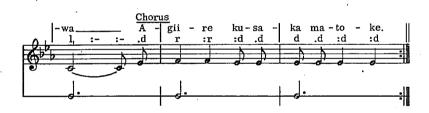












A Lusoga Children Story Song "Nabirye agiirewa"

"Where has Nabirye gone to?

She has gone to search for bananas.

Where has Nabirye gone to?

She has gone to search for bananas.

Children have been crying!

She has gone to search for bananas.

Waiswa is crying!

She has gone to search for bananas."

Suggested Teaching Procedure:

Stage I. Write the text of the song on blackboard and explain its meaning to class.

Ask the class to pronounce the words of the song after you.

Teach the class to sing the song by rote method.

Stage II. Dramatize the song.



38.AN ITESO STORY SONG "IKAKOKU ASIO"



An Iteso Story Song "Ikakoku asio"

This song is supposed to have been sung by a mother to her child during a journey to visit friends. The mother tells the child what they would do when they arrive at their friends, and what food they would be offered. At this point both mother and child sing "Kelele, etc.".

Suggested Teaching Procedure:

Stage I. Relate the following story:-

Once upon a time there lived a woman in the land of Iteso (North Eastern Uganda) who had one child.

On one occasion, she decided to go on a journey to pay a visit to her friends who lived a long distance from her home.

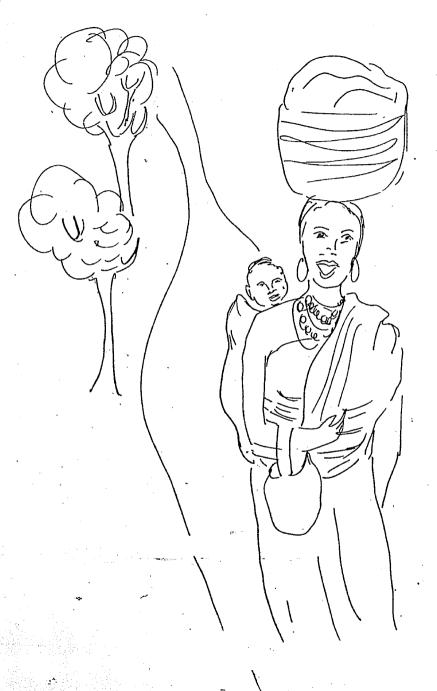
She embarked upon this journey on one early morning. She carried her child on her back. In order to entertain herself on the journey as well as amuse her child and keep it from growing weary, she composed the song whose music is indicated above. She also taught her child to join in singing the song with the word "Kelele."

Stage II. Write on blackboard the text of this song and explain its meaning to class.

Ask the class to pronounce after you the text, word by word.

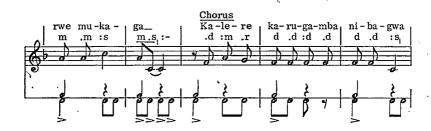
Teach the class to sing the song by rote method.

Stage III. Dramatize the story.



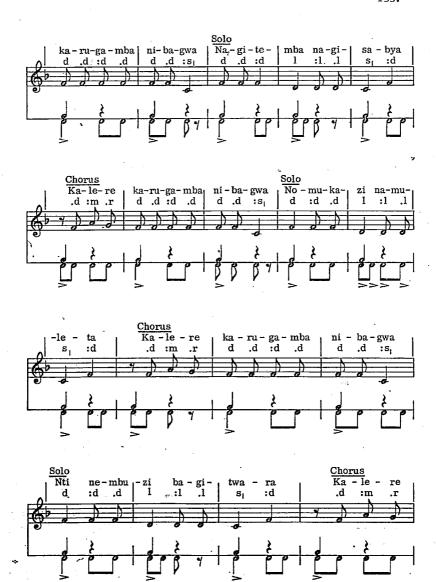
39.A RUNYORO STORY SONG "KALERE KARUGAMBA NIBAGWA"

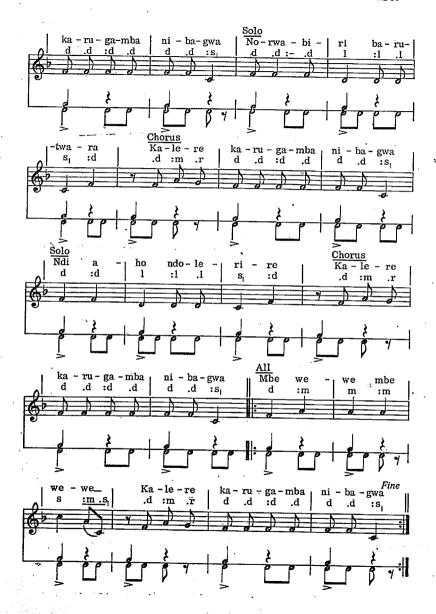












A Runyoro Story Song: "Kalere Karugamba nibagwa"

"We six brothers had a contest.

The contest was over a Beauty

For which I climbed the famous Palm Tree

And was given the Beauty.

So I gave bride price.

Oh dear! Oh dear! I won the contest."

Suggested Teaching Procedure:

Stage I. Relate the following story to class:-

Once upon a time there lived a man in Bunyoro-Kitara
(Western Uganda) who had a daughter renowned for her beauty. Near
his home there lived six brothers all of whom adored his daughter
and wanted to marry her.

It was the wish of the father of the girl that whoever wanted to marry his beautiful daughter must overcome a certain difficulty; that is, he must climb to the top of a tall palm tree and secure a ripe fruit hanging over the uppermost branch of the tree.

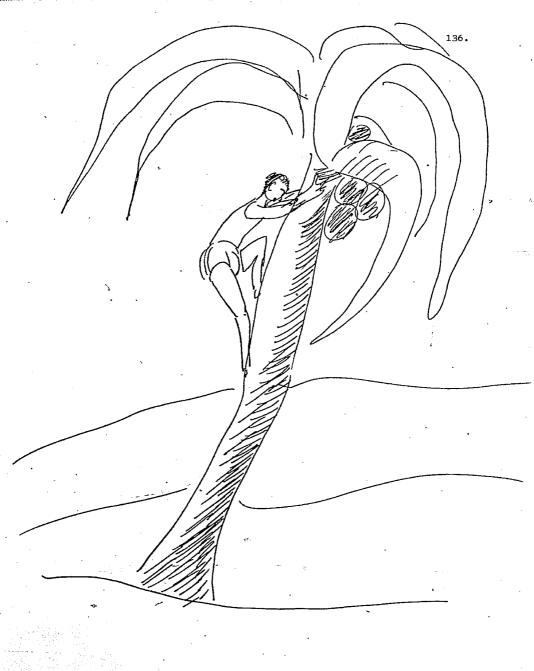
With the exception of the youngest, all brothers failed to climb the tall tree. The youngest, however, succeeded and was given the hand of the beauty in marriage.

In reminiscence upon this successful venture, the youngest brother composed the song whose words are shown above.

Stage II. Write the text of the song on blackboard and ask class to pronounce each word of the text after you.

Teach the class to sing the song by rote method.

Stage III. Dramatize the story.



40. A JITA STORY SONG "YUI MAI NAFWA"



A Jita Story Song: "Yui mai nafwa"

Girl: "I am in danger

Look the Well Tree is chasing me."

Tree: "Munyanya Munyanya, wait for me
Chief's Child, wait for me
' Biseko's daughter, wait for me
Jomba's child, wait for me
Nagila's child, wait for me."

Suggested Teaching Procedure:

<u>Stage I</u>. Relate the following story to class:-

Once upon a time there lived a young girl in the land of Wa Jita (Northwestern Tanzania). One morning she went to fetch water from her village Well, where she noticed for the first time a large tree near the Well. After drawing water from the Well, she started walking homeward.

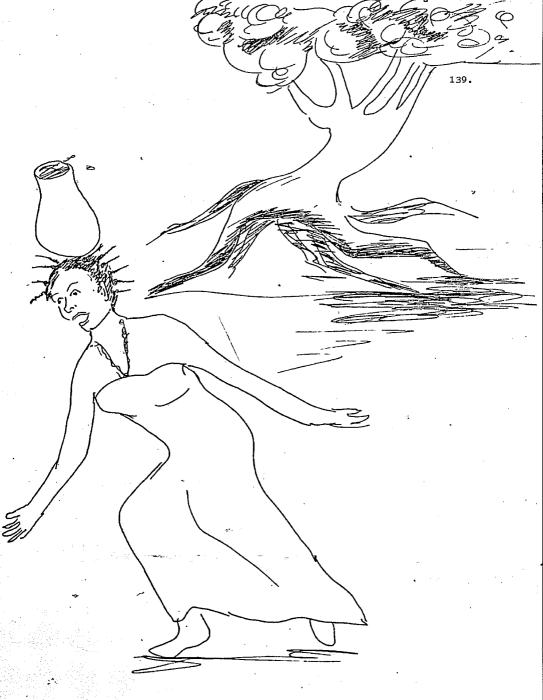
On looking behind her she was startled to see the tree moving toward her. She became alarmed, and started running and singing the words of the song indicated above.

Stage II. Write the song text on blackboard.

Ask class to pronounce the words of the song after you.

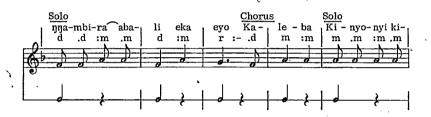
Teach the class to sing the song by rote method.

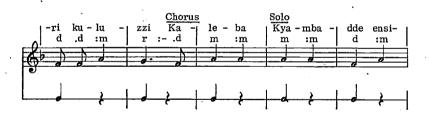
Stage III. Dramatize the story.



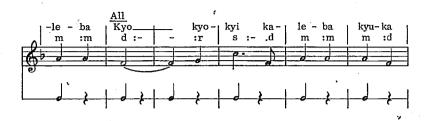
41.A LUGANDA STORY SONG "SSEMUSAJJA AGENDA KALEBA"

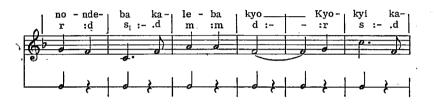














A Luganda Story Song: "Ssemusajja agenda Kaleba"

"You gentleman passing by,
Tell them where you are going.
That there is a bird by a well.
It is a beautiful bird,
'Adorned with cowrie shells
As well as little lovely beads.
The bird is singing the following words:
'Kyo-Kyo-Kyi Kaleba
Turn and look at me, Kaleba'."

Suggested Teaching Procedure:

Stage I. Relate the following story:-

Once upon a time there lived a young girl in Buganda (central Uganda). One morning the young girl went to fetch water from a well. After drawing water into a jar container, she placed the container upon her head.

As she proceeded homeward, she was startled by a beautiful bird, standing on the top of a tree near the well. The girl became frightened as the bird started singing the following words:--

"Kyo-Kyo-Kyi Kaleba Kyuka nondeba Kaleba" in a most captivating voice.

As the girl hastened to run away, she beheld a man to whom she appealed for help in a song whose music and words have been indicated above.

Stage II. Put the text of the song on blackboard and ask class to pronounce slowly the words of the song after you.

Teach class to sing the song by rote method.

Stage III. Dramatize the story of the song.



42. A LUGANDA STORY SONG "MWANA WA SSEBO NJABALA"















A Luganda Story Song: "Mwana wa Ssebo Njabala"

"Njabala, daughter of my Lord,"

Because of you my inlaws might find me here.

Wives cultivate fields by scratching and cutting ground with their hoes, like this:

'Ka Ka Kalaba' Njabala,

Because of you my inlaws might find me here."

Suggested Teaching Procedure:

Stage I. Relate the following story to class:-

Once upon a time, there lived in Buganda (Central Uganda) a beautiful girl called Njabala. Contrary to practice of many Buganda mothers, Njabala's mother had spoilt her daughter by failing to teach her how to perform domestic duties. The mother did everything for her daughter and did not want to see her do any work.

One day the mother passed away! Njabala was left helpless. She married. At her new home Njabala was given a hoe and asked to go and do some weeding in a banana plantation. She went to the plantation, where after realizing her hopeless state, she started weeping. At that moment a ghost of her mother appeared, taking the hoe and weeding for Njabala as it sang the music and words of the song indicated above.

Stage II. Write the text of the song on blackboard and explain its meaning to class.

Ask the class to pronounce each word of the text after you.

Teach the class to sing the song by rote method.





A Lugwere Story Song: "Obweyali obwafa tinsalirwa ino"

"If my neighbour died I would take a stick and beat her teeth out and rise up early to prepare food for my children."

Suggested Teaching Procedure:

Stage I. Relate the following story:-

Once upon a time there lived a man in the land of Bagwere (Eastern Uganda). He had two wives who were secretly jealous of each other, though their husband was unaware of it.

Later on, he was astonished to find out the truth after he had heard the words of a song which each wife had sung to herself on separate occasions.

The words of the song ran as follows:-

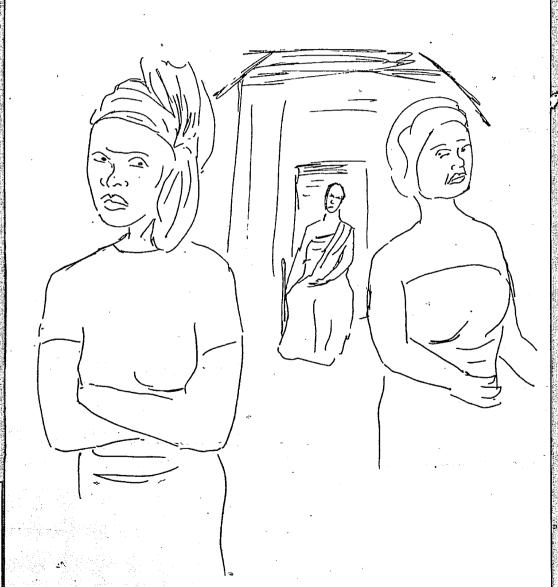
"If my neighbour died I would take a stick and beat her teeth out and rise up early to prepare food for my children."

Stage II. Write the song text on blackboard.

Ask class to pronounce the words of the song after you.

Teach class to sing the song by rote method.

Stage III. Dramatize the story of the song.

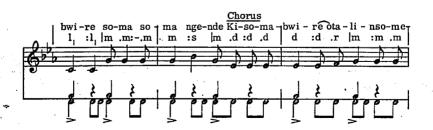


44. A RUTORO STORY SONG "KISOMA BWIRE"























A Rutoro Story Song: "Kisoma Bwire"

"Bird of the night, do not swallow my child. Cocks are crowing, do not swallow my child. Let me go, do not swallow my child. My wife is leaving, do not swallow my child. The child is leaving, do not swallow my child. Shoo! Shoo! Do not swallow my child."

Suggested Teaching Procedure

Stage I. Relate the following story to class:-

Once upon a time, there lived a man in the land of Toro (Western Uganda) who had one motherless child. On one occasion he and his family embarked on a long journey. They rose up early in the morning to start their long journey.

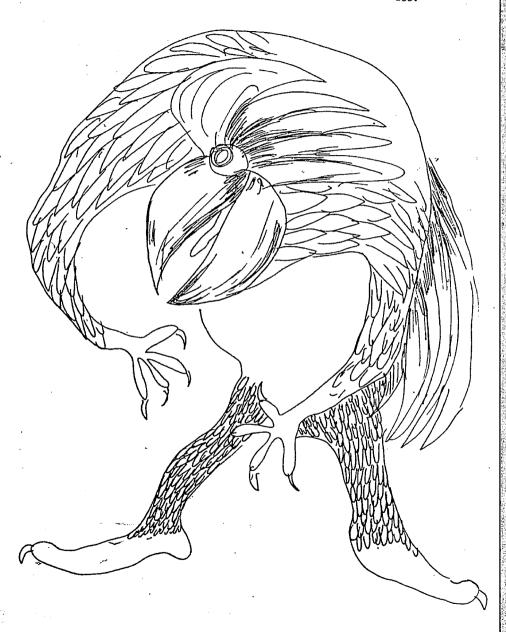
In order to entertain his child and stop it from crying for having been awakened so early in the morning, he sang the song "Kisoma bwire." "Kisoma bwire" is an imaginary bird-like ghostly creature that is supposed to haunt nights in search of small creatures to swallow!

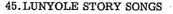
<u>Stage II.</u> Write the text of the song on blackboard and explain to class its meaning.

Ask class to pronounce the words of the song after you.

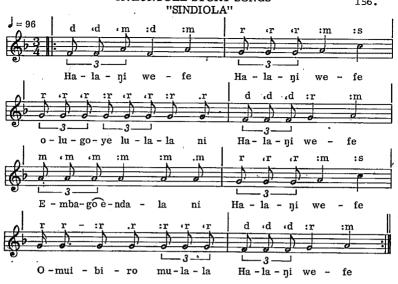
Teach the class to sing the song by rote method.

Stage III. Dramafize the story.





156.





Sindiola's Song: "One dress belongs to our Halani

One hoe belongs to our Halani
One body is of our Halani."

Halani's Song: "Sindiola worry not.

Mother herself has done it.

Mother threw me in this drum.

Mother threw me in this lake."

Suggested Teaching Procedure:

Stage I. Relate the following story to class:-

In the lands of the Banyole people there once lived two stepsisters named Halani and Sindiola.

On one occasion Halani's mother went away for a visit. It was during her absence that a fatal incident happened to her daughter.

Sindiola's mother had always harboured deep hatred of Halani. She thus conspired to kill Halani while the latter's mother was still away.

She asked her daughter Sindiola to go and collect firewood. Sindiola's mother seized this opportunity, while no one was present, to strangle Halani, casting her body into a big drum and dropping it into a lake.

On her return, Sindiola started looking for her sister.

When she found she could not see her sister, she went by the
lakeside and started singing the song "Halani wefe" (Our Halani).

She was surprised to see a drum floating on the lake, and from it the voice of her sister was singing the song "Sindiola

Lunyole Story Songs "Sindiola" and "Halani"

otenana" (Sindiola worry not).

Immediately, Sindiola ran to her father and mother, telling them what she had seen and heard. All three came to the lake. Sindiola started singing the song "Halani wefe." The drum started floating on the water, and from it the voice of the dead girl sang the song "Sindiola otenana."

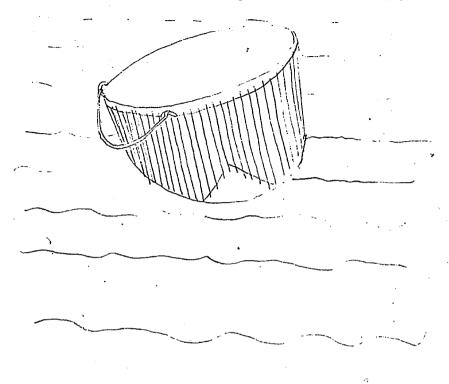
The father of the girl swam on the lake, seized the drum and removed Halani from it and brought her back to life.

<u>Stage II.</u> Put the song text on blackboard and explain its meaning to class.

Ask class to pronounce the words of the song after you.

Teach the class to sing the song by rote method.

Stage III. Help class to dramatize the story.



Lunyole

46. AN ITESO STORY SONG "KONYAR EGWANG"



An Iteso Story Song "Konyar egwang"

You, bite a piece of meat
Also bite a piece of millet cake.

Suggested Teaching Procedure:

Stage I. Relate the following story:

Once upon a time there lived a rich man in the land of Iteso people. He owned a large estate on which he employed a great number of labourers.

One early morning, as workmen were busy engaged in various activities on the estate, a big bird on a tree nearby was singing the song "Konyar egwang."

The bird's music mesmerized the workmen, who started dancing. Foremen who came to check on the labourers were also mesmerized. They too started dancing.

The owner of the estate was angry on hearing what was happening on his estate. He came to the scene with the object of reprimanding his employees. He, too, was mesmerized and fell into dancing with his workmen!

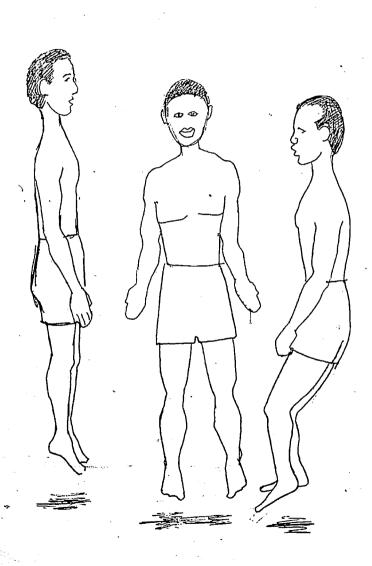
Stage II. Write the words of the song on blackboard and explain their meaning to class.

Pronounce the words and ask the class to repeat them after you.

Teach the class to sing the song by rote method. 1

This song is alternatively used as a work song, in which people are expected to dig with hoes on the beats of the music.

Stage III. Dramatize the story.

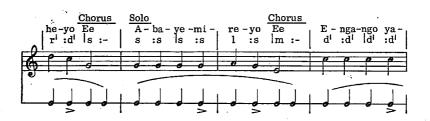


O T H E R

47.A RUNYANKOLE PATRIOTIC SONG "ENGANGO"



















A Runyankole Patriotic Song: "Engango" (Dance Song)

Here is your objective All those who remained in Buganda, Here is your objective. Others have returned home. Here is your objective. The train has left for Buganda, Here is your objective. The train should bring back my son, Here is your objective. All of you Banyankole, Here is your objective. You should plant coffee trees. Here is your objective. Stop migrating to Buganda, Here is your objective. . Buganda is exploiting you, Here is your objective.

Suggested Teaching Procedure:

Stage I. Circulate to class copies of printed text of this song and explain the meaning of the words of the text.

Pronounce distinctly the words of the song and ask the class to repeat them after you.

Teach the class to sing the song.

Stage II. Teach some students to play the drum rhythm accompanying the song.

The class could at this stage sing the song while some students play clappers and drum accompaniments.

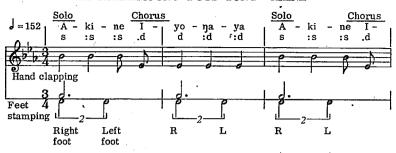
Stage III. Arrangement of the class:-

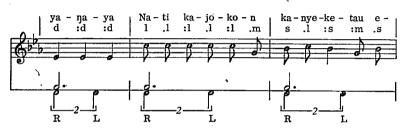
Boys and girls should stand in two opposite lines.

Dancing to this song is performed by stamping feet
to the beats indicated in the music while the rest of the body
is relaxed and arms swinging or waving freely.

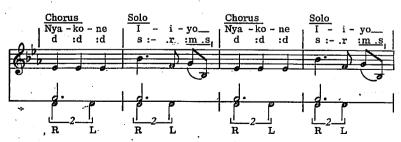


48.A KARAMOJONG BOYS SONG "AKINE"

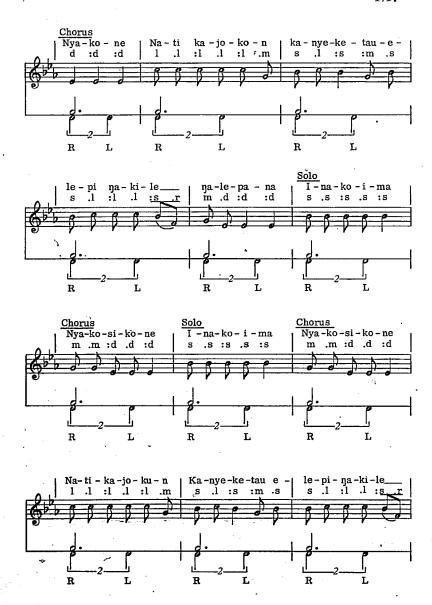


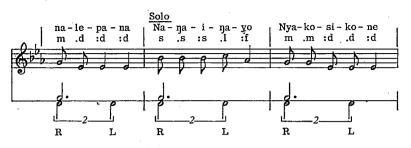




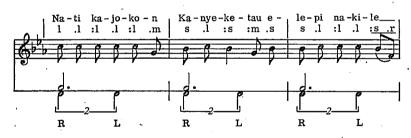


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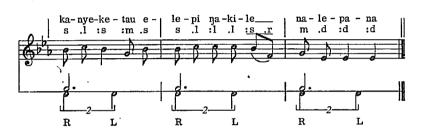












A Karamojong Boys Song "Akine"

The words of this song refer to an "ideal girl friend." Each Karamojong boy as he sings this song has in mind an ideal girl friend. Her beauty, her manners, her bearing, her speech and entire decour are symbolized in the song.

Suggested Teaching Procedure:

Stage I. Introduce the text of the song and explain its meaning to class.

Pronounce clearly the words of the text and ask the class to repeat them after you.

Teach the class to sing the song by rote method.

Stage II. After the class has learnt to sing the song, divide them into two groups.

Ask one group to clap the beats indicated in the music under "clapping."

Ask the second group to stamp the beats indicated in the music under "stamping."

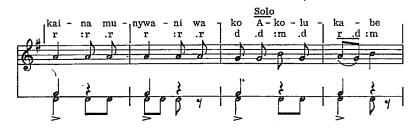
Stage III. Ask the class to stand in a circle facing inwards with solo singer standing in the middle of the circle.

At this stage, the class should attempt to perform the song by singing as well as clapping hands and stamping feet at the same time.

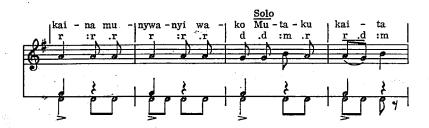


49.A WAHAYA PARTY SONG "AKANYONYI HAKO"

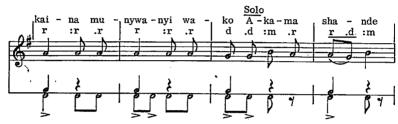








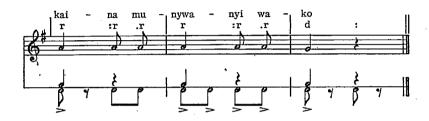












A Wahaya Party Song "Akanyonyi hako"

"It has a friend that little bird,
It has a friend.
Don't kill it,
It has a friend that little bird,
It has a friend.
That of Mashande,
It has a friend that little bird,
It has a friend that little bird,
It has a friend.
That of Lukabe,
It has a friend that little bird,
It has a friend that little bird,
It has a friend."

Suggested Teaching Procedure:

Write the text of the song on blackboard and explain its meaning to class.

Ask the class to pronounce the words of the text after you.

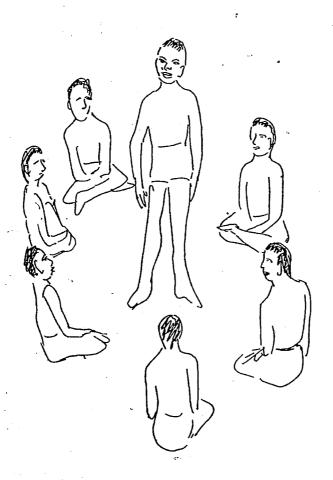
Teach the class to sing the song by rote method.

Arrangement of Class:

As soon as the class has learnt to sing the song fluently, ask them to sit in a circle. One of them should stand in the middle of the circle.

As the class sing the song, the pupil in the centre of the circle walks about looking for a friend whom he touches and takes his position in the circle, while the friend moves to the centre of the circle to continue looking for someone else to touch.

The same procedure continues until each pupil has been touched.



50.AN ITESO PASTORAL SONG "ITEETE ITUŅA"



An Iteso Pastoral Song "Iteete ituna"

The song refers to cattle grazing on land and herdsmen looking after their animals. See accompanying diagram.

Suggested Teaching Procedure:

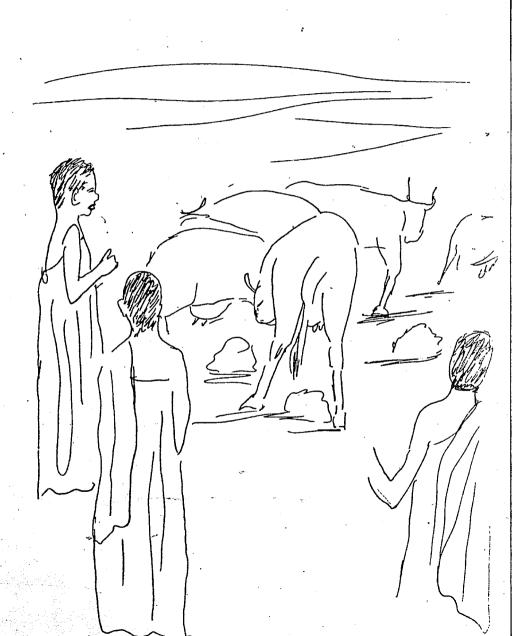
<u>Stage I.</u> Write the text of the song on blackboard and explain its meaning to class.

Pronounce distinctly the words of the song and ask the class to say them after you.

Teach the class to sing the song by rote method.

<u>Stage II.</u> Illustrate the scenery portrayed in this song in order to help the class to understand it.

Stage III. Take the class outside the classroom, where you may dramatize the song by dividing the class into cattle and herdsmen. Ask a group of students to sing the song thus describing the scenery.



PROPOSED MUŞIC CURRICULUM FOR FIRST EIGHT YEARS OF SCHOOLING IN UGANDA

S. Mbabi-Katana

Course Work

Level II

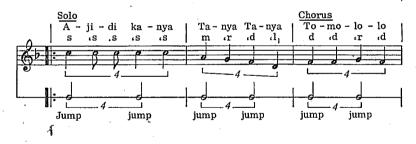
Folder 3

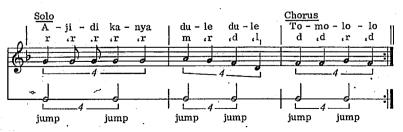


51.A MADI CHILDREN PLAY SONG "IDREDI"









A Madi Children Playsong "Idredi"

This rat could not come here.

It eats chickens.

This eagle eats chickens.

Suggested Teaching Procedure:

Write the song text on blackboard, and explain its meaning to class.

Read the words of the text clearly to class.

Ask class to pronounce the words after you.

Teach the class to sing the song by rote method.

Arrangement of Class:

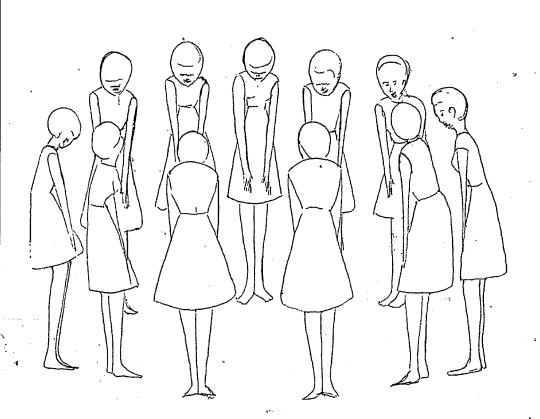
Arrange class to stand in a circle with one pupil in the centre of the circle.

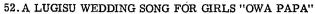
The pupil standing in the centre of the circle should sing the solo part and the rest should sing the chorus part of the song.

All of them should bend with their hands placed on their knees (see diagram).

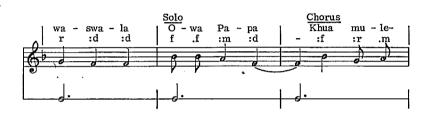
As members of the chorus sing the word "Tomololo" they should jump together turning to face outward of the circle. As they sing the word "Tomololo" the second time they should jump together turning to face inside the circle.

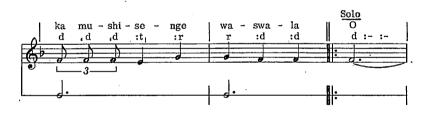
At the words "Ajidi Kanya" the members of the chorus should jump together to face outward and inward of the circle, afternatively, right up to the end of the song.













A Lugisu Wedding Song for Girls "Owa Papa"

The words of this song imply that it would be a shame for a bridegroom to treat badly his bride.

Suggested Teaching Procedure:

Write the song text on blackboard and explain its meaning to class.

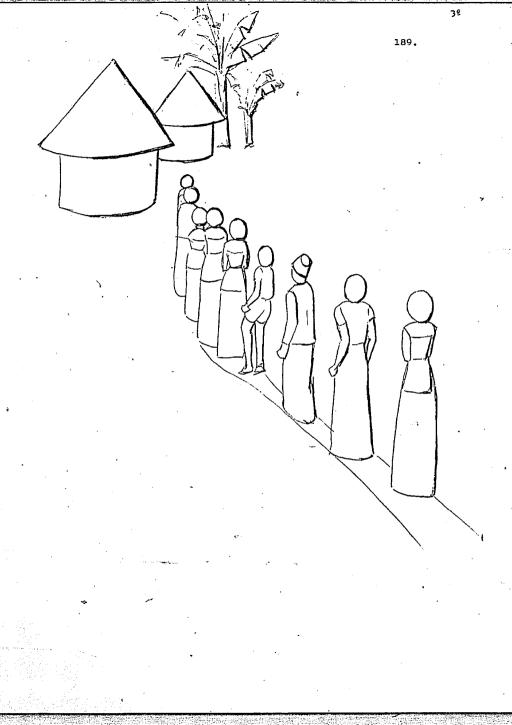
Teach class by rote method to sing the song.

Arrangement of Class:

Ask class to stand in one line as is shown in the diagram. One of them "a bride" should be in the middle of the line.

Dancing:

They should sing the song marching on the steps indicated in the music. They are supposed to accompany a bride to her bridegroom. They march with hands placed upon the shoulders of one in front.



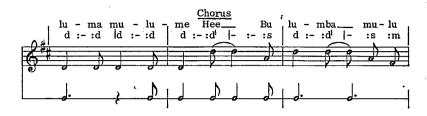
53.A LUSOGA CHILDREN PLAY SONG "NGODYO"





















A Lusoga Children Play Song "Ngodyo Ngodyo"

Ngodyo, Ngodyo, Ngodyo Eh!

Where has Kibate gone to?

He has gone to Market,

He went to Market as hornets were stinging him.

Ngodyo, Ngodyo, Ngodyo Eh!

The sting was firm,

The sting was firm as he was going to Market.

Ngodyo, Ngodyo, Ngodyo Eh!

Tell the hornets to release,

Tell them to release their spearlike tails.

Suggested Teaching Procedure:

Stage I. Write the text of the song on blackboard and explain its meaning to class.

Pronounce distinctly the words of the text as the class repeats them after you.

Teach the class to sing the song by rote method.

Stage II. Ask the class to sing this song with the accompaniment indicated in the music.

Stage III. Dramatize the song (see diagram).



54.A LUGBARA CHILDREN PLAY SONG "ARAU NITA NYATI"



A Lugbara Children Play Song "Arau nita nyati"

/In this song, Arau, a black and white colobus monkey, is described as an animal that eats too much but cannot think/.

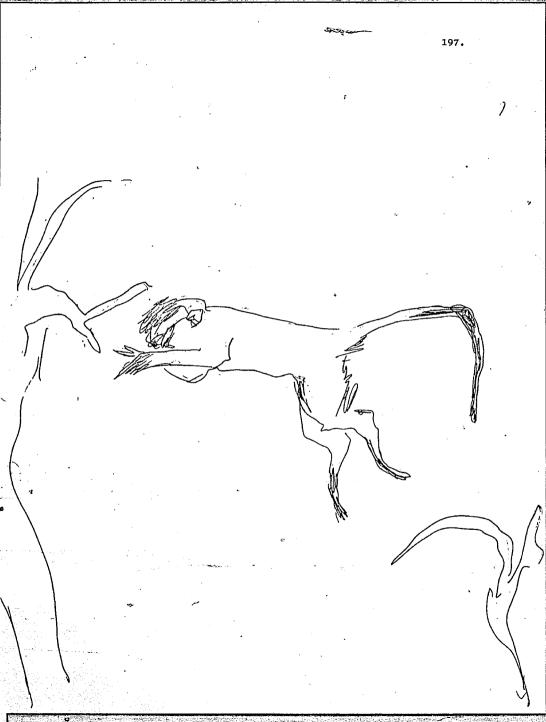
Suggested Teaching Procedure:

Stage I. Write the text of the song on blackboard and explain its meaning to class.

Ask the class to pronounce the text of the song, word by word, after you.

Teach the class to sing the song by rote method.

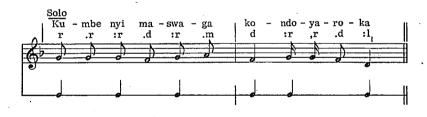
Stage II. Illustrate the song (see diagram), and ask the class to dramatize it.



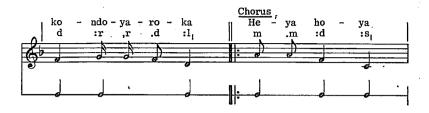
55. A TAITA WAR SONG: "HE-YA HO HEYA"



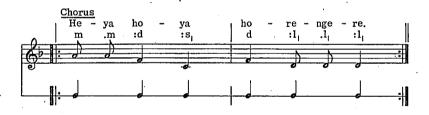












A Taita War Song: "He-ya ho heya"

Heya ho heya!

Let's take weapons.

Let's hurry to war.

Heya ho heya!

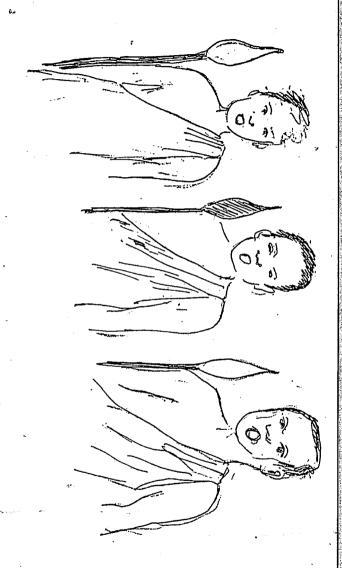
Suggested Teaching Procedure:

Stage I. Write the text of the song on blackboard and explain its meaning to class.

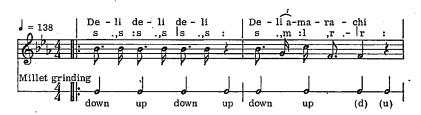
Pronounce the words of the text and ask the class to repeat them after you.

Teach the class to sing the song by rote method.

Stage II. As soon as the class is familiar with the song, help them to dramatize it (see diagram).

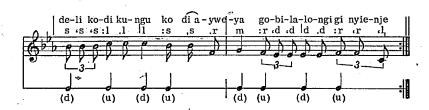


56.A JOPADOLA WORK SONG "DELI DELI DELI AMARACHI"









A Jopadola Work Song "Deli deli deli amarachi"

This song is sung by girls and women while grinding millet, and the words of the song do not convey any special meaning.

Suggested Teaching Procedure:

<u>Stage I.</u> Write the text of the song on blackboard and explain its meaning to class.

Ask the class to pronounce after you the words of the text.

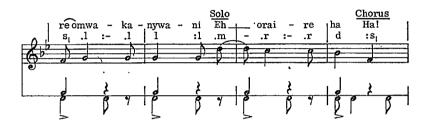
Teach the class to sing the song by rote method.

<u>Stage II</u>. Girls alone could now be asked to sing the song and dramatize it by acting as millet grinders (see the beats indicated in the music and the diagram).



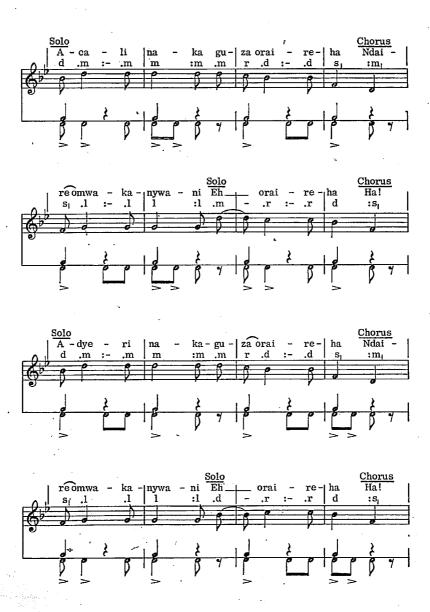
57. A RUNYORO LOVE SONG "AKIIKI NAKAGUZA ORAIREHA?"



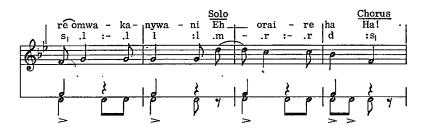




















A Runyoro Love Song "Akiiki nakaguza oraireha?"

Akiiki is asking where you spent the night.

I spent the night at another friend's.

Acali is asking where you spent the night.

I spent the night at another friend's.

Adyeri is asking where you spent the night.

I spent the night at another friend's.

Arali is asking where you spent the night.

I spent the night at a friend's.

What were you doing during the night?

I spent the night at a friend's.

Suggested Teaching Procedure:

<u>Stage I.</u> Write the text of the song on blackboard and explain its meaning to class.

Ask the class to pronounce the words of the text after you.

Teach the class to sing the song by rote method.

Stage II. As soon as the class has learnt to sing the song fluently, ask them to clap hands in accompaniment of their singing, and teach one of them to play the drum accompaniment.

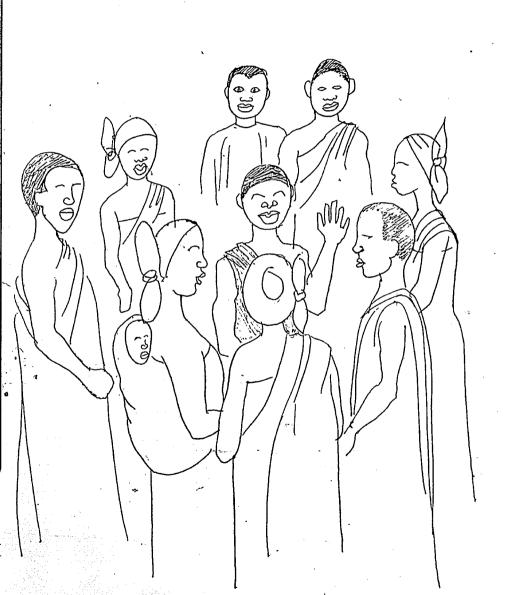
Arrangement of Class:

Stage III. Ask the class to go outside in the playground. Let the class stand in a circle facing inwards with one member standing in the middle of the circle. The pupil standing in the middle of the circle is supposed to be one who should show where he spent the night.

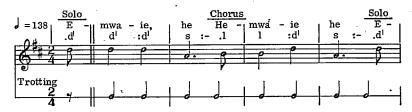
As the class performs the song, the pupil in the middle of the circle marches round to the beat of the music looking for

the "friend at whose house he spent the night." Whoever he touches is the friend, whose position in the circle he takes, while the one touched continues marching to look for his friend.

The same process is continued until each member of the class has had his turn in the middle of the circle.



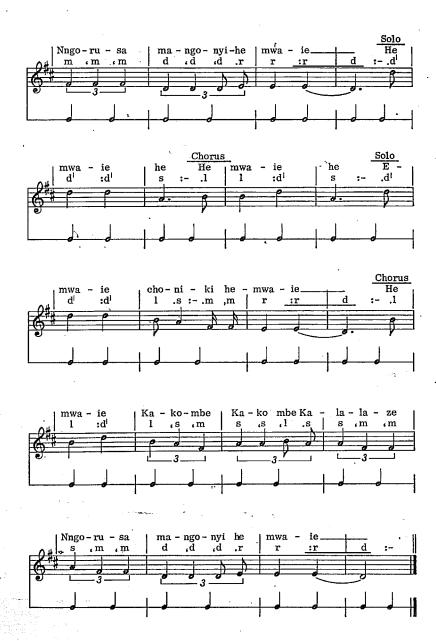
58.A TAITA WAR SONG: "EMWAIE HE"











A Taita War Song: "Emwaie he"

The words of this song are obsolete.

Suggested Teaching Procedure:

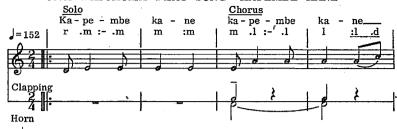
Stage I. Write the words of the song on blackboard and pronounce them clearly as the class repeats them after you, word by word.

Teach the class to sing the song by rote method.

Stage II. In order to dramatize this song, take the class to the playground and arrange them in straight line formations. Let them trot toward one direction to the beats indicated in the music as they sing the song. They are supposed to be advancing to enemy armies holding spears and shields (see diagram).



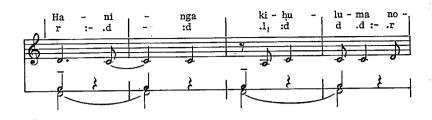
59.A WASUKUMA PLAY SONG "KAPEMBE KANE"













A Wasukuma Play Song "Kapembe kane"

/Too much practice on my horn 'Hamingo,' has made me lose weight'/.

Suggested Teaching Procedure:

Stage I. Write the song text on blackboard and explain its meaning to class.

Pronounce clearly the words of the text and ask the class to repeat them after you word by word.

Teach the class to sing the song by rote method.

Stage II. In order to dramatize this song, ask the class to form a circle facing inwards with one member of the class walking round outside the circle blowing a horn as the rest of the class sing the song (see the music and diagram).

60. A LANGO CHILDREN PLAY SONG' "IDEN"



A Lango Children Play Song "Iden"

"When Iden's breasts are big
We shall return home.
Oh! When Iden finishes
We shall return home.
When Iden's wedding closes,
We shall return home."

Suggested Teaching Procedure:

Stage I. Write the text of the song on blackboard and explain its meaning to class.

Pronounce the words of the song slowly and distinctly; and ask the class to repeat them after you.

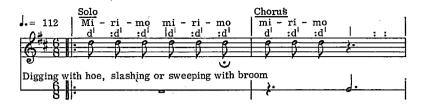
Teach the class to sing the song by rote method.

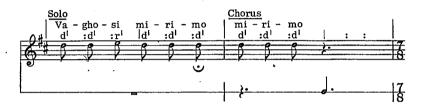
Stage II. Dramatize the song.

Ask girls to make for each other artificial breasts, and let one of them act the part of 'Iden' whom they must dress in preparation for her wedding. All this must be done as they sing the song.



61. WA PARE WORK SONG: "MIRIMO MIRIMO"







Wa Pare Work Song: "Mirimo mirimo"

Work work work.
Old men work.
Old men come on,
Work is going on.

Suggested Teaching Procedure:

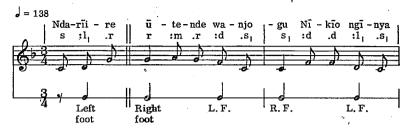
<u>Stage I.</u> Write the song text on blackboard and explain its meaning to class.

Pronounce the words of the text and ask the class to repeat them after you.

Teach the class to sing the song by rote method.

Stage II. After you are satisfied the class can sing the song well enough, you could combine this part of the lesson with school communal work. They could sing the song while clearing or cleaning the school grounds.

62.A GIKUYU PLAY SONG: "NDARIIRE UTENDE WANJOGU"







A Gikuyu Play Song: "Ndariire utende wanjogu"

"I ate the droppings of an elephant and that is why I walk like lame man."

Suggested Teaching Procedure:

<u>Stage I.</u> Write the text of the song on blackboard and explain its meaning to class.

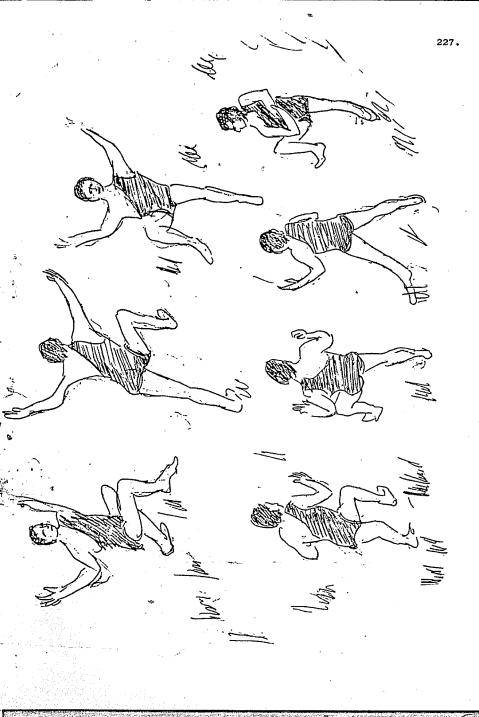
 $\label{pronounce} Pronounce \ distinctly \ the \ words \ of \ the \ song \ and \ ask$ the class to repeat them after you.

Teach the class to sing the song by rote method.

Stage II. Arrangement of the class:-

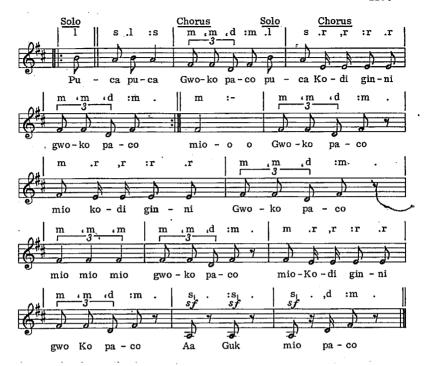
Ask the class to stand in a circle facing each other's back, so as to march and dance along the circumference of the circle.

As the class sing the song, they walk like they are lame by leaning heavily on their right foot at marked points in the music.



63.A LANGO CHILDREN'S PLAY SONG: "APOLI APOLI"





A Lango Children's Play Song: "Apoli Apoli"

Antelope, antelope, destroys our food in fields. Antelope destroys our food.

We've got to do something about it.

Protect, protect, protect my home, Protect, it destroys our food.

We've got to do something about it.

It just barely missed me. Give me power to protect my home,

We've got to do something about it.

Suggested Teaching Procedure:

Stage I. Write the song text on blackboard and explain its meaning to class.

Pronounce distinctly the words of the text as the class repeats them word by word after you.

Teach the class to sing the song by rote method.

Stage II. Help the class to dramatize this song.



64. A WAMERU STORY SONG "MARICHOCHO"



A Wameru Story Song "Marichocho"

According to Wameru custom people are free to share food belonging to someone else -- whenever and wherever they find it, on a farm or at someone's table. This song condemns a woman called Marichocho who refused to offer food to others.

Suggested Teaching Procedure:

Stage I. Relate the following story to class:-

Once upon a time, there lived a woman named Marichocho in Meru (Kenya). She lived alone in her house.

She was a clean woman. She kept her home and gardens spotlessly clean. She had much food growing in her gardens -- much more than she needed for her consumption. But, rather than give the food away, she would have it rot in the gardens. She hated visitors and would not entertain anyone.

She never associated with anyone. She had no friends. Therefore, in the Wameru community, who are social by nature, Marichocho was odd.

Because of her oddity, the community made a song about her in which she was condemned for her unsocial nature.

Stage II. Write the song text on blackboard and explain its meaning to class.

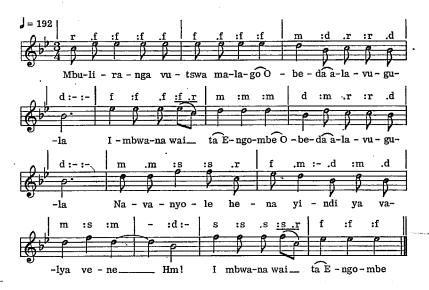
Pronounce the words of the text and ask the class to repeat them after you.

Teach the class to sing the song by rote method.

Stage III. Dramatize the story.



65. A MARAGOLI STORY SONG "OBEDA ALAVUGULA"



A Maragoli Story Song "Obeda alavugula"

/In this song, Obeda who has a cow and a dog is being asked to sell his cow so that it may provide a feast for participants in a certain village event. Obeda is being told: 'We do not want you or your dog, but only your cow.'/

Suggested Teaching Procedure:

Stage I. Relate the following story:-

Once upon a time, there lived a man in the land of Maragoli (Western Kenya) whose name was Obeda. Obeda had one cow and one dog. Every early morning he used to take his cow to feed in pastures around his home; and his dog always accompanied him.

One day, there was a regional festival near Obeda's village. The festival organizers were looking for beef to feed the festival participants. In the entire village there were no cattle with the exception of Obeda's only cow, for which he demanded a very high price.

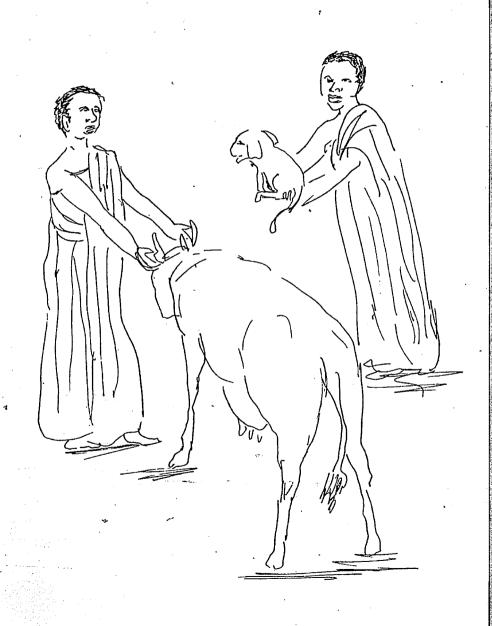
The festival organizers were pleased to procure beef and ensure good entertainment at the festival. So they sang this rather humourous song: "We do not want you or your dog, but only your cow."

Stage II. Write the text of the song on blackboard and explain its meaning to class.

Ask the class to pronounce the words of the song after you.*

Teach the class to sing the song by rote method.

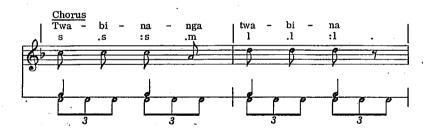
Stage III. Dramatize the story.

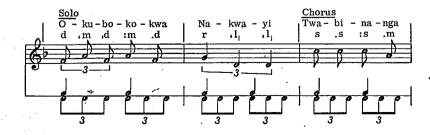


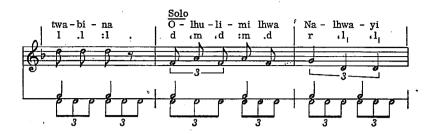
66.A RUKONJO HUNTING SONG "IBAMBA ULI MULUMA"



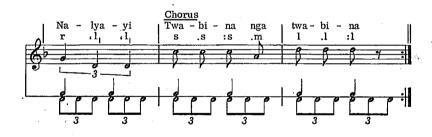












A Rukonjo Hunting Song "Ibamba uli muluma."

We have lost too much!

Various parts of the animal's body should have been shared between

Nakyayi, Nakwayi, Nalwayi and Nalyayi

Suggested Teaching Procedure:

Stage I. Teacher relates the following story:-

Once upon a time a man accompanied by his sons went on a hunting expedition. The hunters killed an animal. As they started cutting it up into pieces in order to distribute meat among themselves, they were attacked by a chimpanzee and chased from their booty.

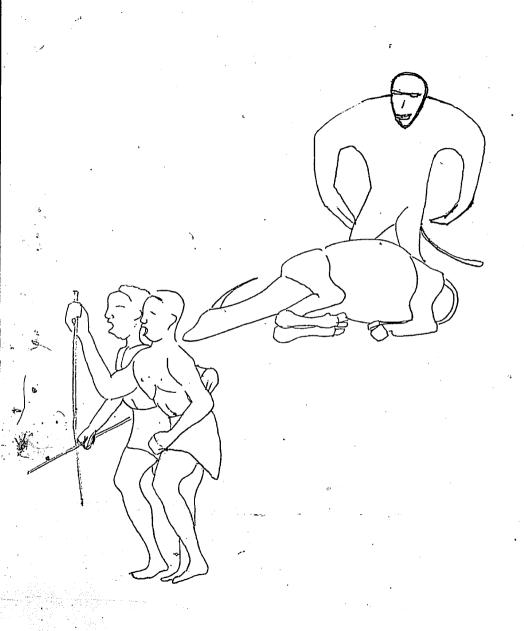
As they fled in terror, they started recounting in song various parts of the animal's body they were forced to leave behind for fear of the chimpanzee.

Stage II. Put the text of the song on the blackboard and explain its meaning to the class.

Ask the class to pronounce the text word by word after you.

Teach the song by rote method.

Stage III. Ask class to dramatize the story and music.



67. A RUNYORO STORY SONG "MUHARA WA NYAMAIZI"





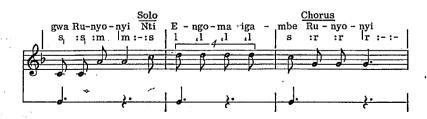


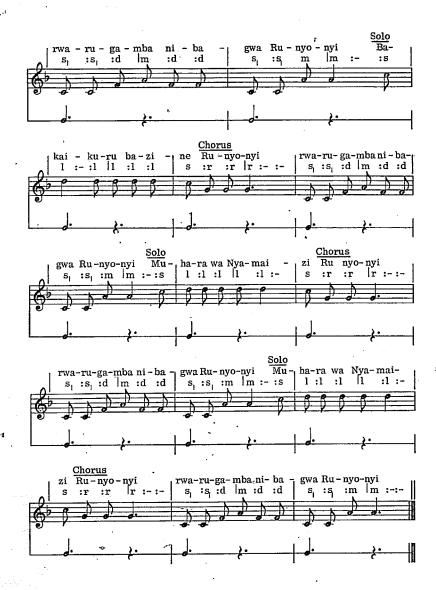












A Runyoro Story Song "Muhara wa Nyamaizi"

Runyonyi, daughter of Nyamaizi, Whose voice captivates all, You promised to marry me When you become of age.
Wedding drums would sound Old people would dance
Runyonyi, daughter of Nyamaizi.

Suggested Teaching Procedure:

Stage I. Relate the following story:-

Once upon a time a young boy, as he was looking after his father's goats, saw a beautiful young girl singing and gathering firewood. Attracted by the beauty of the girl's voice, the boy greeted the girl and introduced himself to her.

He wanted to know her name and the name of her parents. She told him that her name was Runyonyi, daughter of Nyamaizi.

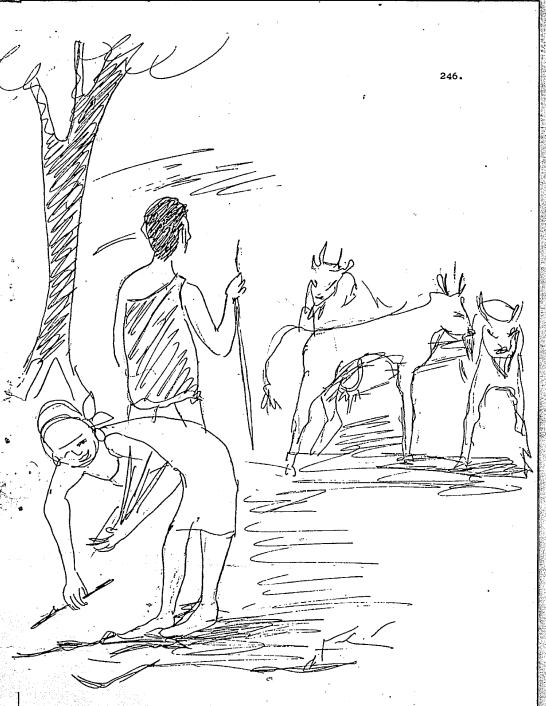
The boy made Runyonyi promise that when she became of age she would marry him. To commemorate this meeting, the boy composed the song whose music and words are indicated above.

<u>Stage II.</u> Write the text of the song on blackboard and explain its meaning to class.

Pronounce the words of the song and ask the class to repeat them after you.

Teach the class to sing the song by rote method.

Stage III. After you are satisfied that the class can perform the song with its accompaniment fluently, proceed to dramatize the story.



68. A RUNYORO STORY SONG: ' "NYAWAWA MPAICUBA LYA NYANGE"



A Runyoro Story Song: "Nyawawa Mpaicuba lya Nyange"

Heron, give me Nyange's bowl,
I must take it to her.
Heron, give me Nyange's bowl,
I must take it to her.
Kaigo has Nyange's bowl,
I must take it to her.
Kaigo has Nyange's bowl,
I must take it to her.

Suggested Teaching Procedure:

Stage I. Relate the following story to class:-

Once upon a time there lived two fortune-tellers in Bunyoro-Kitara who vied with each other for leadership. One was a female diviner called Nyange. She resided on the eastern part of the kingdom and owned a crane which she employed to carry out certain errands relative to her magic spells. The other fortune-teller was a man called Kaigo. He lived on the western part of the kingdom and possessed a heron which he employed to do some duties relative to his art.

The two fortune-tellers were employed by chiefs throughout the kingdom to perform their arts, and consequently, there arose an unhealthy competition between the fortune-tellers as to who was greater than the other.

The lady fortune-teller possessed a beautiful bowl made from a lovely manageny wood inherited from her ancestors, which she only ate from during her ritual feasts. It was believed that she derived her magical powers from the bowl. One day the male fortune-teller decided to steal the famed bowl. He sent his heron to perform the task. So, as the bowl had been left outside to dry after cleaning, the heron dived at full speed and flew away with the bowl held by its feet.

So Nyange the fortune-teller ordered her crane to secure and return the bowl. The crane went to the heron and sang to her the song indicated above.

Stage II. Write on blackboard the song text and explain its meaning to the class.

Pronounce distinctly the words of the text and ask the class to repeat them after you.

Teach the class to sing the song by rote method.

Stage III. Dramatize the story.







A Tiriki Story Song: "Mama vukha khulole khu"

/This song describes someone who had lost his mother. He remembers his dead mother and wishes she were back to witness a horrifying incident in which her brother-in-law murdered her husband./

Suggested Teaching Procedure:

Stage I. Relate the following story:-

Once upon a time in the land of Tiriki people (Northwestern Kenya) there lived a young boy whose mother had passed away. The boy lived with his father who never recovered from the death of his wife, the boy's mother.

However, the father was a wealthy man, owning large herds of cattle, goats and sheep. His own brother who lived nearby secretly coveted this wealth. The brother imagined that in the absence of a wife, he should be the inheritor of all the wealth should his rich brother pass away, for the boy was too young to inherit from his father.

Overpowered by greed, he one day murdered his rich brother!

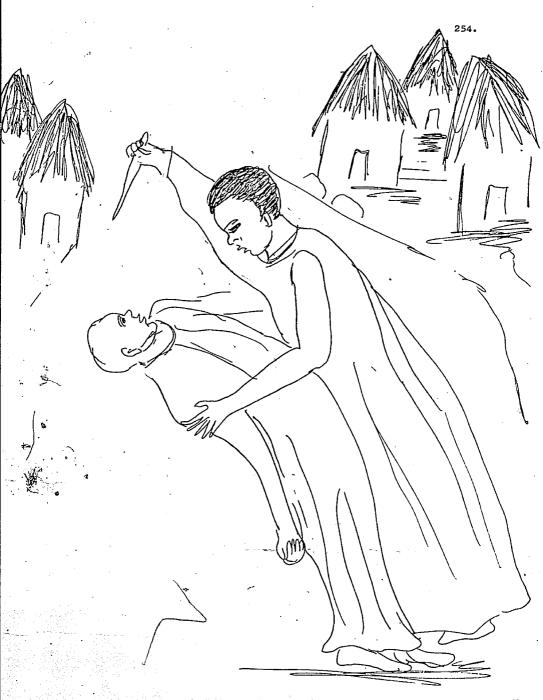
This act upset the son whose father was murdered. In his sadness he remembered his dead mother, and composed the song indicated above.

Stage II. Write the song text on blackboard and explain its meaning to class.

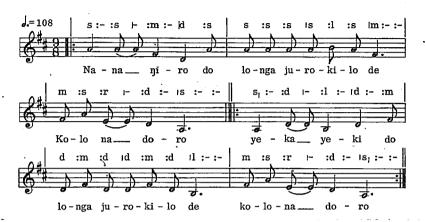
Pronounce distinctly the words of the text as the class repeats them after you.

Teach the class to sing the song by rote method.

Stage III. Dramatize the story.



70. A KAKWA STORY SONG "NANA NIRO DO LONGA JUROKILO DE"



A Kakwa Story Song "Nana niro do longa jurokilo de"

This song tells the story of a girl with a wanderlust.

The words point out that such a girl should beware of sunset and of the tribes she visits.

Suggested Teaching Procedure:

Stage 'I. Relate the following story to class:-

Once upon a time there lived a girl in Kakwa land (North-western Uganda) who was adventurous. She liked to visit new places and meet different people. As long as she was travelling within the precincts of her tribe she was safe.

However, her thirst for travel could not be quenched. She wanted to see people different from those of her tribe. So she undertook a journey longer than any that she had hitherto undertaken.

Beyond her tribal boundaries her enthusiasm was dampened by a feeling of strangeness. She was among strange people. As she could not understand their language, she became frightened and decided to run back home. She was pursued, captured and forced into marriage with a strange man.

The girl acted wisely all the time she was living under this forced marriage, until she seized an opportunity to escape back to her own people.

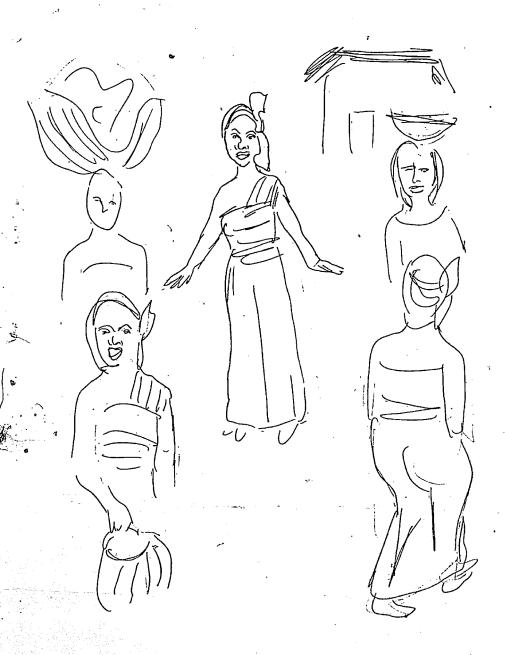
During the celebration that followed her safe return to her parents the song shown above was composed as a warning to other adventurous young girls.

Stage II. Write the song text on blackboard and explain its meaning to class.

 $\label{eq:pronounce_clearly} \mbox{ Pronounce clearly the words of the text and ask the class to repeat them after you. }$

Teach the class to sing the song by rote method.

Stage III. Dramatize the story.



71.AN ITESO SONG ABOUT FAMINE "GILIGIL"





An Iteso Song About Famine "Giligil"

/The words of this song describe a famine that fell to the people of Giligil village in Teso (Northeastern Uganda). In this song a severe drought is described as well as the cries of cattle, sheep and goats for water/.

Suggested Teaching Procedure:

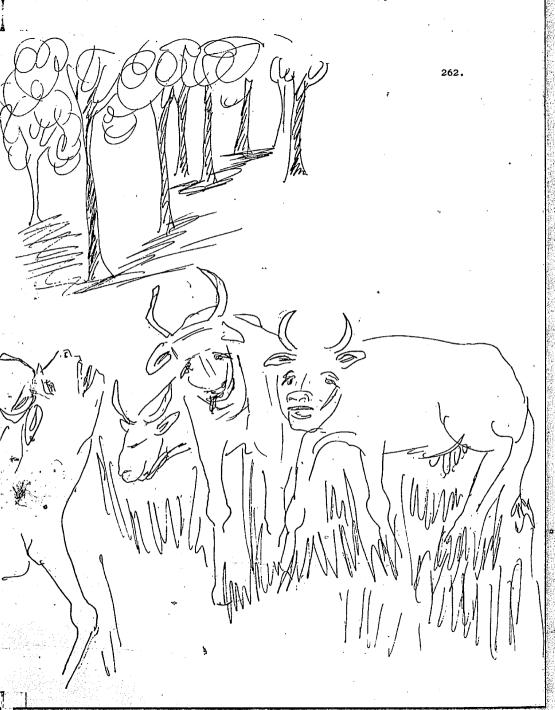
Stage I. Write the text of the song on blackboard and explain its meaning to class.

Ask the class to pronounce the words of the song after you.

Teach the class to sing the song by rote method.

Stage II. Dramatization of the song:

Take the class outside and divide them into four unequal groups. The largest group should sing the song while the other groups could play the cattle, sheep and goats parts.



72.A KUMAM STORY SONG "TOTO MAM IKONYA YA"





A Kumam Story Song "Toto mam ikonya ya"

/In this song a child, dragged by a hyena, cries for help/.

Suggested Teaching Procedure:

Stage I. Relate the following story to class:-

Once upon a time there lived a family in Kumam (Northeastern Uganda) consisting of a man, his wife and one child. A little distance from the home of this family were houses of neighbours.

On one night, while all were fast asleep, a hyena crashed through the door of the house of this family and ran away, dragging the child.

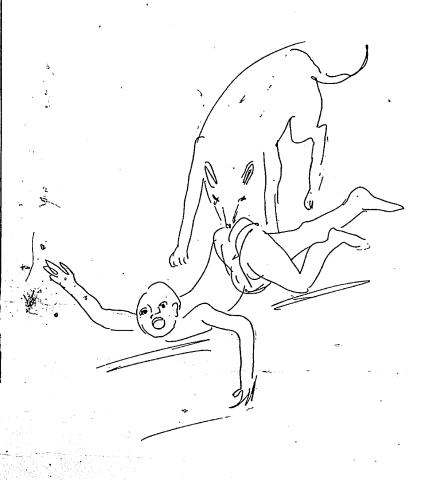
The child, roughly awakened from its sleep, realized its danger and started singing the words and music indicated above, calling: 'Mother, Father, neighbours, come help me, a hyena is going to devour me.'

Stage II. Write the text of the song on blackboard and explain its meaning to class.

Clearly pronounce the text word by word and ask the class to repeat the words after you.

Teach the class to sing the song by rote method.

Stage III. After you are satisfied that the class can sing the song fluently, help them to dramatize the story.



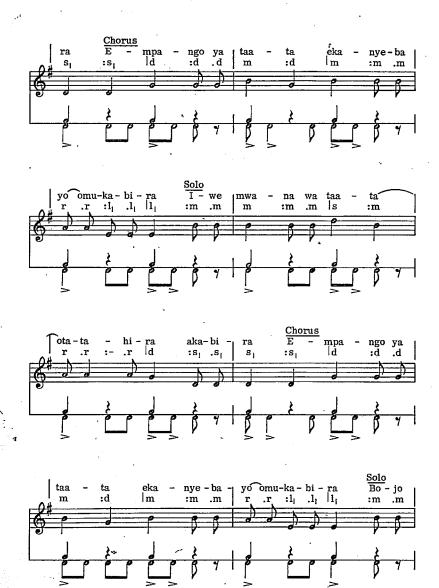
73.A RUNYORO STORY SONG "NKAKUHAKANA OMUKABIRA"



















A Runyoro Story Song "Nkakuhakana Omukabira"

You, child of my Father,

I prohibited you going to that little forest.

I forgot Father's axe in the forest.

You, Father's child,

What do you seek in the forest?

I forgot Father's axe in the forest.

You, child of my Father,

Don't you ever return to the forest.

I forgot my Father's axe in the forest.

Suggested Teaching Procedure:

Stage I. Relate the following story:-

Once upon a time, there lived a family in Bunyoro-Kitara which dwelt near a little forest. According to tradition, the little forest had always belonged to the ancestors of the family in this story.

Successive members of the family had always made sacrifices to the forest.

However, one ancestor had declined to give sacrifices to the little forest, much to the displeasure of his past ancestors, and an evil omen did befall his household.

On one occasion one of his sons who went to fetch wood in the little forest did not return. He had disappeared into the forest and no one saw him again.

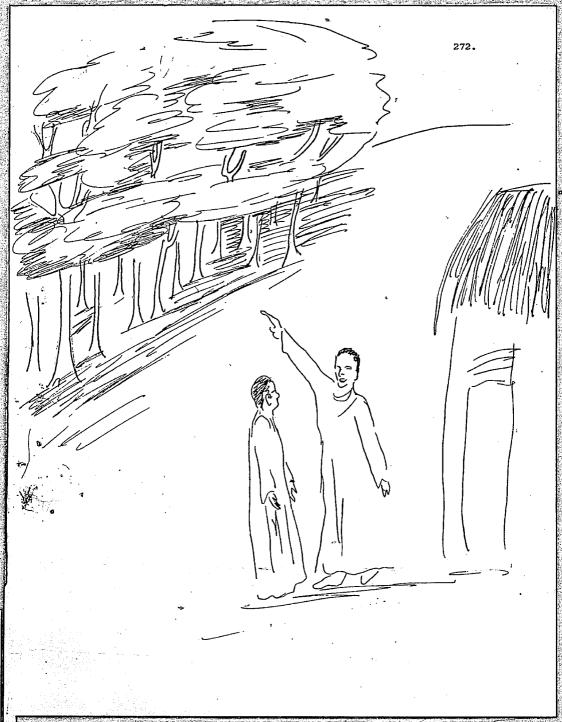
Successive members of the family always regarded the forest with awe and did not permit their young ones to go unaccompanied to the little forest. The song indicated above testifies to this tradition.

Stage II. Write the song text on blackboard and explain its meaning to class.

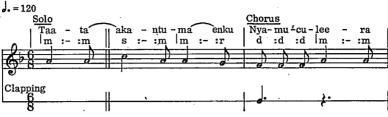
Pronounce distinctly the words of the text and ask the class to repeat them after you.

Teach the class to sing the song by rote method.

Stage III. Dramatize the story.

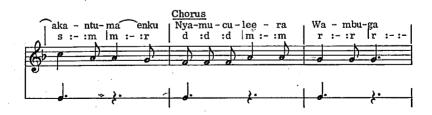


74.A RUTORO STORY SONG: "NYAMUCULERA WA MBUGA"



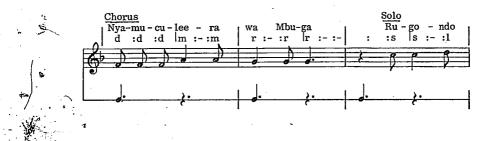




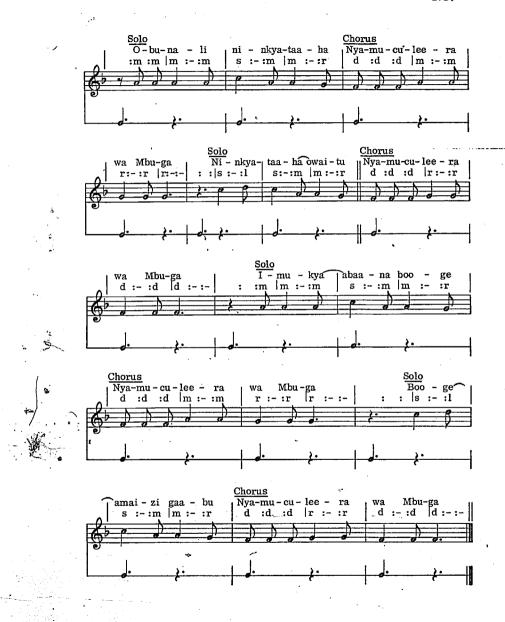












A Rutoro Story Song "Nyamuculera wa Mbuga"

Father told me to gather firewood.

I, the obedient child of Mbuga,
Went to gather firewood by the lake,

I, the obedient child of Mbuga.

Akiiki asked me to gather firewood,

I, the obedient child of Mbuga.

While I was carrying the firewood,

I, the obedient child of Mbuga,

The bull 'Rugonda' was slaughtered,

I, the obedient child of Mbuga.

When I arrived home,

I, the obedient child of Mbuga,

'Go wake and bathe children,' I was ordered,

I, the obedient child of Mbuga.

Suggested Teaching Procedure:

Stage I. Relate the following story:-

Once upon a time there lived a girl named 'Nyamuculera' in the land of Toro (Western Uganda). Her father was named 'Mbuga.'

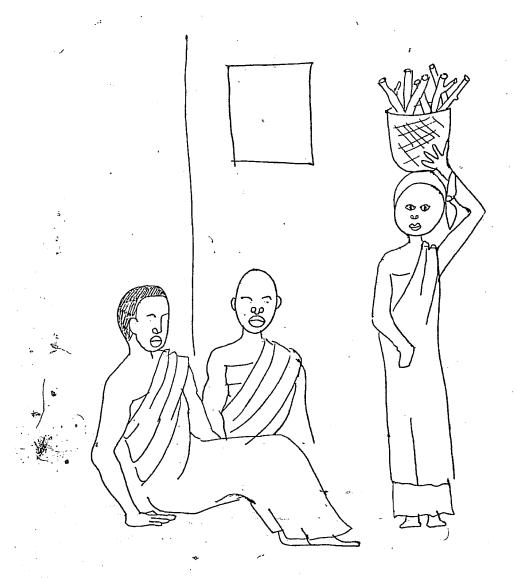
Nyamuculera was a good-mannered young girl who had gained fame in her community as a girl kind to everyone and obedient to her superiors in age.

She used to do all sorts of chores for her family; and on several occasions she was exploited by being made to do work for others while they were enjoying their leisure. Nyamuculera knew that she was being exploited, but she never voiced her complaint except in the song indicated above.

Stage II. Write the text of the song on blackboard and explain its meaning to class.

Pronounce the words of the text and ask the class to repeat them after you.

Teach the class to sing the song by rote method.



75.AN ITESO STORY SONG: "AKINE AKINE IDOMEL"





An Iteso Story Song: "Akine akine Idomel"

Suggested Teaching Procedure:

Stage I. Relate the following story to class:-

Once upon a time, there lived three brothers named Idomel,
Okwi and Oceke in the land of Teso (Northeastern Uganda).

All three brothers owned one goat. Idomel the old was a good man, loved by all, but Oceke was wicked and so notorious that all neighbours hated him. Okwi was a quiet shy man and few people knew him intimately.

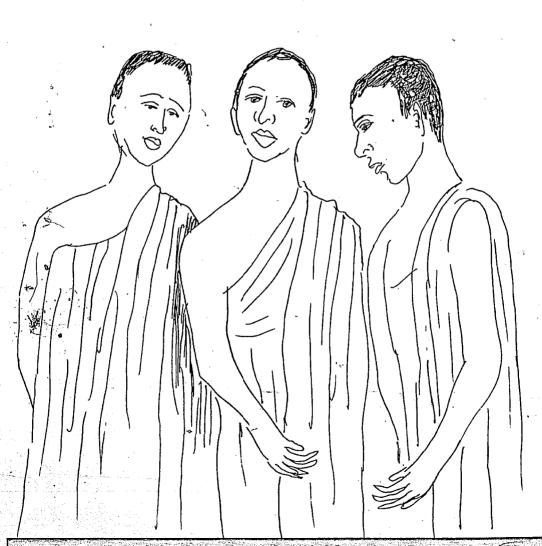
All three brothers fell in love with a village beauty and wanted to marry her. The question of marriage posed serious problems for everyone of them, because they were poor and owned no cattle which form the Ateso bride price.

So the brothers held a council and agreed to give their single goat to the one of them who would succeed in winning the hand of the girl they all loved. It was decided that the successful suiter would sell the goat and trade with the money thus obtained until he earned enough profit to buy cows, which would form the bride price.

In the contest for the girl, it was Idomel, the oldest brother, that succeeded. However, Oceke, the wicked brother, because uncontrollably jealous, killed the goat and took one-third of its meat and ran away to sell it for himself. Thus Idomel could not marry the girl who was in love with him.

Stage II. Write the text of the song on blackboard and pronounce it clearly as the class repeats it after you word by word.

Teach the class to sing the song by rote method.



76.A HAMITIC BASONGORA STORY SONG: "RWAMUTANGA"







A Hamitic Basongora Story Song: "Rwamutanga"

Ah!	
I saw Rwamutanga some time ago	
When my Grey bull was devoured by the lion of Kase	ese.
Ah!	
When the lion of Kasese devoured my bull	
Rwamutanga killed it with a single club.	
Ah!	
Rwamutanga was the bravest of them all present	
When my Grey bull was devoured by the lion of Kase	ese.
Ah!	
Rwamutanga, my loved one,	
Blood-friendship necessitate good calf present.	
Ah!	

Suggested Teaching Procedure:

Stage I. Relate the following story to class:-

Once upon a time, there lived a young, brave boy called Rwamutanga in Basongora (Western Uganda near the present site of the town of Kasese).

As was customary, in the afternoons, various Basongora lads brought their father's herds to drink water by a lakeside near Kasese. On more than one occasion a most ferocious lion had driven away the lads from their herds and devoured some cattle.

One afternoon, as some cattle were peacefully grazing by the lakeshore and some drinking water from the lake, the ferocious lion of Kasese pounced on a big_grey bull belonging to blood-

Blood-friendship is the most intimate in the Nyoro culture. The friendship of two individuals is sealed by each of them swallowing half of a coffee bean smeared with the blood of the other.

friends of Rwamutanga's family. While the other lads were fleeing

away from the herds, the lad Rwamutanga suddenly and swiftly

hurled his club on the lion's head and smashed out its brain

stuff.

The lion instantly fell from the bull it was devouring and died. During the celebrations that followed, Rwamutanga's father composed the song indicated above, by which his legendary son will always be remembered.

Stage II. Write the song text on blackboard or circulate printed copies of the text to class, and explain its meaning.

. Pronounce the words of the text and ask the class to repeat them after you.

Teach the class to sing the song by rote method.



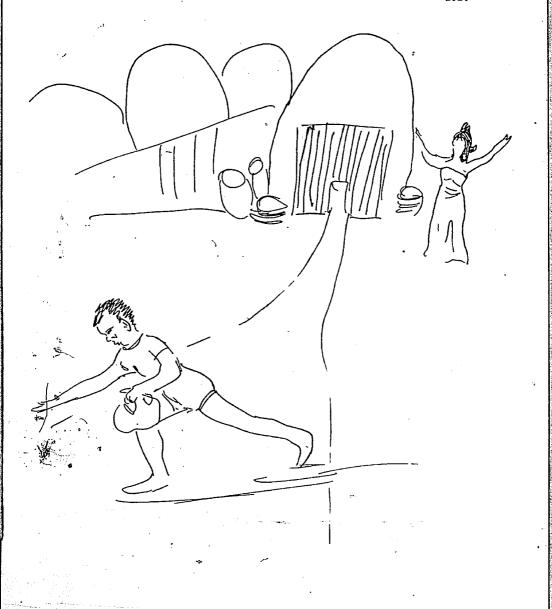
77. A RUNYORO STORY SONG: "TAATA WAHURRA"



A Runyoro Story Song: "Taata wahurra"

Father, do you hear me?
Wait, let me tell you:
The child is running away.
Wait, let me tell you:
It is your son.
Wait, let me tell you:
This portends evil for me.
Wait, let me tell you:
Stop him from running away.
Wait let me tell you.

The story for the song "Nkakuhakana Omukabira" applies to this song, too. For Suggested Teaching Procedure see song "Nkakuhakana Omukabira."



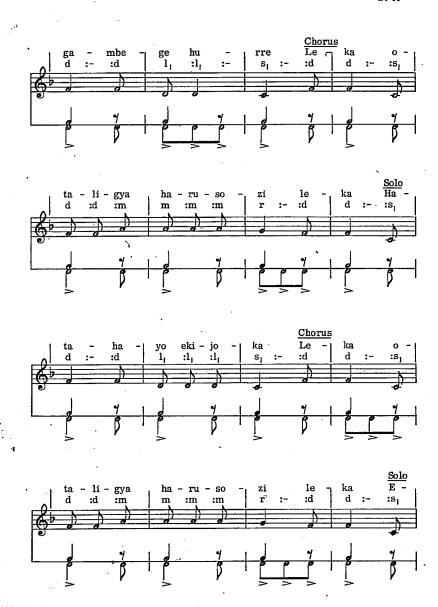
78.A RUNYORO STORY SONG "KANGEYE"

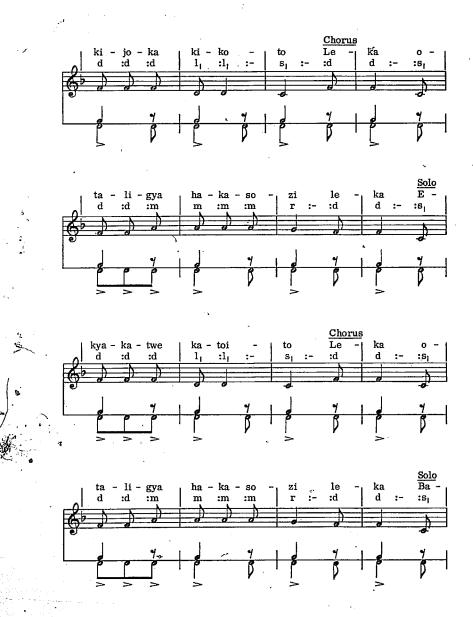


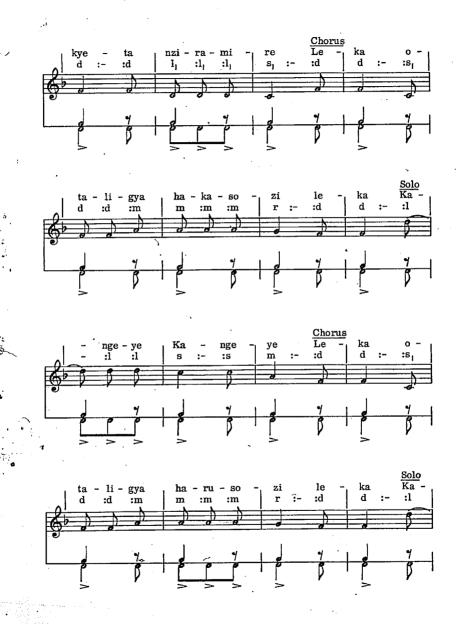
















A Runyoro Story Song "Kangeye"

Kangeye, Kangeye,
Don't you ever go to yonder hill.
Always take heed of my advice,
Don't you ever go to yonder hill.
There lies a big snake,
Don't you ever go to yonder hill.
It is a huge snake,
Don't you ever go to yonder hill.
It has a little head,
Don't you ever go to yonder hill.
The snake is called "Python,"
Don't you ever go to yonder hill.
Kangeye, Kangeye,
Don't you ever go to yonder hill.

Suggested Teaching Procedure:

Stage I. Relate the following story:-

Once upon a time, in the land of Bunyoro, there lived a young boy called Kangeye. Nearby Kangeye's village there was a huge hill on which a huge python lived.

All people in the village regarded with awe both the hill and the python that lived on it. At the appearance of a new moon, villagers would be seen carrying food to give sacrifice to the hill and the python that lived on it.

Kangeye was always curious about that hill. He wanted to find out what was on it. So he told his mother of his intention to find out what lived on the hill.

Upon learning of her son's intentions, Kangeye's mother was determined to stop her son from going to the hill. In the song

indicated above, she exhorted her son from ever going to the hill.

Stage II. Write the song text on blackboard and explain its meaning to class.

Read aloud the words of the song and ask the class to repeat them after you.

Teach the class to sing the song by rote method.

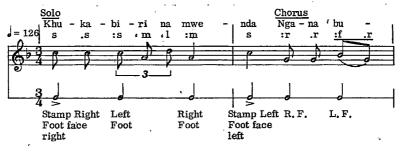


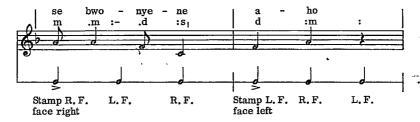
DANCE SONGS

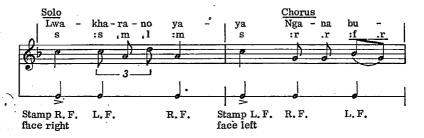


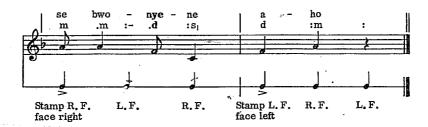


79. A LUGISU CIRCUMCISION DANCE SONG "KHUKABIRI NA MWENDA"









A Lugisu Circumcision Dance Song "Khukabiri na mwenda"

On the 29th day I want cow dung only.

On Friday, brother, I want cow dung only.

(Just before circumcision ceremony the participants are smeared with cow dung.)

Suggested Teaching Procedure:

Put the song text on blackboard and explain its meaning to class.

Ask class to pronounce the song text word by word after vou.

Teach class by rote method to sing the song.

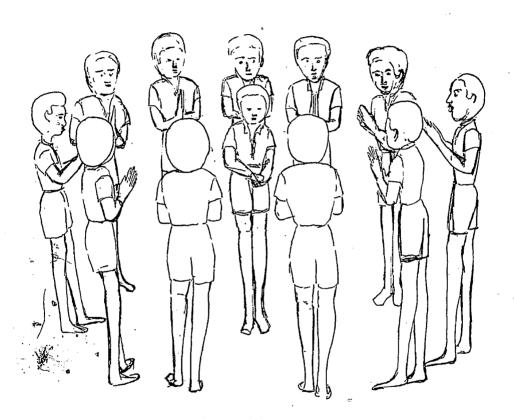
Arrangement of Class:

After class is familiar with the song they should be taken outside the room. Ask the boys to stand in a circle facing inward, as is shown in the diagram. Pick out one pupil to stand in the centre of the circle and sing the solo part of the song while the rest of class sing the chorus.

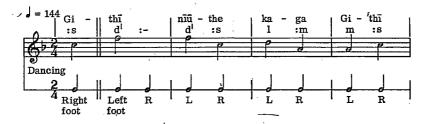
Dancing:

As you stamp right foot, turn shoulders and face to the right. Similarly, stamping of the left foot is accompanied by turning of shoulders and face to the left. The stamping of each foot should follow the beats indicated in the music.

¹Preferably, this lesson should coincide with Physical Training.



80. A GIKUYU DANCE SONG: "GITHI NIU THE KAGA"













A Gikuyu Dance Song: "Githi niu the kaga"

"So at last you laugh,
But always you appear cold to us."

Suggested Teaching Procedure:

Stage I. Write the text of the song on blackboard and explain its meaning to class.

Pronounce distinctly the words of the text and ask the class to repeat them after you word by word.

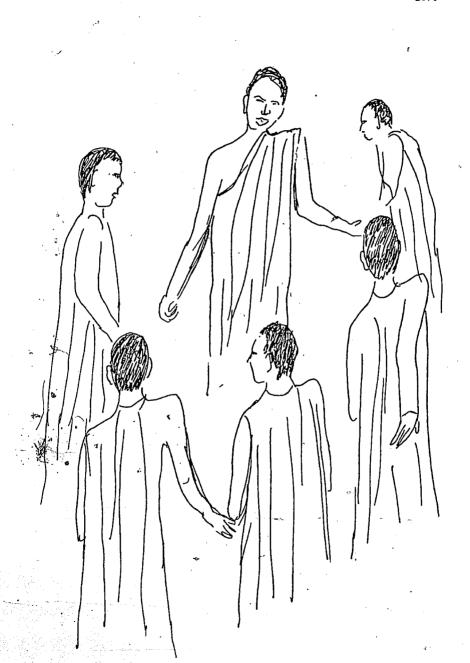
Teach the class to sing the song by rote method.

Stage II. Arrangement of the class:-

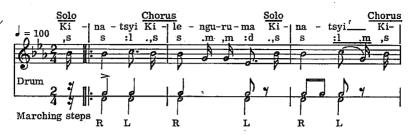
Ask the class to stand in a circle facing along the circumference of the circle.

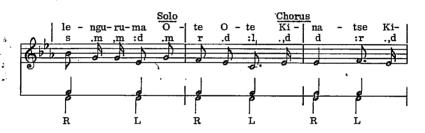
The dance to this song is performed by marching around, body relaxed, arms swinging, knees bent and raising right shoulder at points indicated in the music.

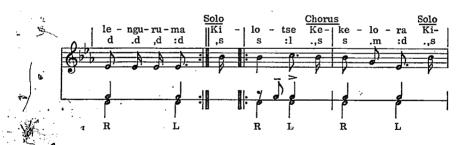
Stage III. Ask the class to perform the music and dance.

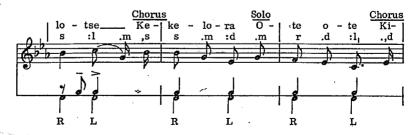


81.A WACHAGGA BOY'S DANCE SONG "KINATSI"





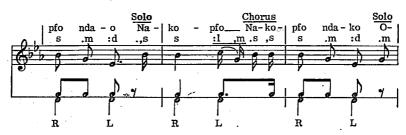














A Wachagga Boy's Dance Song "Kinatsi"

/Words of this old Wachagga song are obsolete and meaningless/.

Suggested Teaching Procedure:

Stage I. Write the words of the song on blackboard and pronounce them, word by word, while class repeats them after you.

Teach the class to sing the song by rote method.

Arrangement of Class:

Stage II. Ask class to form a circle in which each pupil faces the back of the other (see diagram). 1

Dancing:

The dance to this song is performed by marching in a circle on the beats indicated in the music, starting with right foot (R) and stamping with the same foot at the appropriate points indicated in the music (R R) while the left foot (L) is stationary (see the music).

¹ Preferably the class should coincide with a Physical Training lesson.



82.BALUHYA CEREMONIAL SONG: "BANA BEFE"











Baluhya Ceremonial Song: "Bana befe"

Brethren, brethren, tell my mother I have fallen into trouble.

Brethren, a devil has opened its red mouth, It will eat me, it will eat me.

Devil, devil, give me my child

Devil, devil, give me my child

Devil, devil, give me my child.

Suggested Teaching Procedure:

Stage I. Write the text of the song on blackboard and explain its meaning to class.

Pronounce the words of the text as the class repeats them after you.

Teach the class to sing the song by rote method.

Stage II. After you are satisfied that the class can sing the song fluently, teach one of them to play the accompaniment to the song.

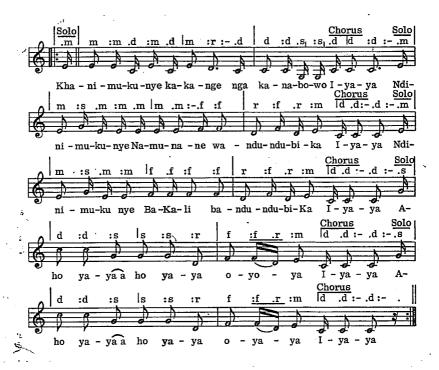
Stage III. Class could dramatize the song by characterizing the sick man, his mother, the devil and the onlookers (brothers).



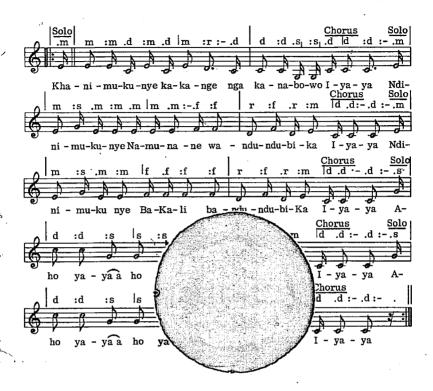
83.A LUGISHU FOLK SONG "MAONGOLOLA"











A Lugishu Folk Song "Maongolola"

/The song constitutes a tale that would destroy brothers/.

Suggested Teaching Procedure:

<u>Stage I.</u> Write the song text on blackboard and explain to class the gist of its meaning.

 $\label{pronounce} \mbox{ Pronounce distinctly the words of the text and ask } \\ \mbox{ the class to repeat them after you. }$

Teach the class to sing the chorus part.

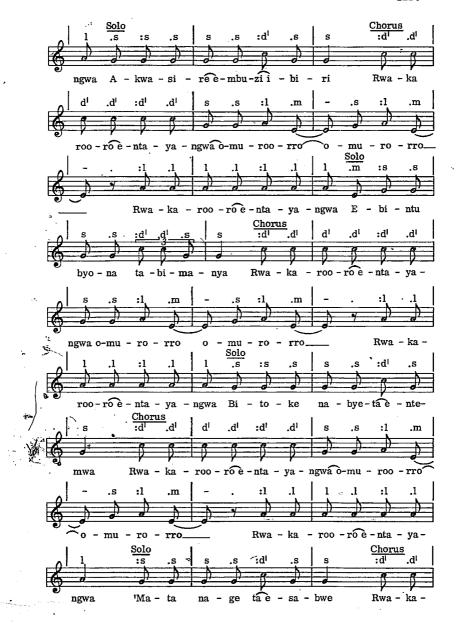
Stage II. Teach the class to sing the solo part of the song.

<u>Stage III.</u> Divide the class into two equal parts. Let one part sing the solo part while the other part sings the chorus and .vice versa.



84.A BASONGORA HAMITIC HUMOROUS SONG







A Basongora Hamitic Humorous Song "Iwe Omurorro wange Obaireki"

You, my strange boy, what's the matter with you? The beloved, the strange, is Rwakarorro. All things are not known to him. The beloved, the strange, is Rwakarorro. I saw him taking calves to feed, The beloved, the strange is Rwakarorro. At the same time pulling by ropes two goats, The beloved, the strange is Rwakarorro. He calls things not by their proper names, The beloved, the strange is Rwakarorro. Milk he calls gravv. The beloved, the strange is Rwakarorro. Millet he calls soil dust, The beloved, the strange is Rwakarorro. Beer he calls madness. The beloved, the strange is Rwakarorro. He tries to wade across a lake, The beloved, the strange is Rwakarorro.

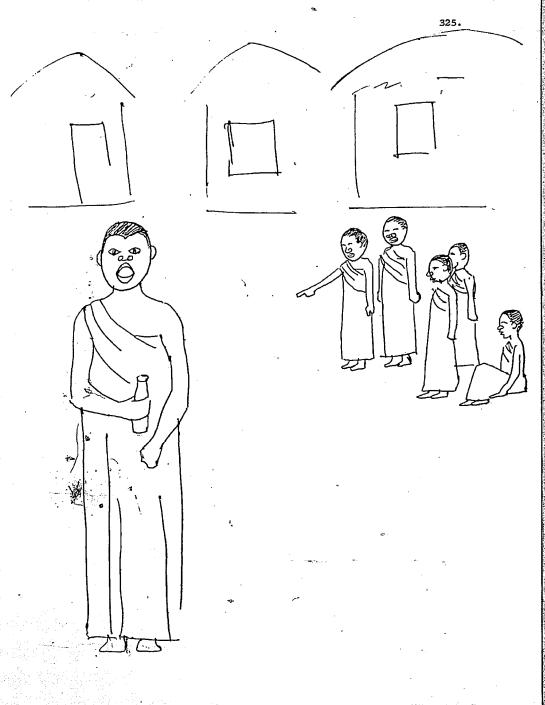
Suggested Teaching Procedure:

Stage I. Write the song text on blackboard and explain its meaning to class.

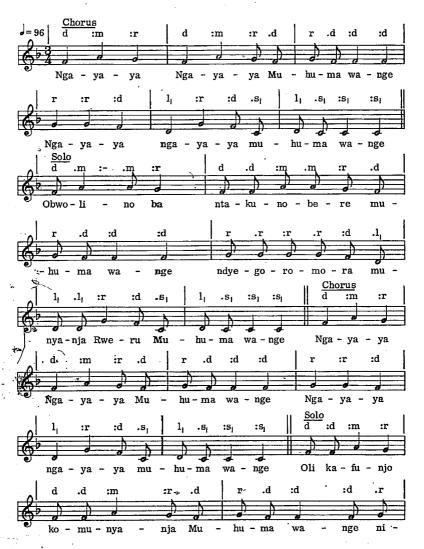
Pronounce distinctly the words of the song and ask the class to pronounce the words after you.

Teach the class to sing the song by rote method.

Stage II. After the class has learnt to sing the song well, try to dramatize it by characterizing one of the pupils as Rwakarorro and asking another pupil to sing as Rwakarorro's father. The rest of the class should form the audience to whom Rwakarorro's father related the circumstances surrounding his son.



85.A BASOGORA HAMITIC WOMEN LOVE SONG "NGAYAYA"







A Basongora Hamitic Women Love Song "Ngayaya"

Let's caress, my lord, Let's caress, my lord.

If you stop loving me without cause I will drown myself into Lake Rweru.

Let's caress, my lord, Let's caress, my lord.

You are like a Papyrus plant in a lake Which is always pulled by two hands. 1

Let's caress, my lord, Let's caress. my lord.

Last time we parted you presented me with Nyakatorwa, Whenever I see you I feel like playing.²

Let's caress, my lord, Let's caress, my lord.

The other day you bid me farewell with 'Nsekoyensi,' Whenever I see you I feel like laughing.

Let's caress, my lord, Let's caress, my lord.

Suggested Teaching Procedure:

Stage I. Write the text of the song on blackboard and explain its meaning to class.

Pronounce distinctly the words of the song and ask the class to repeat them after you word by word. $\stackrel{\circ}{\sim}$

¹ Your love is deeply rooted in my heart, no one can destroy it.

Nyakatorwa is a name of a flower whose literal meaning is 'playful.'

 $^{^{3}}$ Nsekoyensi is a name of a flower whose literal meaning is 'earthly laughter.'

Point out to class certain poetic elements of the poem of this song, such as alliteration in the lines: "Akandagisa Nyakatorwa Muhuma wange Obumurora Ntorwatorwa Muhuma wange." And: "Akandagisa enseko ye nsi Muhuma wange, Obumurora ngonza kuseka Muhuma wange."

You could point out to the class the rhyming of this poem as shown in the phrase "Muhuma wange."

You may recommend the poem for memorization by the class.

Stage II. Teach the class to sing the song by rote method.

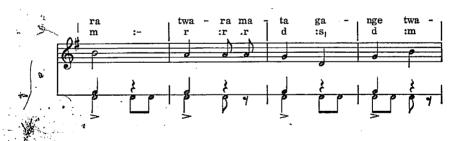
Stage III. Ask the girl members of the class to perform this song. You could reconstruct the scenery under which this song is sung by suggesting proper costume for girls (see diagram).



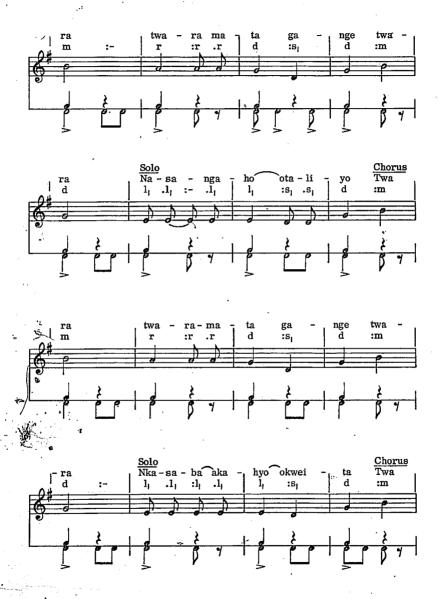
86.A RUNYORO LOVE SONG "TWARA MATA GANGE"













A Runyoro Love Song "Twara Mata gange"

This song is sung by youths during harvest seasons.

"Mother give me fire.

Take my milk, take.

When I came to see you,

Take my milk, take,

I found you absent.

Take my milk, take.

I wanted to commit suicide,

Take my milk, take.

You take care of me when I'm ill.

Take my milk, take.

Do not make me laugh to death."

Suggested Teaching Procedure:

Stage I. Write the text of the song on blackboard and explain its meaning to class.

Pronounce clearly the words of the song and ask class to repeat them after you.

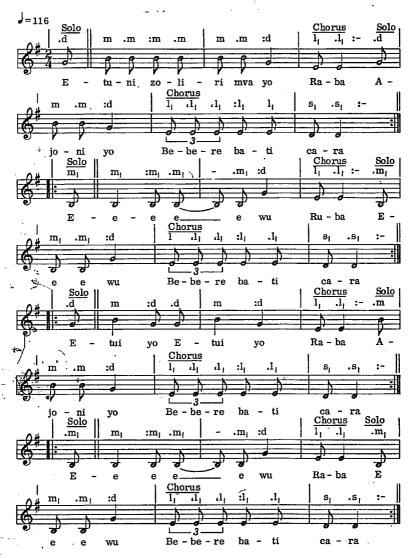
Teach the class to sing the song by rote method.

Stage II. Ask the class to clap hands to the beat indicated the music, while you play the drum rhythm.

Stage III. Dramatize the song.



87.A MADI FOLK SONG "ETUNI ZOLIRI MVAYO"



A Madi Folk Song "Etuni zoliri mvayo"

When the sun sets,
Insects draw near their holes.

Suggested Teaching Procedure:

<u>Stage I.</u> Write the song text on blackboard and explain its meaning to class.

Ask the class to pronounce the words after you.

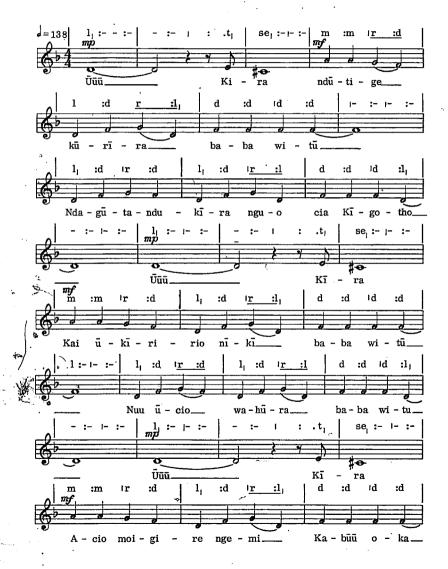
Teach the class to sing the song by rote method.

Stage II. Teach the solo part of the song to one-half of the class.

Ask the class to perform the song while half of them sing the solo part.

You may teach the other half of the class to take up the solo part.

88.A KIKUYU LULLABY "ÜÜÜKIRA"





A Kikuyu Lullaby "Uuukira"

This song is supposed to have been sung by a young girl to quieten her infant nephew. She sang of those who rejoiced and those who did not rejoice for the birth of the baby.

Suggested Teaching Procedure:

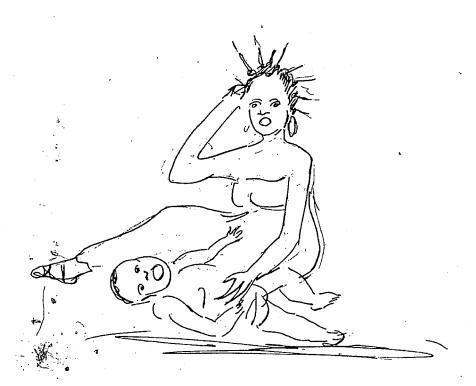
<u>Stage I.</u> Write the song text on blackboard and explain its meaning to class.

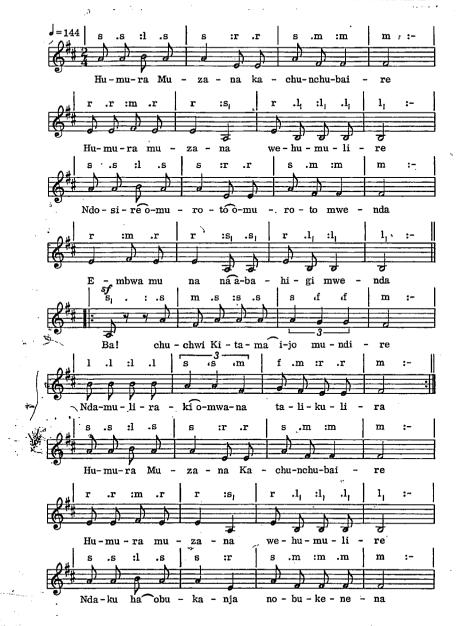
Pronounce to class the words of the song and ask the pupils to repeat them after you.

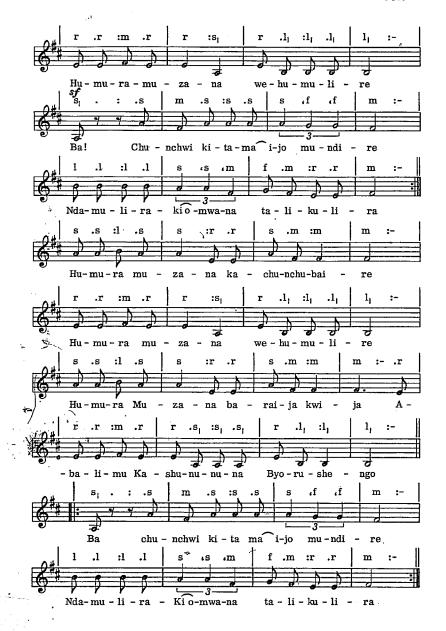
Teach the class to sing the song by rote method.

Point out to class the symbols for dynamics in this song and illustrate their effects.

Stage II. Ask the girl members of the class to perform this song. After you are satisfied that the song is being performed satisfactorily you could ask individual girls to dramatize it.







A Wahaya Lullaby "Humura Muzana Kachunchubaire"

Rest my dear little one.

Rest my dear, rest.

I dreamt nine dream.

Eight dogs and nine hunters.

Bah! Animal come and devour him.

Why should I devour a child who is not crying?

Rest my dear little one.

Rest my dear, rest.

I will give you delicious eatables.

5 Rest my dear, rest.

Bah! Animal come and devour him.

Why should I devour a child who is not crying?

Rest my dear little one.

Rest my dear, rest.

Rest my dear until Kashununa and Byorushango return.

Bah! Animal come and devour him.

Why should I devour a child who is not crving?

Suggested Teaching Procedure:

Stage I. Write the text of the song on blackboard and explain by its meaning to class.

Pronounce the words of the song and ask the class to

Teach the class to sing the song by rote method.

Stage II. Ask girls to sing the song and to dramatize it. This could be done by each individual girl making a baby doll and singing to it.



90.A TANZANIA EX-SERVICEMEN'S SONG: "E NDERULE"



A Tanzania Ex-servicemen's Song: "E Nderule"

 \sqrt{T} his song was made up by the returning soldiers from World War II battlefield. $\sqrt{}$

Oh! Nderule,
I will find you with father, Nderule.
Oh! Nderule,
I will find you with mother, Nderule.
Oh! Nderule,
I will find you with children, Nderule.
Oh! Nderule,
Oh! Nderule,
Oh! Nderule,

Suggested Teaching Procedure:

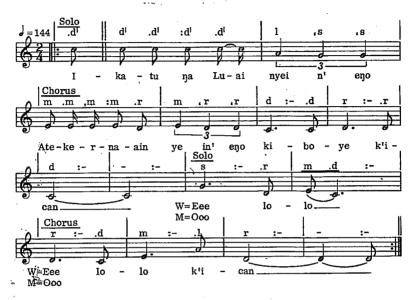
Stage I. Write the song text on blackboard and explain its meaning to class.

Pronounce the words of the text as the class repeats them after you.

Teach the class to sing the song by rote method.

Stage II. Illustrate the dynamics indicated in the music, which give the effect of approaching and passing away soldiers. In order to demonstrate the dynamics much more clearly, ask the class to dramatize the song. Soldiers heard singing at a distance as they approach the stage, as they pass the stage, and after passing the stage. The sound volume would be 'crescendo' and 'diminuendo.'

91.AN ITESO FUNERAL SONG: "IKATUNA LUAI NYEI N'ENO"



W=Women's Voices; M=Men's Voices

An Iteso Funeral Song: "Ikatuna Luai nyei n'eno"

My people have left me in this country with grief.

Suggested Teaching Procedure:

<u>Stage I.</u> Write the song text on blackboard and explain its meaning to class.

Pronounce distinctly the words of the text and ask the class to repeat them after you, word by word.

Teach the class to sing the song by rote method.

Stage II. Help the class to dramatize this song. Assign one member of the class to act the bereaved and sing the solo part. The rest of the class should act as sympathizers and should sing the chorus part (see the diagram).



92.A RUNYANKOLE HAMITIC LOVE SONG "NKAMUKUNDA IHINGIRO RYA NDONDOZI"





A Runyankole Hamitic Love Song "Nkamukunda Ihingiro rya Ndondozi"

/A song sung by a woman about her lover/

I loved him 'Ihingiro rya Ndondozi'

I loved him truly.

Ya ya ya ya ya ya ya ya ya

Ya ya ya ya ya ya ya ya.

I solemnly vowed for him

He and I became one.

To care for him while he labours for me.

Suggested Teaching Procedure:

Stage I. Write the song text on blackboard and explain its meaning to class.

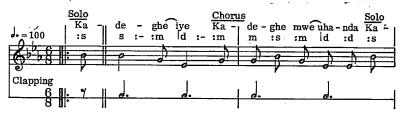
Ask the class to pronounce after you the words of the text.

Teach the class to sing the song by rote method.

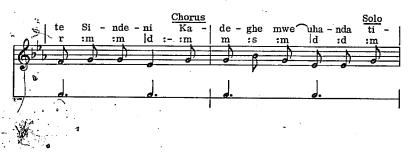
Stage II. Ask girls alone to perform this song.

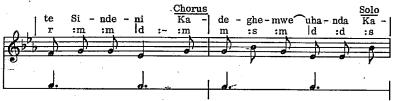


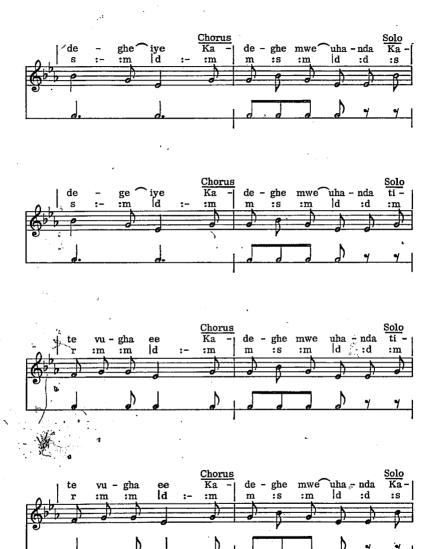
93.A WASHAMBALA FOLK SONG "KADEGHE MWE UHANDA"

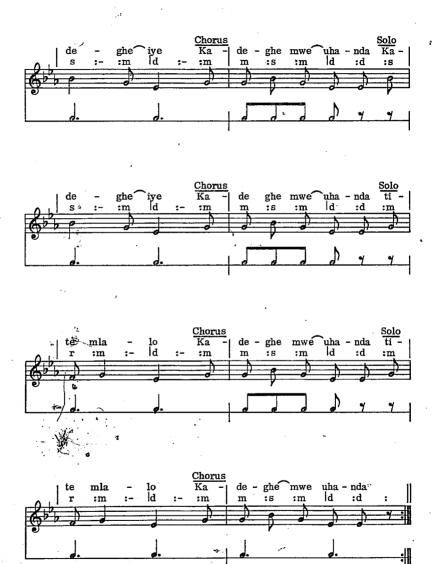












A Washambala Folk Song "Kadeghe mwe uhanda"

Lucky bird! Let us go Sindeni Lucky bird!

Suggested Teaching Procedure:

Stage I. Write the song text on blackboard and explain its meaning to class.

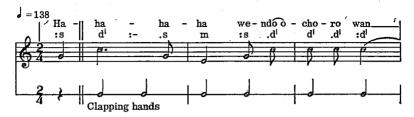
Pronounce clearly the text, word by word, and ask the class to repeat the words after you.

Teach the class to sing the song by rote method.

<u>Stage II.</u> After the class has learnt to sing the song reasonably well, teach them the hand clapping accompaniment indicated in the music above.

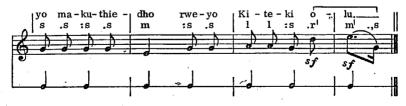
Stage FII. Performance of the song involving singing and clapping.

94.A JOPADOLA SONG "WENDO OCHORO WAN"









A Jopadola Song "Wendo Ochoro wan"

This song is sung by young Jopadola boys and girls to welcome visitors.

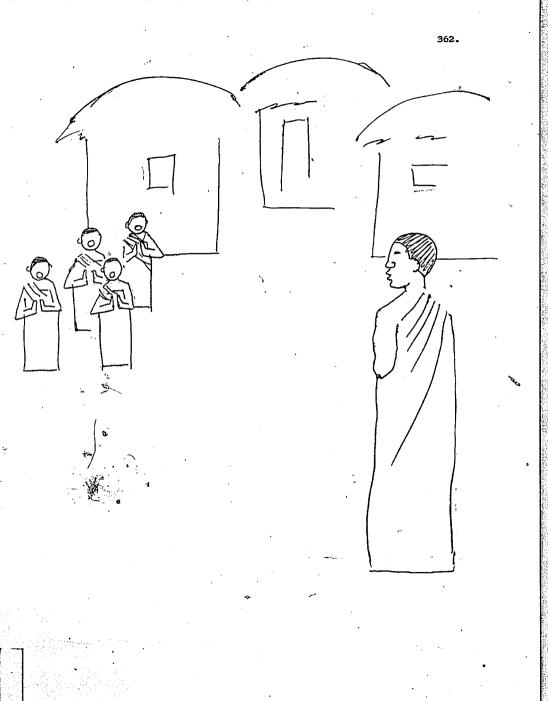
Suggested Teaching Procedure:

Stage I. Write the text of the song on blackboard and explain its meaning to class.

Pronounce distinctly the words of the text as the class repeats them after you.

Teach the class to sing the song by rote method.

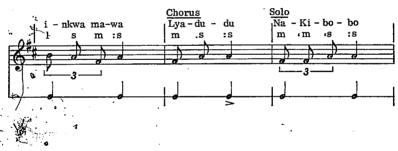
Stage II. Dramatize the song.



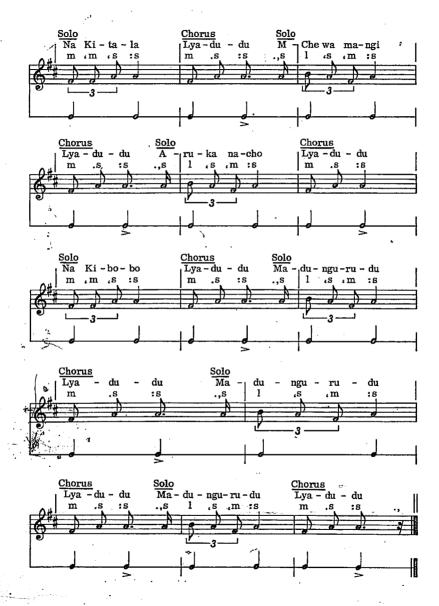
95.A WAPARE FEASTING SONG "MADUNGURUDU LYADUDU"











Wapare Feasting Song "Madungurudu Lyadudu"

/In this song feasting women sing of the danger of quarrelling with parents-in-law/.

Suggested Teaching Procedure:

Stage I. Write the words of the song on blackboard and explain their meaning to class.

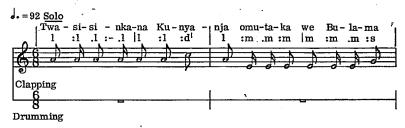
Ask the class to pronounce after you, word by word, this song's text.

Teach the class to sing the song by rote method.

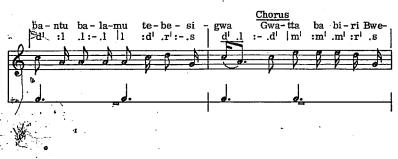
Stage II. Girls alone could now be asked to sing the song and to dramatize it.



A LUGANDA JOCULAR SONG: "OMUTAKA WE BULAMA BWE NDIBULWA EMBUZI NDIMUWA ENTE"





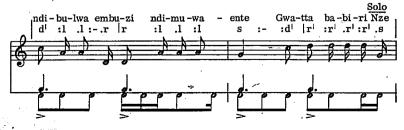


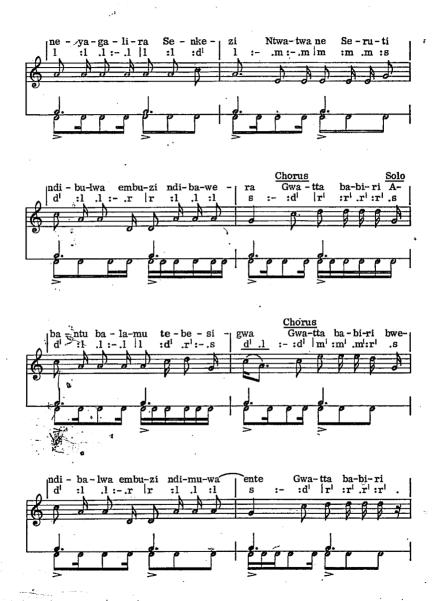


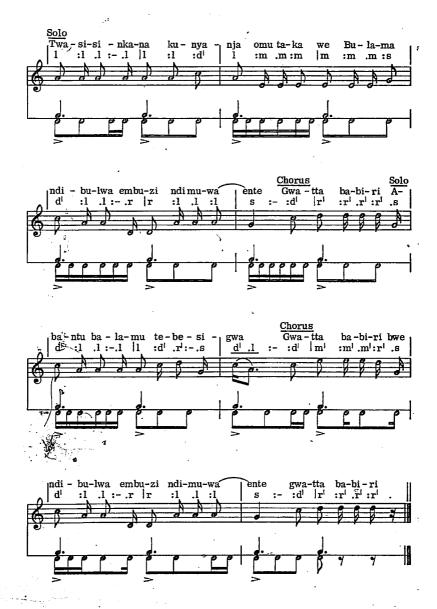












A Luganda Jocular Song "Omutaka we Bulama bwe ndibulwa embuzi ndimuwa ente"

Strong ties of friendship can exist between two people. This song tells of such friendship.

I met by the lake the landowner of Bulama.

In the absence of a goat I will present him with a bull.

Strong ties of friendship can exist between two trusting friends.

Nampima is now blind;

Death cares for no one.

Strong ties of friendship can exist between two trusting friends.

I love Senkezi, Ntwatwa and Seruti.

In the absence of a goat I will present them with a bull. Strong ties of friendship can exist between two trusting friends.

I met by the lake, the landowner of Bulama.

In the absence of a goat I will present him with a bull.

Suggested Teaching Procedure:

- Stage, I. Write the text of the song on blackboard and explain its meaning to class.
- Pronounce clearly the words of the text and ask the class to repeat them after you word by word.
 - Teach the class to sing the song by rote method.
- Stage II. As soon as the class has learnt to sing the song fluently, teach them to accompany their singing with clapping of hands (see the music). You could accompany this song with the drum accompaniment or teach one of the students to play the drum.

Stage III. Dramatization of this song could take the form of a party held by someone in honour of a friend or two of his.

Amidst drinking and rejoicing, the host sings the song while the rest of the party sing the chorus part.



97.A MARACHA LUGBARA LULLABY "INAMA KUCU"





A Maracha Lugbara Lullaby "Inama Kucu"

The words of this song are meaningless; they are simply intended to entertain a child.

Suggested Teaching Procedure:

Stage I. Write the words of the song on blackboard.

Pronounce distinctly the words of the song and ask class to repeat them after you.

Teach the class to sing the song by rote method.

Stage II. Ask the girl members of the class to sing the song.

Each one of them could make a baby doll to which she could sing to by way of dramatizing this song.

98.A KISA LUHYA FOLKSONG: "BAYAYE NDAKAYANGA OBULULU YALAMANGA MBWE."





A Kisa Luhya Folksong: "Bayaye ndakayanga obululu yalamanga mbwe."

Brethren, I am mourning bitterly because of the manner he was killed,

I am mourning bitterly for my son who was killed.

Brother, an elephant is stuck in the swamp behind my home.

I have remained alone in the back yard where my son was killed.

My father and mother never came back!

Oh! Mother hear, where did you go?

Now I will shut the door where did my father go?

Now I will shut the door in this village of an old man.

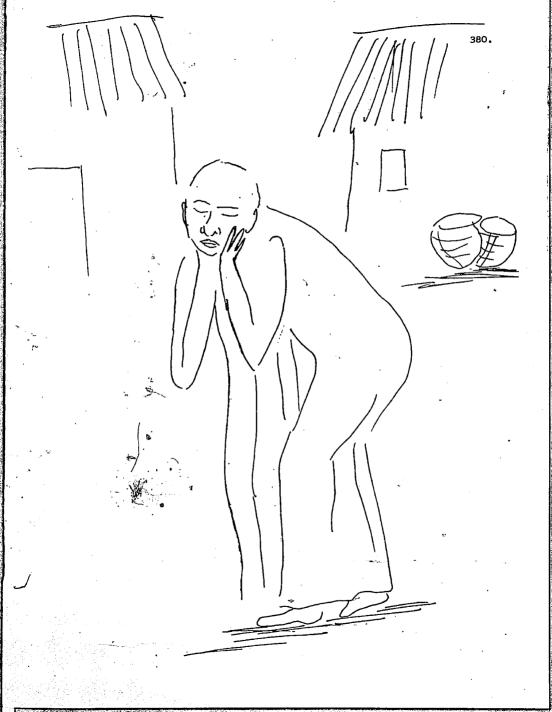
Suggested Teaching Procedure:

Stage I. Circulate to class printed copies of the song text.

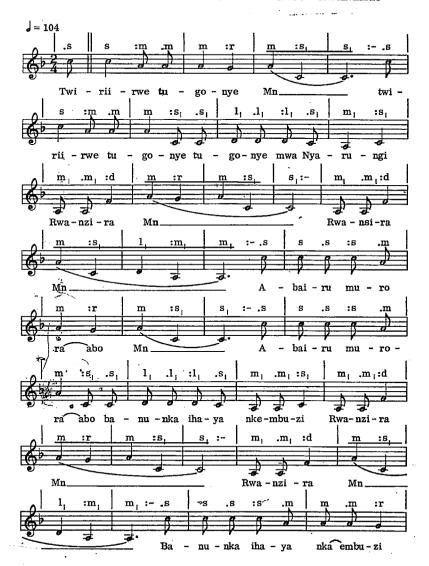
Pronounce distinctly the words of the text as the class repeats them word by word after you.

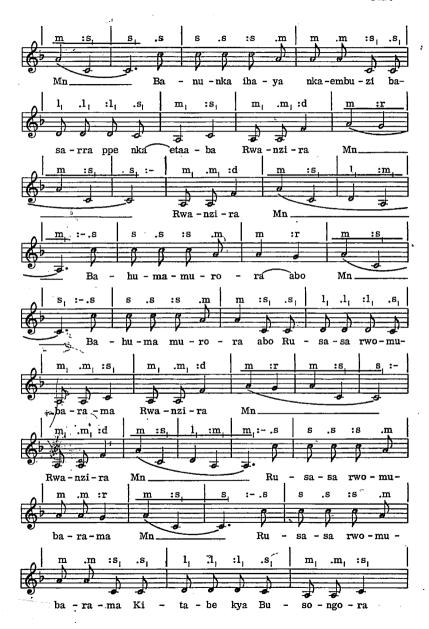
Teach class to sing the song by rote method.

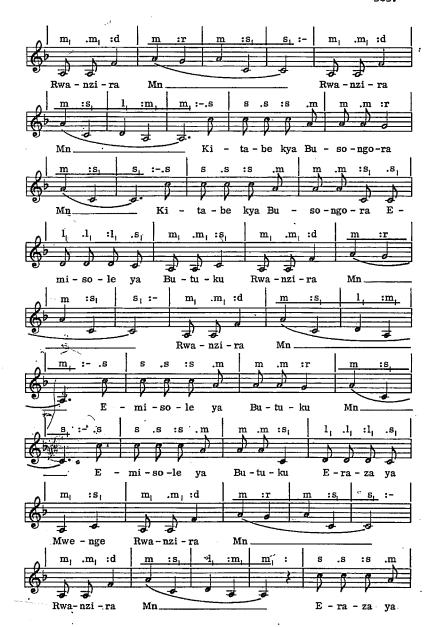
Stage II. Help the class to dramatize this song (see diagram).



99. A BASONGORA HAMITIC WOMEN'S SONG: "RWANZIRA"









A Basongora Hamitic Women's Song: "Rwanzira"

It is too late, let's seek shelter. Yes. Rwanzira. Yes. It is late, let's shelter at Nyarurungi's. Yes, Rwanzira, Yes. Agriculturists smell the odour of goats, Yes, Rwanzira, Yes. Which tastes as bitter as tobacco. Yes, Rwanzira, Yes. Pastoralists smell sweetly. Yes, Rwanzira, Yes. Which taste as delicious as a Busongora dish. 2 Yes, Rwanzira, Yes, Also, the scent reminds one of Butuku's perfume. Yes, Rwanzira, Yes. Also, it reminds one of Mwenge's perfume, Yes, Rwanzira, Yes.

Suggested Teaching Procedure:

Stage I. Distribute to class printed copies of the text of this song and explain its meaning.

Read the words of the text and ask the class to pro-

Teach the class to sing the song by rote method.

Stage II. Ask the girl members of the class to sing this song.

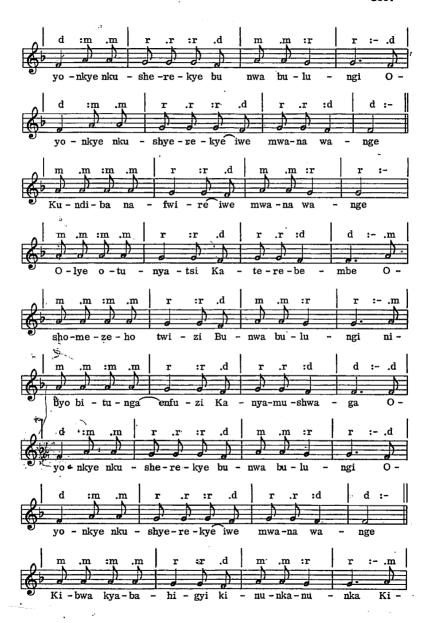
Stage III. After the girls have learnt to sing this song with familiarity, ask them to dramatize it.

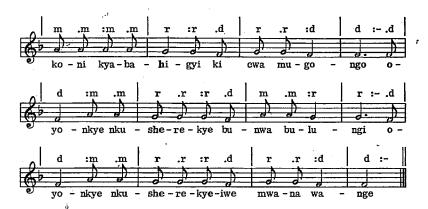
 $^{^{1}}$ Like the perfume made from a tree called 'Rusasa rwomubarama."

²Kitabe kya Busongora is a Busongora dish prepared from butter, milk and salt whose scent and taste are delicious.









A Runyankole Lullaby: "Kurukuru Katerebembe"

Kuru kuru, little beauty,

Kuru kuru, little love, Suck your mother's breasts, little beauty, Suck your mother's breasts that I may hide you, little love. When I die, my dear child Go to a bush, little love, White ants will build a wall around you And cover your roof with grass, little beauty. Suck your mother's breasts, little beauty, Suck your mother's breasts, little love. When I die, my dear child Eat the roots of grass, little beauty And drink some water, sweet lips. You will be sustained, little beauty. Suck your mother's breasts, little beauty. Suck your mother's breasts, little love. Hide from hunter's dogs. Hide from hunter's sticks. Suck your mother's breasts, my child,

Suggested Teaching Procedure:

Stage I. Circulate to class copies of printed text of this song and explain the meaning of the words of the text.

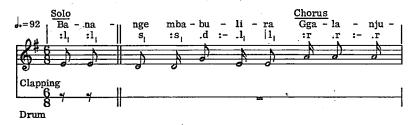
Suck your mother's breasts, little love.

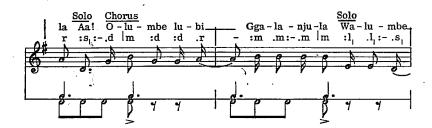
Teach the class to sing the song by rote method.

Stage II. Ask the girl members of the class to perform the song and arrange for individuals to dramatize it.

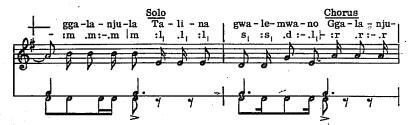


101.
A LUGANDA SONG SUNG DURING SUCCESSION CEREMONIES:
"OLUMBE LUBI GGALANJULA"

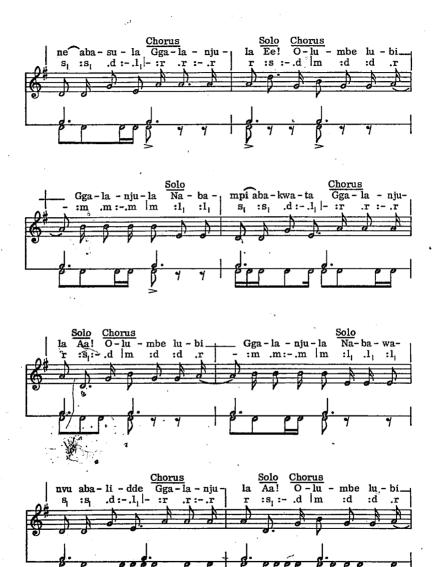












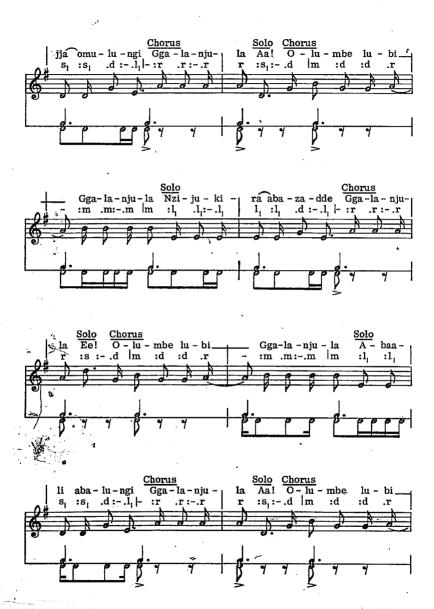




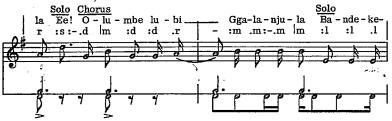














<u>A Luganda Sono Sung During Succession Ceremonies:</u> "Olumbe lubi Ggalanjula"

Brothers let me warn vou. Illness is a very weakening force. Death is powerful. Illness is a very weakening force. Death fears no one. Illness is a very weakening force. I fear Death. Illness is a very weakening force. Death wrestles everyone. "Illness is a very weakening force. Death fells the big and the tall, .Illness is a very weakening force. Death fells the short and the strong, Illness is a very weakening force. I remember friends. Illness is a very weakening force. , Yonasani Mutumba, Sillness is a very weakening force. We used to drink together, Illness is a very weakening force. My grandfather, Mikando, Illness is a very weakening force. In the good old days, Illness is a very weakening force. He was a good man, Illness is a very weakening force. I remember my parents, Illness is a very weakening force. They were good to me. Illness is a very weakening force. They spoilt me, Illness is a very weakening force.

I am left a fugitive!
Illness is a very weakening force.

Suggested Teaching Procedure:

Stage I. Circulate to class printed copies of the song text and explain its meaning.

Pronounce the words of the text and ask the class to repeat them after you word by word.

Teach the class to sing the song by rote method.

Stage II. After the class has learnt to sing the song and can perform it with proper accompaniments indicated in the music, reconstruct the scene of a succession ceremony. An heir is placed on a stool and given a spear, as the rest squat around him singing the song and dancing.



PROPOSED MUSIC CURRICULUM FOR 5 FIRST EIGHT YEARS OF SCHOOLING IN UGANDA

S. Mbabi-Katana

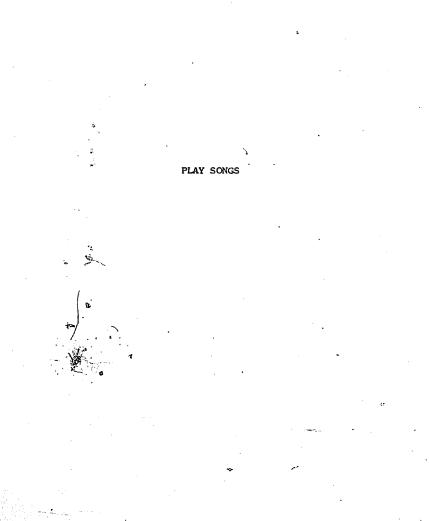
Course Work

Level III

Folder 4

LEVEL III

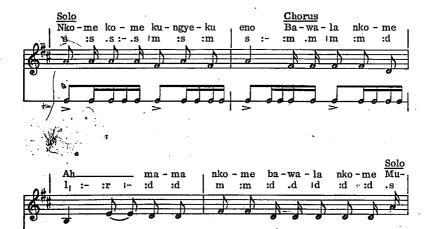
For Primary Grades $\overline{\mbox{VI, VII}}$ and $\overline{\mbox{VIII}}$



102.A LUSOGA PLAY SONG "O MAMA NKOME"

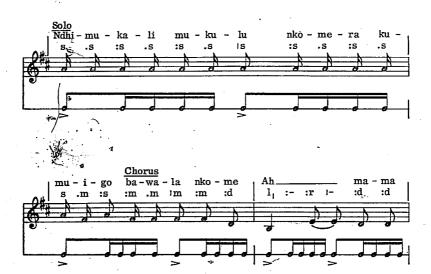






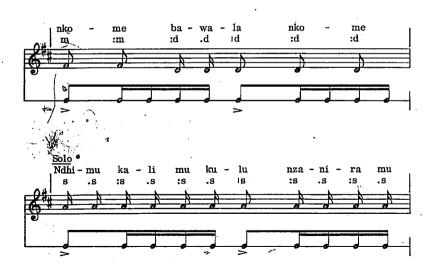






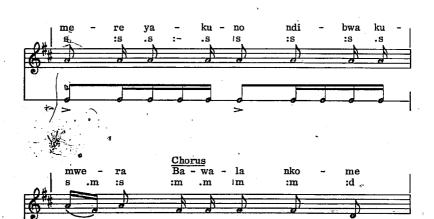






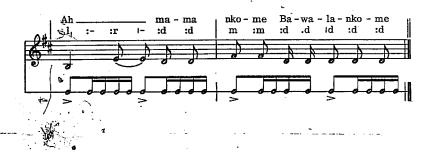












A Lusoga Play Song "O mama nkome"

Oh dear! let me stroll.

When a woman grows old, she strolls with a stick.

Oh dear! let me stroll.

I am an old woman, I stroll with a stick.

Oh dear! let me stroll.

I am an old woman, I play with children.

Ch dear! let me stroll.

A meal in this area is never had during famine.

Ch dear! let me stroll.

Suggested Teaching Procedure:

Stage I. . Write the text of the song on blackboard and explain its meaning to class.

Ask the class to pronounce the words of the song after you.

Teach the class to sing the song by rote method.

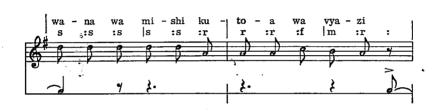
Stage II. Ask the class to sing the song with the accompaniment indicated in the music.

Stage III. Dramatize the song (see diagram).



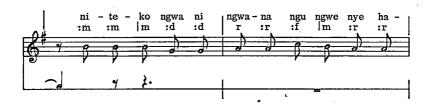
103.A WASHAMBALA PLAY SONG ,"WANA WA MISHI KUTOA WA VYAZI"



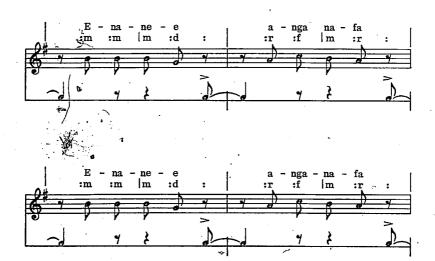
















A Washambala Play Song "Wana wa mishi kutoa wa vyazi"

The song describes the youth of today. During its performance one of the performers plays a sick man's groans at the points indicated below the rests in the music.

Suggested Teaching Procedure:

the classroom in the open air.

Stage I. Write the song text on blackboard and explain its meaning to class.

Pronounce clearly the words of the text and ask the class to repeat them, word by word, after you.

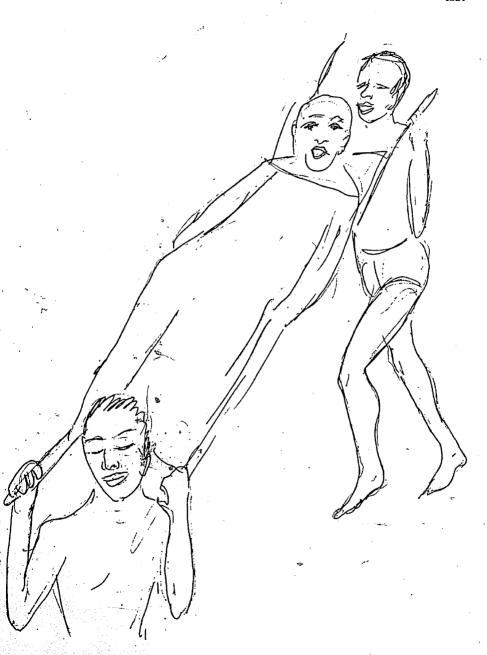
Teach the class to sing the song by rote method.

Stage II. After making sure that the class can sing the song fluently, paying accurate attention to rests, ask one member in the class to perform the sick man's part indicated in the music.

Stage III. Preferably, this stage should be carried on outside

The singers are supposed to be carrying a sick man.

As they hurry him away to a hospital, he is supposed to make the groans at points indicated in music.









A Wachagga Play Song "Kikuru"

/This song relates a story of a caterpillar which was trying to run away from a cow and a goat./

Suggested Teaching Procedure:

Stage I. Distribute to your class copies of the song and explain the meaning of the song text to the class.

Pronounce the words of the song as the class repeats them after you, word by word.

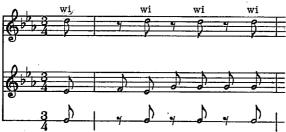
Using the rote method, help the class to read the music of the song.

<u>Stage II</u>. After the class has learnt to sing the song reasonably well, make arrangements for dramatizing the song.

Choose three students of unequal size, the smallest student being the caterpillar, the biggest the cow, and the medium sized student should imitate the goat.

At first the cow and the goat show curiosity by approaching the caterpillar from different directions merely to swiff at it.

Finally, the caterpillar, seeing the approaching danger, panics and increases the pace of her crawling at the point where the music modulates. The "Wi" sound in the song is a musical description of the movement of the caterpillar. In fact, the crawling of the caterpillar is supposed to be rhythmical. See the musical extract below:



Rhythm of the crawling of the caterpillar

Stage III. As soon as the background idea of the song is well appreciated; the class should design a cow and goat's head to be worn as masks by the performers. They should also design appropriate masks for the part of a caterpillar.











A Lango Children's Play Song "Bua Bua Dyang Acheli"

Bua, bua, one cow,

Oh dear,

Tell him to go and see that cow.

It remains alone.

Bua, bua, ten cow?

It remains alone.

Suggested Teaching Procedure:

<u>Stage I.</u> Distribute copies of the song and explain the meaning of the song text to your class.

Ask the class to pronounce the words of the song after you.

Use rote method to facilitate the class' reading of the music of the song.

At first sing the solo part while the class responds with the chorus part.

Later on, you should teach the class to sing the solo part as well.

Stage II. Take the class to the playground and ask them to stand in single file forming a large circle, facing one student in the centre.

The one in the centre should wear a cow's-head mask.

As the class is singing, the human cow in the middle of the circle should be mowing. Ten students should approach it from different

¹ Mowing of a cow: Bua, bua.

directions. The cow chases them. Whoever it catches is given another mask and is made to join in the chasing of other students. No student is allowed to cross the outside of the circle.







Wapare Children's Song "Doie Mcheku we wa ho"

This song is normally sung by a grownup solo and a chorus of children lying in their beds. The purpose of the song is to send the children asleep.

Hullo! Old woman over there
Who is going to fetch water.
May the pot break up of its own.

Suggested Teaching Procedure:

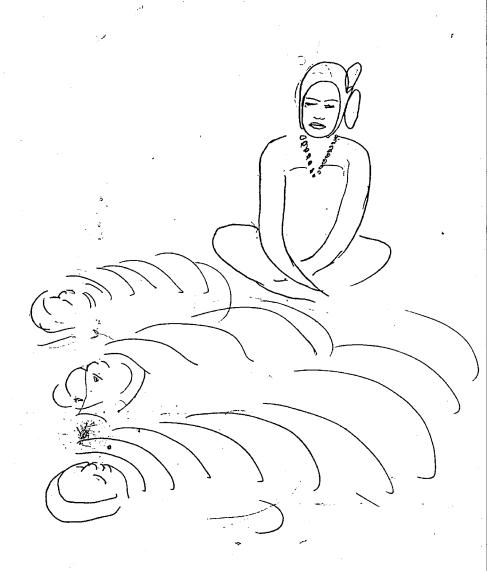
Stage I. Distribute copies of the song and explain the meaning of the song text to your class.

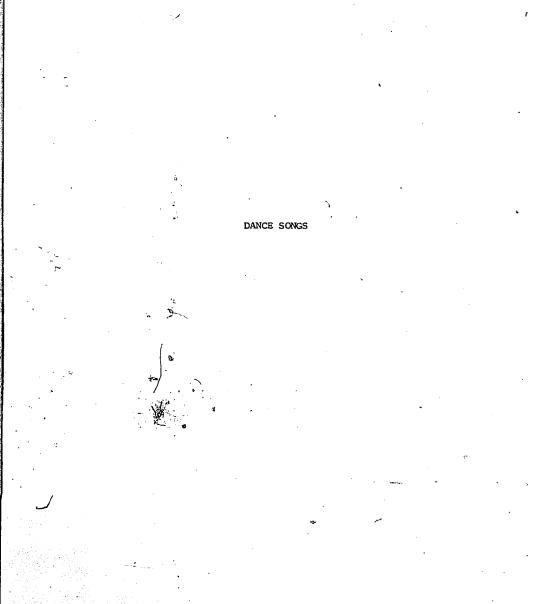
Ask the class to pronounce after you the words of the song text.

At first sing the solo part while the class sings the chorus; later on, teach the class to sing the solo part as well.

Stage II. After the class has learnt to read the music, divide them into two groups and ask them to sing the song in the two parts.

Stage III. Make arrangements for the class to dramatize the song.

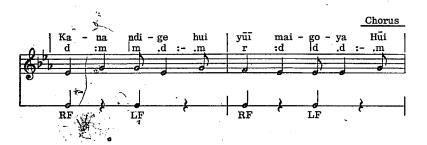


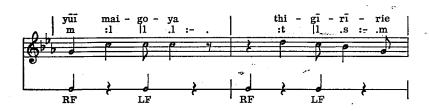


107.A GIKUYU BOY'S DANCE SONG: "NINGUTHIGIRIRIA IN'GWE N'GWE N'GWE IN'GWE"

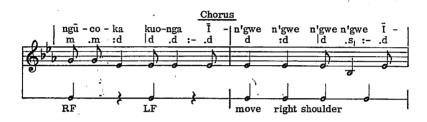


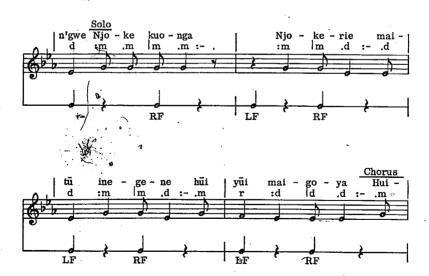






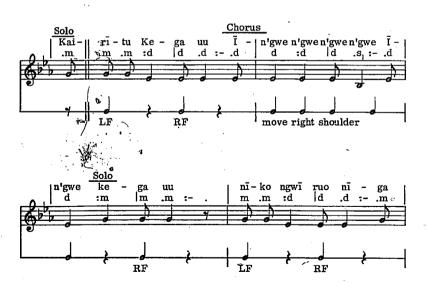


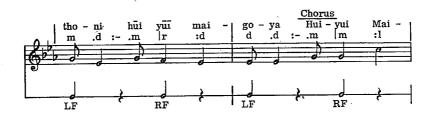




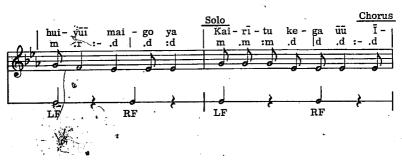




















A Gikuyu Boy's Dance Song: "Ninguthigiriria In'gwe n'gwe n'gwe n'gwe In'gwe"

 \overline{I} wish I could become a baby and suck from my mother once again. \overline{I}

Suggested Teaching Procedure:

Stage I. Write the text of the song on blackboard and explain its meaning to class.

Clearly pronounce the words of the text and ask the class to repeat them after you.

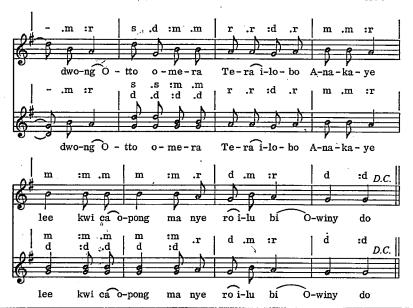
Teach the class to sing the song by rote method.

Stage II. Arrangement of class:-

Ask the class to stand in a circle, facing along the circumference. Dancing to this song is performed by walking round to the beats indicated in the music, with a relaxed body and knees slightly bent.

At "I-n'gwe n'gwe n'gwe n'gwe In'gwe" dancers stand still and move the right shoulder up and down.





An Acholi Bwola Dance Song "Tera wi Obur do"

Take me to your old home You, Chief Owinyi.

Suggested Teaching Procedure:

<u>Stage I.</u> Distribute to your class copies of the song and explain the meaning of the text.

Ask the class to pronounce the text after you, word by word.

Teach the class to sing the song, using the rote method as an aid to their reading of the music of the song.

Stage II. After you are satisfied that the class can sing the song with fluency, ask the girl members of the class to stand in a single file, forming a circle.

The dance is performed by stepping along the circumference of the circle in a clockwise direction and in strict time (see the music extract below), while shaking their necks forward and backward, also in strict time as is indicated in the music.

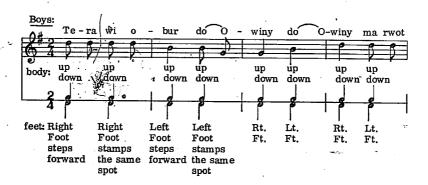


After the girls have mastered their dance, ask the boys to stand in a circle behind that of the girls so as to form two concentric circles of dancers.

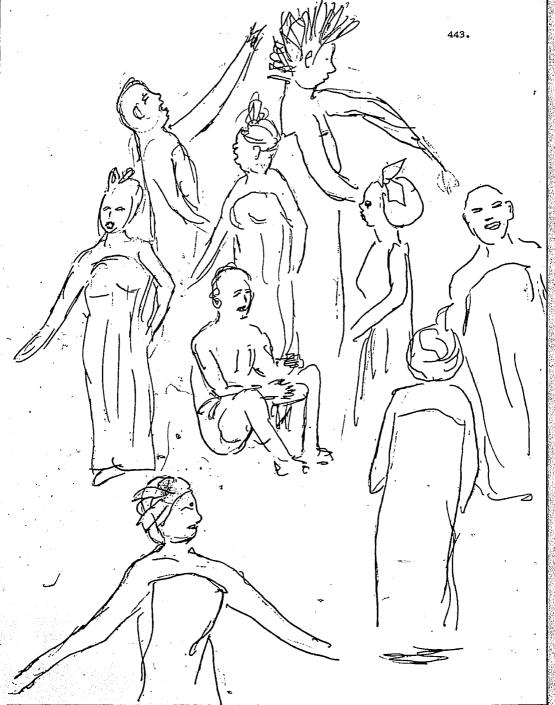
The boys should stand with knees slightly bent and feet a foot and a half apart. They should be completely relaxed. As they sing the first verse of the song, they should move in an anti-clockwise direction. During the second verse, they should retrace their steps backwards in a clockwise direction without turning their bodies around.

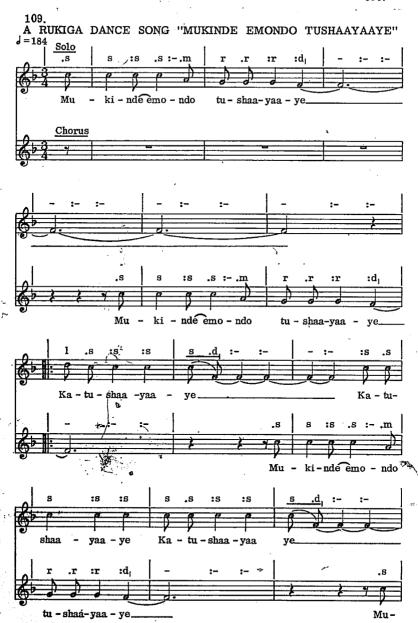
Their steps should be in strict time (see the music).

Each foot makes two movements. It steps forward and stamps the same spot. The two movements synchronize with the musical beats. Similarly, the whole body, supported by the slightly bent knees, moves up and down on the beat of the music.

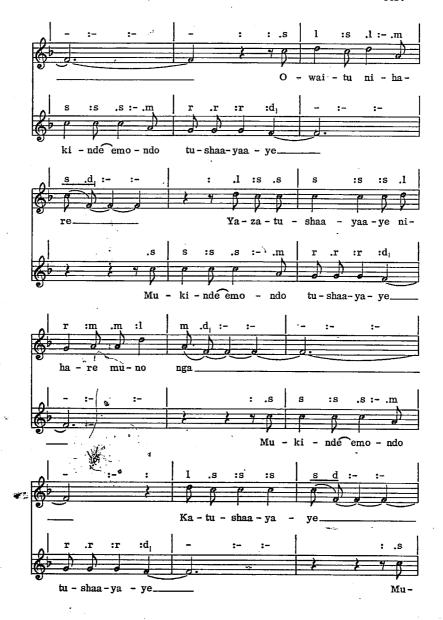


Stage III. Make arrangements with the class to produce proper dancing costumes. Boys should string feathers around their heads and should carry sticks in their right hands (see the diagram).





8











A Rukiga Dance Song "Mukinde Emondo Tushaayaaye"

Dress your skirts and dance Let us dance Dress your skirts and dance Let us dance, let us dance. Dress your skirts and dance My home is far Dress your skirts and dance It is very far-Dress your skirts and dance Let us dance, let us dance Dress your skirts and dance Come. I love you. Dress your skirts and dance Let us dance, let us dance Dress your skirts and dance Boys are enjoying the dance Dress your skirts and dance They are enjoying very much Dress your skirts and dance My home is very far Dress your skirts and dance It is very far Dress your skirts and dance Let us dance, let us dance Dress your skirts and dance.

Suggested Teaching Procedure:

Stage I. Distribute copies of the song and explain the meaning of the song text to your class.

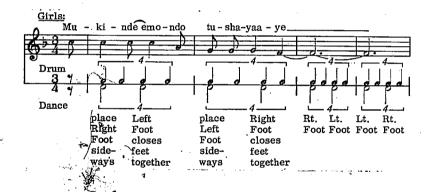
Ask the class to pronounce after you, word by word, the song text.

With the aid of the rote method, teach the class to learn the song by reading the music.

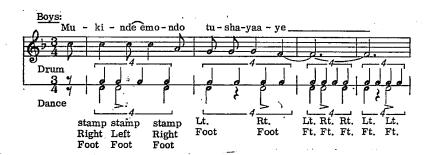
Sing the solo part while the class sings the chorus.

Stage II. After you are satisfied that the class can sing the song fluently, ask boys and girls to stand in two lines facing each other and allowing a distance of about four yards between the lines.

Girls should stand relaxed, with arms moving freely as their feet perform the dance on the spot (see the music below):



Ask the boys to have their knees slightly bent, with arms raised and the whole body relaxed and its weight held by the knees. See the music below regarding the dance steps. The stamping is hard and vigorous.







An Acholi Evening Dance Song "Lamokowang Balo Wiya"

This Evening dance is making me mad.

Suggested Teaching Procedure:

<u>Stage I.</u> Distribute copies of the song and explain the meaning of the text to your class.

Pronounce the words of the text as the class repeats them after you, word by word.

Teach the class to sing both parts of the chorus.

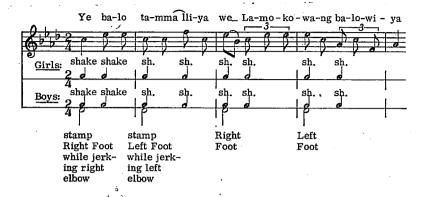
Use the rote method as an aid to reading of the music by the class. $\label{eq:class} \ \, ,$

Divide the class into two groups and ask them to sing the two parts while you sing the solo part.

Teach some students to sing the solo part, while the rest of the class sings the chorus.

Stage II. Ask the girls to stand in a single file, forming a circle. Arrange the boys in another single file behind the girls, thus forming two concentric circles. Girls stand, feet together, and perform the dance by slightly shaking their chests up and down. This results in a regular movement of the chest, neck and head. The shaking is performed on the beat of the music.

Boys stand, feet apart, and slightly bent. They perform the same movement as that of the girls. In addition to shaking their chest, they stamp feet on time as indicated in the music.



Stage III. As soon as the dance steps are mastered, make arrangements for the class to make appropriate dance costumes. Girls should wear skirts and long beads hanging around their necks.

Each one of them should fix one feather in her hair and should carry a whisker broom in her right hand.

Boys should wear short pants and long feathers around their heads. Each one of the dancers must carry a whisker broom in his hand.

















A Runyankole Dance Song "Reeba Akanihiro"

See, I am happy I have a secret love See, I am happy. I bathed in the lovely water of Kifunjo See, I am happy Those who see me think I was brought up on milk See, I am happy I have a secret love See, I am happy. I was brought up on juices and fruits See, I am happy I have a secret love See. I am happy. If you deny me your sister's love See, I am happy When I grow up I will deny you a cow See, I am happy I have a secret love See, I am happy. Though you may stare at me See, I am, happy You slaughtered all your cattle See, I am happy I have a secret love See, I am happy. I am like the rock of Bamwogora See, I am happy Good banana wine is determined by the banana

See, I am happy.

Poverty is like a big rock

See, I am happy

See, I am happy
I have a secret love

Its weight is unbearable

See, I am happy
I have a secret love
See, I am happy

Suggested Teaching Procedure:

Stage I. Distribute copies of the song and explain the meaning of the song text to your class.

Pronounce the words of the song text and ask the class to repeat them after you, word by word.

At first sing the solo part as the class sings the chorus. Later on, teach the class to sing the chorus part as well.

Stage II. For the dance to this song the reader is advised to read the description of the dance to song "Ai nunu kyakayora," number , Level .









A Sebei Dance Song "Seryet"

This is a dance song for men and women, and the words of the song express happiness.

Suggested Teaching Procedure:

<u>Stage I.</u> Distribute copies of the song and explain the meaning of the song text to your class.

Ask the class to pronounce the text of the song after you, word by word.

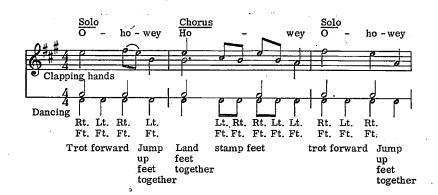
Ask the class to read the music while you assist their reading with rote teaching of the song.

At first they should learn separately each part of the chorus. Later on, they should sing the chorus in parts as you sing the solo part.

After the class has gained familiarity with the song, you should teach them the solo part as well.

Stage II. Ask girl members of the class to stand in a single file and make a circle. Similarly, boys should make a circle behind that of the girls, thus forming two concentric circles.

spot, jumping up and down, and trotting forward in an anticlockwise direction -- all done on the musical beat as is indicated in the song extract below:



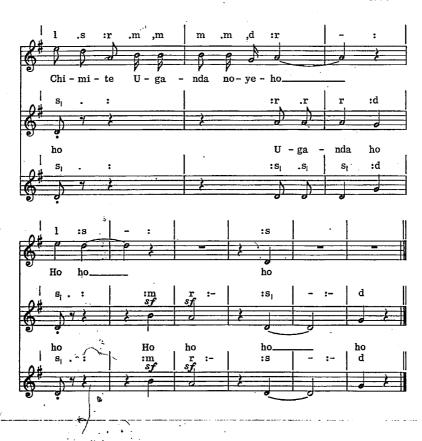
The dancer's body must be relaxed, and arms and hands must move freely. Girls should wear skirts and carry whisker brooms made of animal tails. Men should wear long feathers on their heads.











A Sebei Circumcision Song "Chekwoyet kaule noye ho"

/This song is a circumcision song for boys, and the words of the song are intended to encourage those about to undergo circumcision./

Suggested Teaching Procedure:

<u>Stage I.</u> Distribute copies of the song and explain the meaning of the song text to the class.

Ask the class to pronounce the text after you, word by word.

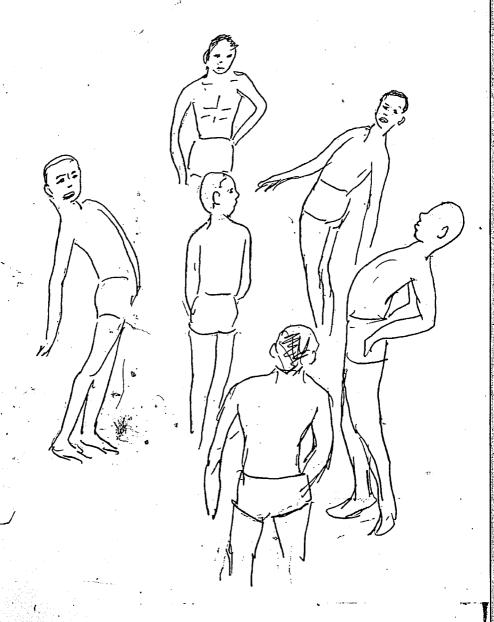
In teaching this song, use the rote method as an aid to reading of the music by the class.

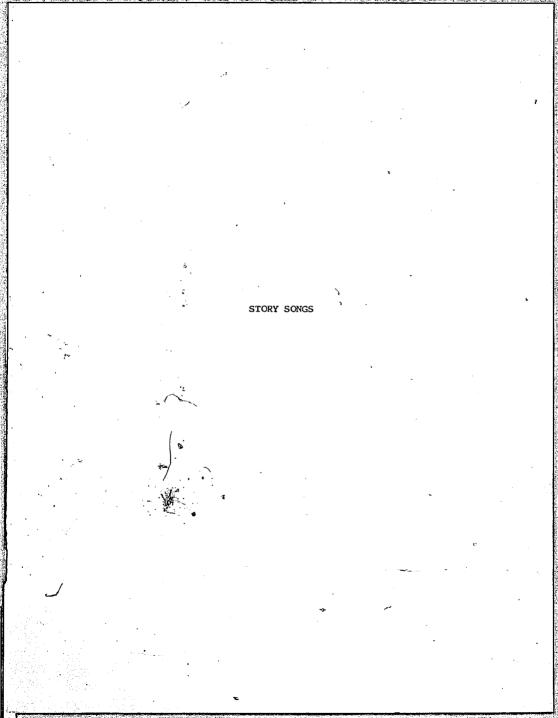
At first you should sing the solo part of the song while the class sings the chorus. Later on, you should teach the class to sing the solo part as well.

Stage II. Ask boy members of the class to stand in a circle facing one of them in the centre of the circle who should sing the solo part.

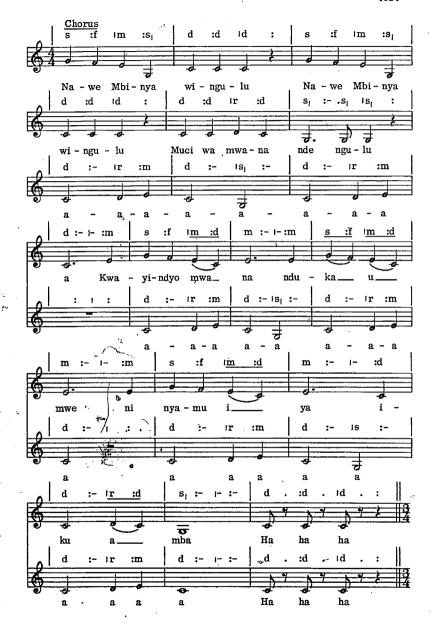
Standing in this formation, the boys should perform the song while clapping hands and leaning forward, toward the solo singer in the centre, and backward on the beat of the music as is indicated in the following song extract:













THE COLORS

A Wakamba Story Song "Musui"

Musui was a Kamba fortune-teller. After a successful cattle raid the Kamba people sang this song to him.

Suggested Teaching Procedure:

Stage I. Relate the following story to class:-

Once upon a time, there lived a fortune-teller named Musui in the land of Wakamba people (Central Kenya). Musui was held in great esteem on account of his magical powers and his priestly functions.

The success of raids depended to a great extent on his advice and aid, and this, coupled with his deep knowledge of the art of medicine in general, had won him great respect, and consequently he was held in awe.

On one occasion the Wakamba elders decided to raid Masai cattle because the Masai had, through several raids, taken large herds of Wakamba cattle. This adventure was considered dangerous for Masai warriors are well known for their valour throughout the land.

After a long and careful preparation the Wakamba warriors went to consult Migui, the fortune-teller, who prescribed certain preparations and procedures for the adventure. The Fortune-teller's instructions were carried out meticulously by the warriors and the raid was so successful that the Wakamba had retrieved most of their cattle from the Masai.

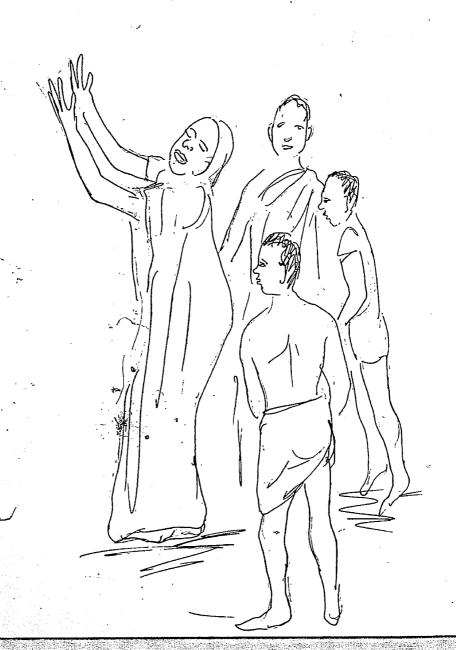
In honour of the Fortune-teller the Wakamba artists composed the song and music indicated above.

Stage II. Hand out to class the text of this song.

Pronounce the words of the text and ask the class to repeat them after you.

Teach the class to sing the song by rote method.

 $\underline{\mathtt{Stage\ III}}$. After the class has mastered the song, help them to dramatize the story.







A Luo Patriotic Story Song: "Awino Nyar Ogola"

This song tells a story of Okere, who was a great Luo Patriot who died in defense of his land against invaders.

Suggested Teaching Procedure:

Stage I. Relate the following story to class:-

Once upon a time there lived in Luo land of Kenya a brave man called Okere, who became a legendary figure in Luo history.

He is particularly remembered because of his distinguished acts of bravery in defending his country against invaders.

During a single battle Okere could kill many people without suffering any wound upon himself, because of his knowledge of warfare and skillful defense.

One day the invaders were too strong for the Luo armies.

The latter ram away, but Okere stood his ground and stopped the advancing enemy, and died in the act like a brave man.

The song indicated above was composed to commemorate the bravery of Okere.

Stage II. Circulate to class printed copies of the song text and explain its meaning.

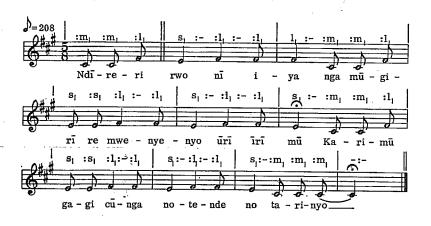
Pronounce distinctly the words of the text and ask the class to repeat them after you.

Teach the class to sing the song by rote method.

Stage III. After the class has learnt to Sing the song well, help them to dramatize the story.



116.A GIKUYU STORY SONG: "NDĪ-RE-I RWO NĪ IYA"





A Gikuyu Story Song: "Ndi-re-i rwo ni iya"

"I was told by my grandmother
to fetch a feather from the ocean."

Suggested Teaching Procedure:

Stage I. Relate the following story to class:-

Once upon a time there lived an old and sick woman in the land of Gikuyu people of Kenya. The old woman had only one grandson, who loved her and took care of her. He took great pains to find a cure for his sick grandmother.

One day he went to consult a famous Gikuyu fortune-teller regarding the illness of his grandmother. The fortune-teller, after sacrificing a white goat and examining its intestines, advised the young man to prepare for a long journey that would lead him to the ocean shore. He was to search for an ostrich feather along the ocean shore, procure it and bring it to the fortune-teller. It was from the Ostrich feather that the fortune-teller would prepare a drug that would cure the boy's grandmother.

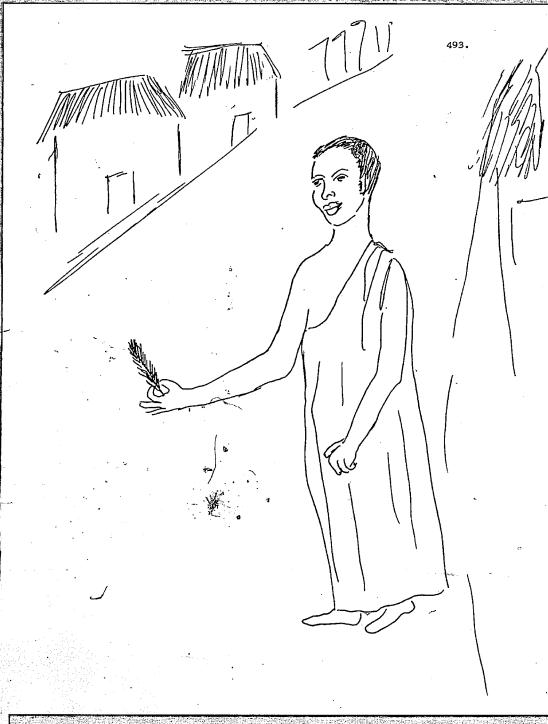
The boy set upon the long and venturesome journey to the ocean shore. After a long and hard search, he procured the feather and returned with it to the fortune-teller. A powerful drug was prepared and it cured the boy's grandmother of her ailment.

During the celebration that followed this cure, the boy composed the song indicated above.

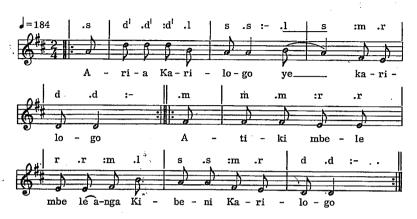
 $\underline{\text{Stage II.}}$. Write the song text on blackboard and explain its meaning to class.

 $\label{eq:pronounce} \mbox{ Pronounce the words of the text, and ask the class}$ to repeat them after you, word by word.

Stage III. Dramatize the story.



117.A TEREGO LUGBARA STORY SONG "ARIA KARILOGO"



A Terego Lugbara Story Song "Aria Karilogo"

A wise bird warns other birds, Against trespassing on a farmer's millet field.

Suggested Teaching Procedure:

Stage I. Relate the following story to class:-

Once upon a time there lived a millet farmer in Lugbara (Northwestern Uganda) who always woke up early in the morning to protect his grain from birds and other pests.

In spite of his vigil, his millet fields were trespassed by birds. He had, however, succeeded in protecting his fields against animals.

His lack of success at checking birds was due to a very wise bird which, on top of a tree, kept constant watch and warned other birds of the approaching farmer. This enabled birds to fly away just before the arrival of the farmer.

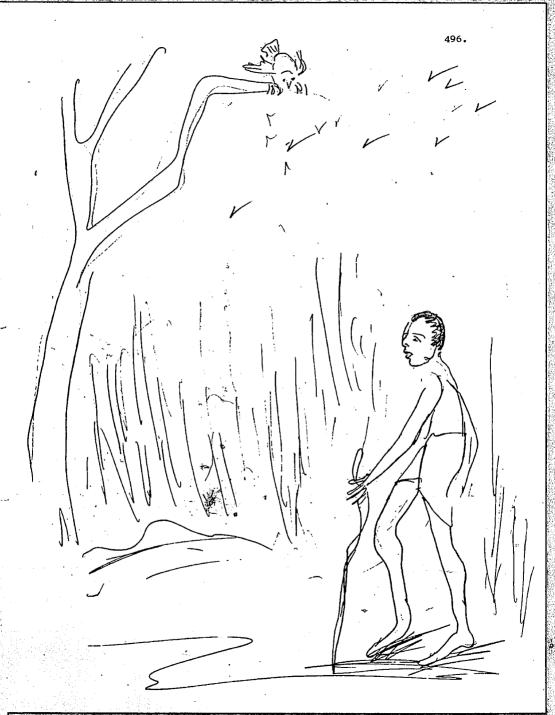
The wise bird conveyed its warning to other birds in a song whose music is shown in the song above.

Stage II. Write the song text on blackboard and explain its meaning.

Pronounce distinctly the words of the text and ask the class to repeat them after you word by word.

Teach the class to sing the song by rote method.

Stage III. Dramatize the story.

















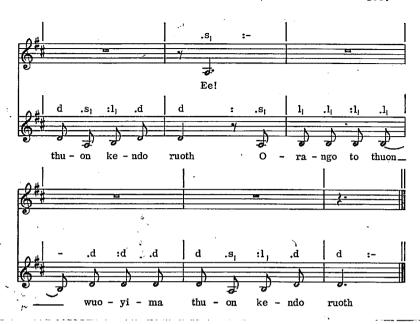
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A Luo Story Song "Eyawa madong kakuling duto Wuodo dero"

This song refers to a lazy woman who disliked digging.

Suggested Teaching Procedure:

Stage I. Relate the following story to a class:

Once upon a time there lived, among the Luo people, a woman known for her laziness. As a young girl she had been spoilt by her mother, who did everything for her daughter.

According to Luo custom, mothers expected their daughters to discharge some minor domestic duties in their homes. By this means young girls received early preparation for life. A mother who spoilt her daughter by doing everything for her and by denying her the opportunity to learn to do housework, was a poor educator.

The lazy woman in this story was married and gave birth to a number of children, but could not properly discharge her housework. She resorted to deceiving her husband with regard to the state of her health. She claimed to be suffering from all sorts of ailmants. Famine and starvation faced her family. Her husband, in despair, married other wives who produced food for him and his children.

As is related in the song, the lazy woman had several women friends upon whom she depended for food, as she could not produce food of her own. The story of her laziness ran far and wide. She became a topic for poets and song makers, and the song shown above relates her story.

<u>Stage II.</u> Circulate copies of the song to the class and pronounce the words of the song as the class repeats them after you.

Let the class learn to sing the song by rote method as an aid to reading the music.

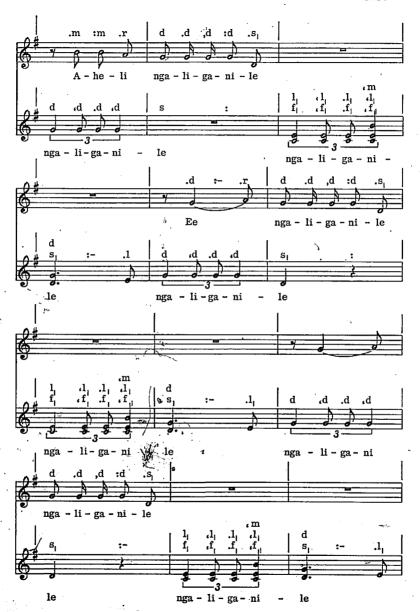
Stage III. Make arrangements for the class to dramatize the story.

















A Wanyakyusa Story Song "Aheli Mujomba"

/This song tells the story of a boy who was forced to marry a girl he did not love./

Suggested Teaching Procedure:

Stage I. Relate the following story to your class:

A long time ago there was a boy in Wanyakyusa land
(Tanzania) who lived with his father and mother. As the boy had
become of age, his father decided to have him married and to
build him a home.

As was the custom among Wanyakyusa people, the father started to look for a right girl for his son's wife. He visited several homes of his friends for the purpose of finding the right girl. After exhaustive enquiries, he found a promising girl, one whose family he knew very well.

Without consulting his son, the father proceeded to negotiate, with the parents of the girl, betrothal of their daughter to his son. After lengthy negotiation and payment of a bride price, the father instructed his son to prepare for the wedding, whose date had already been fixed. He told his son that he was glad that the had lived to see his son married to a daughter of one of his good friends.

The boy was disappointed after finding out the identity of the girl he was going to marry, and had the courage to tell his/father that he was not happy about the impending wedding. The father felt he was insulted by his son. He told his son that he should respect his father's good judgement, and from

then on, he did not want to hear any complaint about the concluded marriage arrangement which had cost him so much.

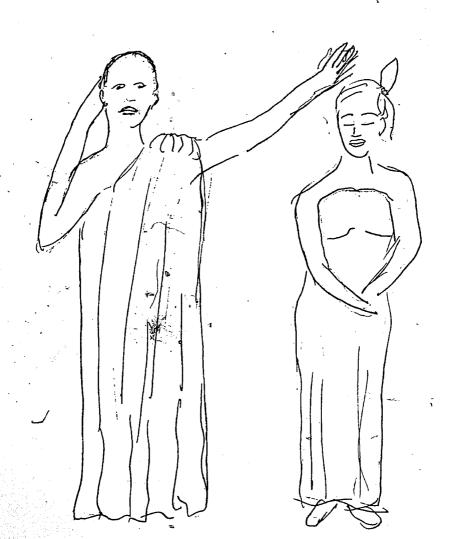
As the boy could not voice his displeasure with the marriage to his parents, he decided to go through the wedding as he had been ordered. However, he expressed his displeasure with the marriage in a song, the music and words of which are shown above.

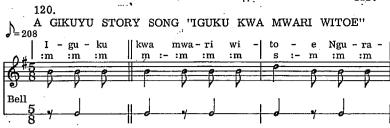
<u>Stage II.</u> Distribute copies of the song and explain briefly the meaning of the song text to the class.

Pronounce the words of the song while the class repeats them after you, word by word.

Using the rote method, help the class to learn to sing the song by reading the music.

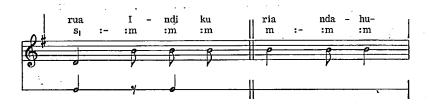
Stage III. After you are satisfied that the class can sing the song fluently, make arrangements for the class to dramatize the story.



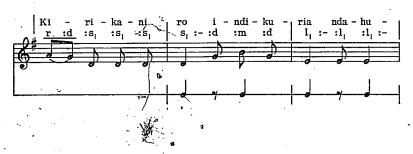


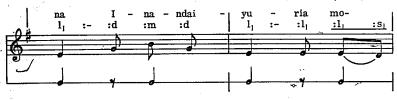


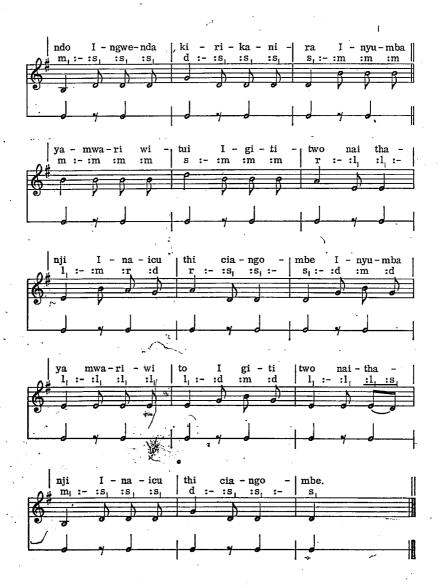












A Gikuyu Story Song "Iguku kwa Mwari witoe"

- I have been so happily entertained by brother-in-law,
- I won't be called to leave his home except by letter.
- I have feasted on every food and am satisfied,
- I have had everything except the bride price.

The grass on the thatched house of my brother-in-law Looks as beautiful as the cows' tails.

Suggested Teaching Procedure:

Stage I. Relate the following story to the class:

Once upon a time there lived a young man among Gikuyu people. He had a sister. Their parents had passed away while they were small children, so they were brought up by relatives.

When Gikuyu lands were encroached upon by an enemy, the young man was drafted into the Gikuyu army. He left with other warriors to protect the boundaries of their mother land against the invaders. The war that ensued was long and fierce. By the time the young man returned home his sister had been married.

He went to visit his brother-in-law with the intention of asking for the bride price for his sister. According to custom he was entitled to a bride price for his sister.

His brother-in-law welcomed him warmly and gave him a grand entertainment. The young man was so impressed by the cordial reception given to him by his brother-in-law that he could not find courage to ask directly for the bride price, so he composed and sang a song in which he expressed gratitude to his brother-in-law for the warm reception and hinted at the question of the bride price.

Stage II. Distribute to the class the song text and explain its meaning.

Ask the class to pronounce the words of the text after you, word by word.

Teach the class to sing the song by rote method. .

Stage III. Make arrangements for the class to dramatize the story and song.





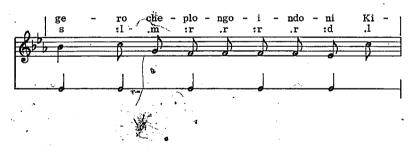








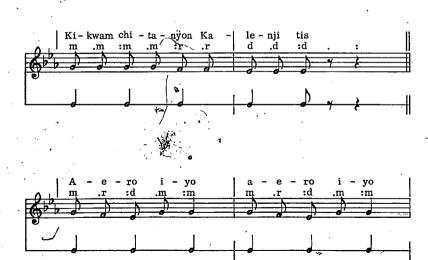


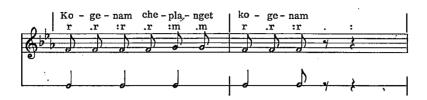


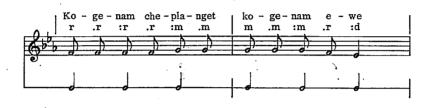






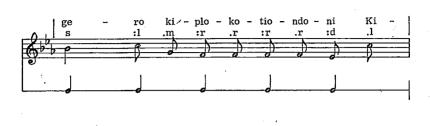








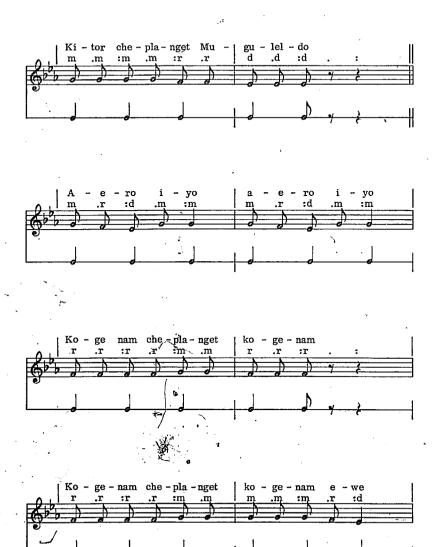


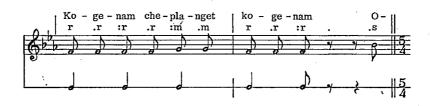


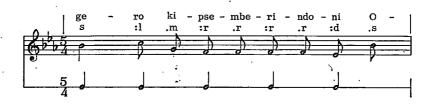


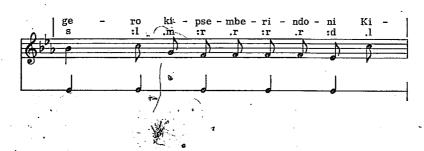




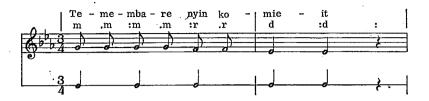


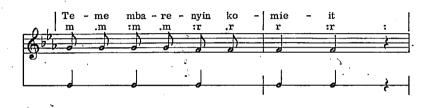


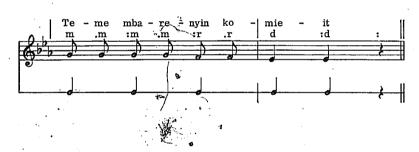




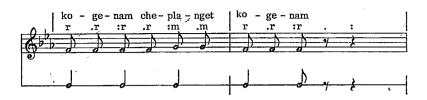


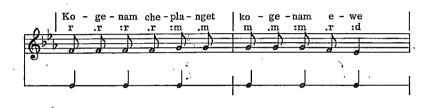


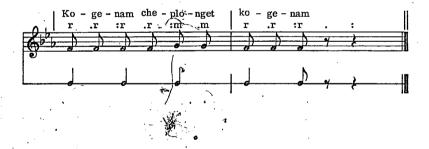












A Kipsigis Story Song "Ololeyo"

 \overline{T} The words of this song express rejoicing that a leopard, which terrorized a village, has been killed. $\overline{/}$

Suggested Teaching Procedure:

Stage I. Relate the following story:

Once upon a time there was an old overgrown leopard in an uninhabited jungle near a Kipsigis village. The leopard had grown so old that it could no longer hunt animals.

On the verge of starvation, the leopard moved near the village well, where it hid and could stalk a lonely person as he drew water from the well. The entire village became terror struck. They could not trace the animal because they looked for it in the uninhabited jungle, while it was hiding right in the village.

Because of its age, the leopard had poor sight. On one occasion, two women were drawing water from the well. The poor-sighted leopard saw only one woman, who it attacked, while the other woman escaped and ran to the village to sound an alarm.

Whereupon all the villagers came and surrounded the well. After a long search they spotted the leopard which, because of its age, hardly offered any fight. It was speared to death.

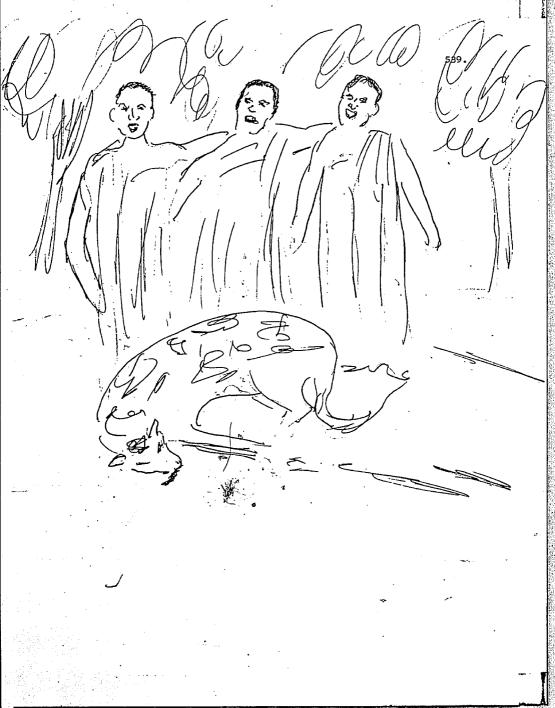
To commemorate the occasion, the villagers composed and sang the song "Ololeyo."

Stage II Distribute copies of the song text to the class and explain its meaning.

Pronounce the text, word by word, while the class says the words after you.

Teach the class to sing the song by rote method.

Stage III. Make arrangements for the class to dramatize the story and song.







A Lugishu Story Song "Ingafuyi"

Suggested Teaching Procedure:

Stage I. Relate the following story to your class:

Once upon a time there lived a shepherd, named Mwambu, in a village in Bugishu land (Eastern Uganda). The entire village had only one well.

At the time of the story there was a severe draught in the land. The country was very dry, and as a result, many animals perished for lack of water.

The only well in Mwambu's village was encircled by a terrible snake, which chased everyone who tried to come near the well.

The shepherd, Mwambu, brought his herd to the well and tried to persuade the snake to leave the well so that he could draw water for his herd. The pursuasion took the form of a song, in which he implored the snake to leave the well and promised it several of his animals. At last the snake was appeared. It left the well and Mwambu was able to obtain water for his herd.

Stage II. Distribute to the class copies of the words of the song text and explain its meaning.

Pronounce the words of the song while the class repeats the words after you.

Teach the class to sing the song by rote method.

Stage III. After you are satisfied that the class can sing the song with fluency, make arrangements for the class to dramatize the story and song.





A Wahaya Ballad "Nyairungi Takafaga"

Yonder man who is cutting a tree, Cut the tree. Go and tell Bilindaya, Cut the tree, That Nyairungi is still alive, Cut the tree. She lives in a stone cave, Cut the tree, The stone cave of Nyarubamba, Cut the tree. She crawls like a crane Cut the tree, She is wrinkled all over, Cut the tree. The calves that disappeared with her. Cut the tree, Have now produced other calves, Cut the tree. The children that disappeared with her, Cut the tree, Have now produced other children, Cut the tree. The goats that disappeared with her, Cut the tree, Have now produced_offer goats,4 Cut the tree. The sheep that disappeared with her, Cut the tree. Have now produced other sheep, Cut the tree. The fowls that disappeared with her, Cut the tree,

Have now produced other fowls, Cut the tree, Cut, go on, cut the tree.

Suggested Teaching Procedure:

Stage I. Provide the setting for the ballad by relating the following story:

Once upon a time there lived in the land of Wahaya (Northwestern Tanzania) an old woman called Nyairungi. She was a wealthy woman who possessed large land holdings, and big herds of cattle, sheep and goats. She also kept poultry.

One morning her neighbors were amazed to find that

Nyairungi and her entire possessions had disappeared overnight.

The incident stunned everyone, especially after intensive searches for her/had turned out fruitless.

After many years the whole incident sounded like an unreal story to strangers and others who had not witnessed it.

One day, as one of the villagers was cutting down a tree which was in a valley near the village well, he heard a voice, sounding from the top of a hill on the other side of the valley, opposite the village. As he looked up, he saw a ghostlike figure. Soon after, it started singing to him the ballad "Nyairungi."

That was how the mystery behind the disappearance of Nyairungi was finally solved.

Stage II. Distribute to the class copies of the words of the ballad, and explain the meaning of the words to the class.

Pronounce, word by word, the text of the ballad as the class repeats the words after you.

Sing the entire ballad to the class. Later on, teach the class to sing the ballad by rote method.

Stage III. Make arrangements for the class to dramatize the story.









A Madi Story Song "Andre ma Ozia"

/The words of this song refer to a girl who was searching for a lost trumpet belonging to her brother./

Suggested Teaching Procedure:

Stage I. Relate the following story to a class:

Once upon a time there lived a girl in Madi land (Northwestern Uganda). She lived with her brother, having lost their parents at an early age.

Among the valued possessions bequeathed to them by their parents was an ancestral trumpet. The art of trumpet playing in the family had been handed over generations after generations; and the trumpet in question was supposed to have belonged to the founder of their clan. It was treasured with awe and rarely played on. The young man had always used another trumpet that had been made for him by his father.

On one occasion a harvest festival was proclaimed in the village, and the young man was invited, with the other members of his clan who played trumpets, to participate in the festival. On this occasion the young man decided to play the ancestral trumpet in spite of his sister's protestation.

There were several clans of trumpeters that played alternately throughout the festival. After his turn the young man laid aside his trumpet and joined the dancers. After the dance he went to the spot where he had laid his trumpet but could not find the musical instrument! After a long and fruitless search he went back home.

Two days later, his sister, who had been upset at the loss of the ancestral trumpet, had a violent dream in which her dead father ordered her to go and look for the trumpet.

The young girl's life was thereafter spent on the search for the ancestral trumpet. She went to various places in Madi enquiring for the trumpet. She particularly visited various festivals to look at the trumpets in the hope of recognizing her ancestral trumpet.

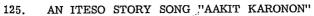
In remembrance of the legend of the young girl devoted to her brother's trumpet the song already shown above was created.

Stage II. Distribute copies of the song and explain the meaning of the song text to the class.

Pronounce the words of the song as the class repeats them after you.

Use the rote method to facilitate the reading of the music by the class.

Stage III. Make arrangements for the class to dramatize the story.





An Iteso Story Song "Aakit karonon"

Suggested Teaching Procedure:

Stage I. Relate the following story to class:

Once upon a time there lived in Teso country an old widow and her child. The widow's home was near the Karamojong-Teso boundary. She lived in constant fear of Karamojong cattle raids from across the boundary.

One evening she was alarmed at the suddenness with which the Karamojong had surrounded cattle belonging to her village. During her attempt to hide herself and her child she sang, this rather sad song expressing the dangerous position she was in.

Stage II. Distribute copies of the song and explain the meaning of the song text to the class.

Ask the class to pronounce after you the words of the song text.

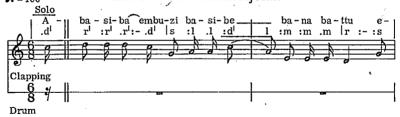
Stage III. Make arrangements for the class to dramatize the story and song.



OTHER SONGS

126.

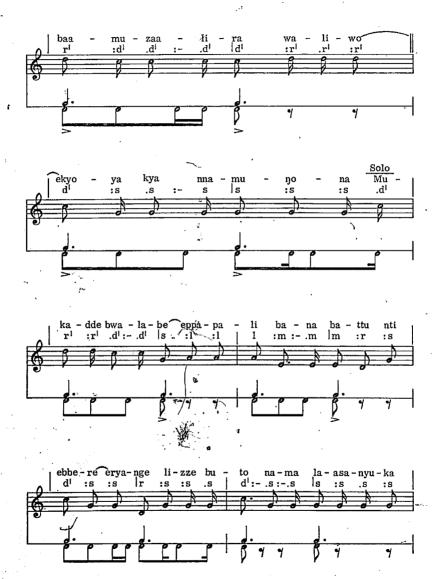
A LUGANDA HUMOROUS SONG: "GYEBAMUZALIRA WALIWO LEKYOYA KYA NNAMUNONA."

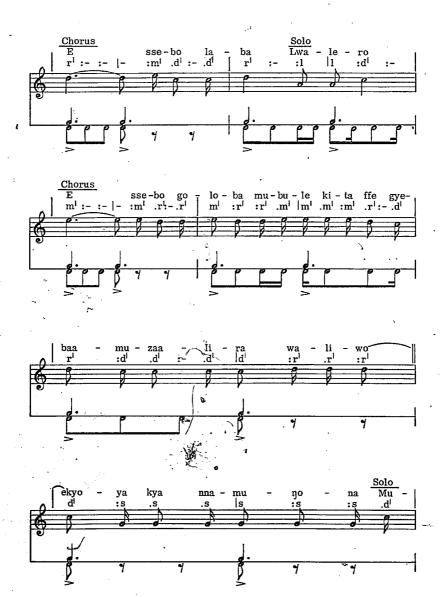




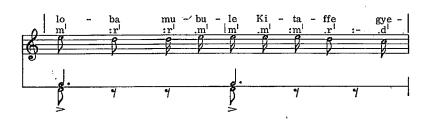














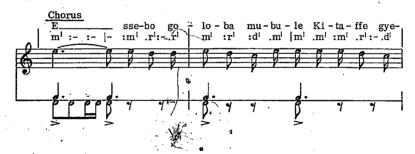












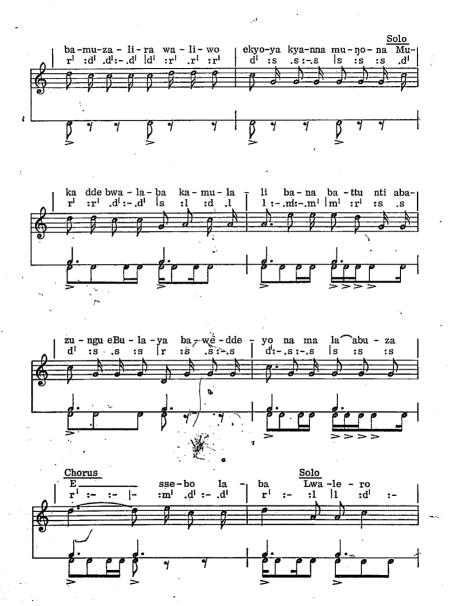


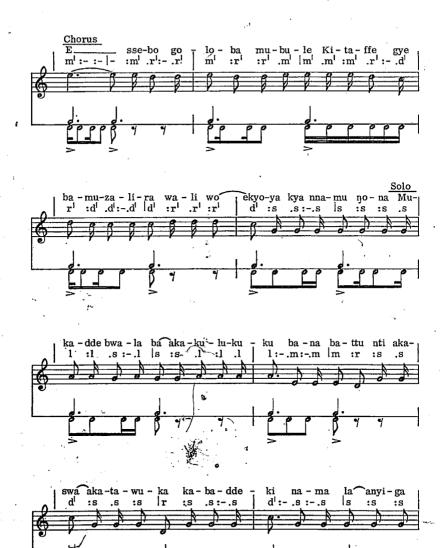


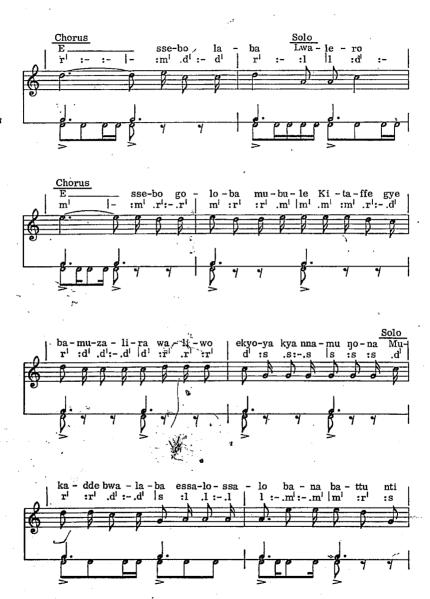


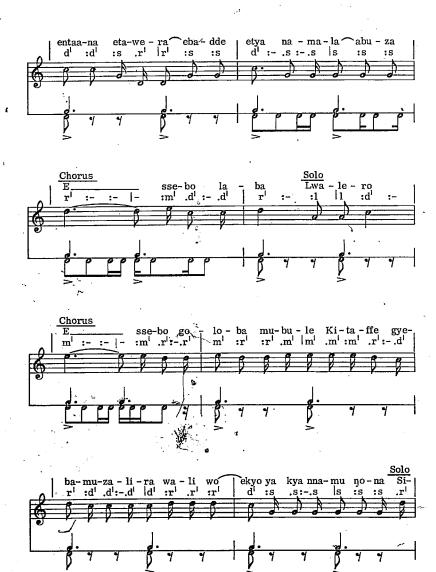














A Luganda Humorous Song: "Gyebamuzalira waliwo ekyoya kya Nnamunona."

(This song describes eccentric old women.)

- Let those keeping goats do so, mine ate a poisoned herb.
- Oh Sir, see at my father's birthplace there is a crow's feather.
- When an old woman beholds a pawpaw fruit, she feels young in her breasts.
- Oh Sir, see at my father's birthplace there is a crow's feather.
- When an old woman sees a tiny lima bean, she feels her sight young again.
- Oh Sir, see at my father's birthplace there is a crow's feather.
- A madman's parent knows him better and interprets his insane statements.
- Oh Sir, see at my father's birthplace there is a crow's feather.
- When an old woman sees a solitary mushroom, she mistakes it for a human being and asks it questions.
- Oh Sir, see at my father's birthplace there is a crow's feather.
- When an old woman uproots a tender plant, she feels as strong as a young person.
- Oh Sir, see at my father's birthplace there is a crow's feather.
- When an old woman sees pepper berries, she thinks that all white people have migrated from Europe.
- Oh Sir, see at my father's birthplace there is a crow's feather.
- When an old woman sees small ant hill, she asks, What kind of ant hill is this where there are no white ants?
- Oh Sir, see at my father's birthplace there is a crow's feather.
- When an old woman sees a ditch, she mistakes it for a grave in construction.
- Oh Sir, see at my father's birthplace there is a crow's feather.
- From now on I will not pass by an old woman, for an over-aged woman turns into a leopard.

Oh Sir, see at my father's birthplace there is a crow's feather.

Suggested Teaching Procedure:

<u>Stage I.</u> Circulate to class printed copies of the song text and explain its meaning.

Pronounce the words of the text and ask the class to repeat them after you word by word.

Teach the class to sing the song by rote method.

Stage II. Teach the class to perform this song with the proper accompaniments indicated in the music above, namely, handclapping and drumming.

Stage III. Help the class to dramatize the song.













A Wakinga Farewell Song "Yuvila Yuvila"

/This song is a farewell song, with some words of advice and warning./

Suggested Teaching Procedure:

<u>Stage I.</u> Distribute to a class copies of the song text and explain its meaning to the class.

Ask the class to pronounce the words of the song after you.

In teaching the class to sing the song, use the rote method as an aid to reading of the music of the song.

Stage II. Divide the class into the following two groups:

Solo Group and Chorus Group. The Solo Group are supposed to sing the farewell words of advice and warning, while the Chorus Group sings the words of accent: "Yuvila Yuvila."

Stage III. As soon as the class has learnt to sing the song with fluency, plan for its dramatization.













A Lusoga Song about Famine "Endhala"

Famine destroys relationships Your relative forgets you

Oh Famine!

Famine destroys relationships.

Your aunt forgets you

Oh Famine!

Famine destroys relationships.

Your grandfather forgets you,

Oh Famine!

Famine destroys relationships.

He just presents a tiny cassava,

Oh Famine!

Famine destroys relationships.

When he gives away a big cassava, it is usually rotten.

Oh Famine!

Famine destroys relationships.

When he gives one a potato, it is usually small.

Oh Faminel

Famine destroys relationships.

When he gives away a big potato, it is usually rotten.

Oh Famine!

Famine destroys relationships.

Suggested Teaching Procedure:

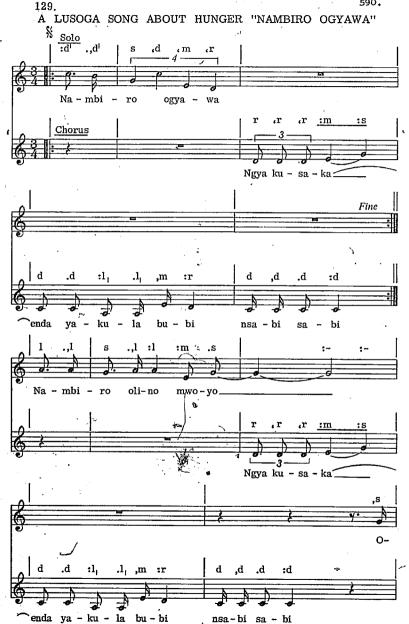
Stage I. Distribute to your class copies of the song and explain the meaning of the song text to the class.

Pronounce the words of the song, and ask the class to repeat them after you, word by word.

In teaching the class to sing the song, use the rote method as an aid to reading of the music by the class.

Stage II. Make arrangements for the class to dramatize the famine conditions portrayed in the song. The acting should climax in the singing of the song as a commentary on what has happened.



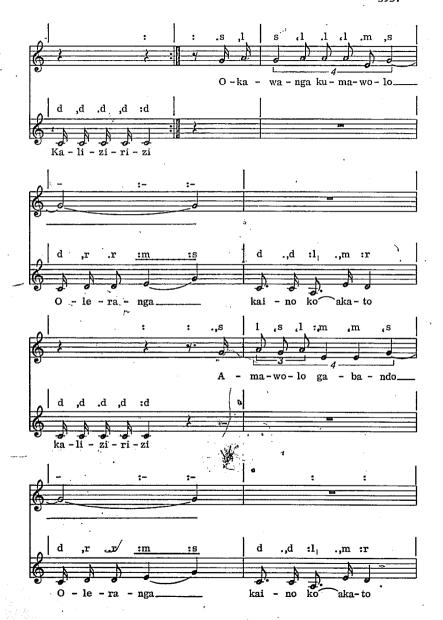














A Lusoga Song about Hunger "Nambiro ogyawa"

Nambiro where are you going to? I am going to work for food. Hunger is like a pestering beggar. Nambiro where are you going to? I am going to work for food, Hunger is like a pestering beggar. You neglected your banana plantation. I am going to work for food. Hunger is like a pestering beggar. Now your plantation is ruined. I am going to work for food. Hunger is like a pestering beggar. Kantono stop that Such sarcasm hurts. Your plantation was ruined. Such sarcasm hurts. I do not appreciate that Such sarcasm hurts. I was very ill Such sarcasm hurts. Look after your young sister, she cries a good deal. Such sarcasm hurts. Give her cold food early In the morning. Such sarcasm hurts. Give her cold maize meal. Such sarcasm hurts. You, too, know about banana plantation,

Suggested Teaching Procedure:

<u>Step I.</u> Distribute copies of the song to your class and explain the meaning of the song text to the class.

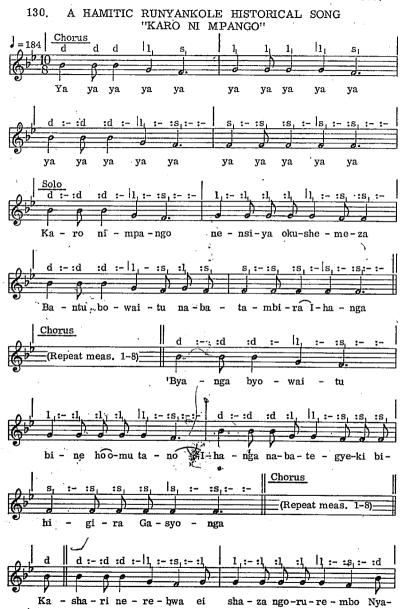
Look after your young sister, she cries a good deal.

Ask the class to pronounce after you, word by word, the song text.

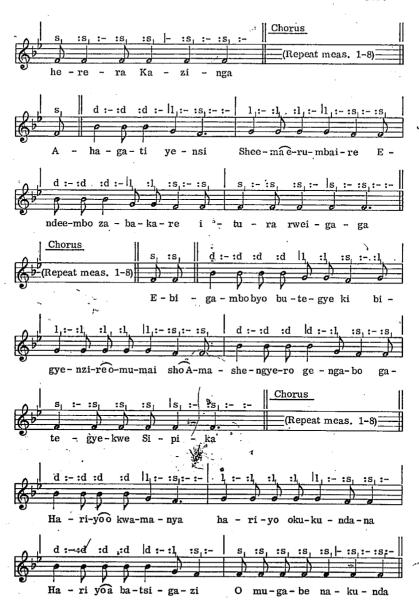
Teach the class to sing the song using the rote method as an aid to reading of the music by the class.

Step II. Make arrangements for the class to dramatize the song.











A Hamitic Runyankole Historical Song "Karo ni Mpango"	
Chorus:	Ya ya ya Ya ya ya ya
	Ya ya ya Ya ya ya ya.
Solo:	Karo is a big and pleasant kingdom
•	Whose people love their country.
Chorus:	
Solo:	Various parts of the kingdom
	And leaders from these parts serve Gasyonga.
Chorus:	
Solo:	Kashari County is in the centre of the kingdom
	Nyabushozi County is by Buganda boundary.
Chorus:	
Solo:	Isingiro and Ishanje, as I look at them,
	Buzimba and Mitoma reach Buhweju.
Chorus:	
Solò:	Kajara by itself reaches Buganza
· 1~	Rwampara pastures are traversed by roads.
Chorus:	
Solo:	Igara faces Bushenyi
•	And yonder is Bunyaruguru neighboring Kazinga.
Chorus:	
Solo:	Right in the centre of the kingdom is Shema
	The heights of Bakare are at Rweigaga.
Chorus:	
Solo:	There is pride, there is love
	There are gentlemen loved by their King.
· Chorus:	
Solo:	There are modern councillors
	And the so-called loyal opposition.
Chorus:	
Solo:/	There is administration and education.
•	Thoro are missions, whose draws sound

Chorus:

Solo: All of you should believe

When people are happy so is Karo and Gasyonga.

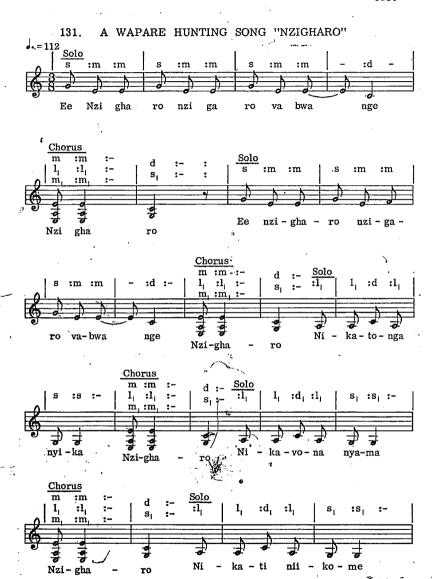
Chorus:

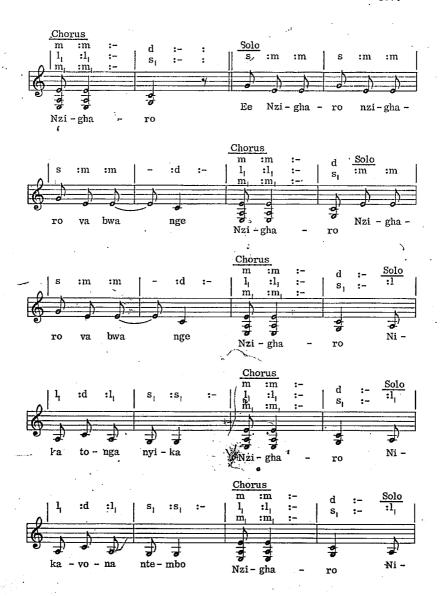
Suggested Teaching Procedure:

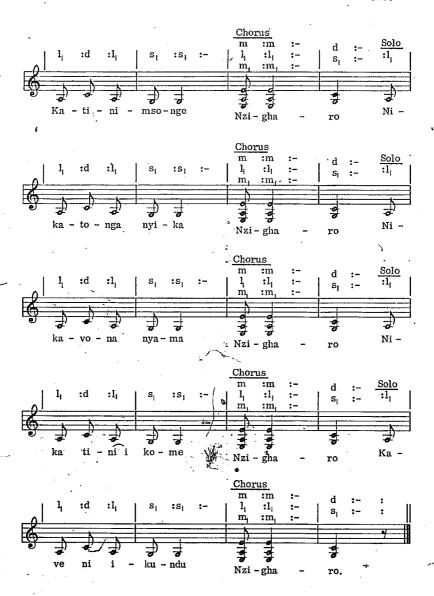
Stage I. Distribute to class copies of the words of the song and explain their meaning to the class.

Ask the class to pronounce the words after you.

Teach the class to sing the song by rote method.







A Wapare Hunting Song "Nzigharo"

Oh, Young men!

I went to the wilderness to hunt an antelope.

The animal mentioned here is smaller than an antelope but belongs to the same group of ruminants.

Suggested Teaching Procedure:

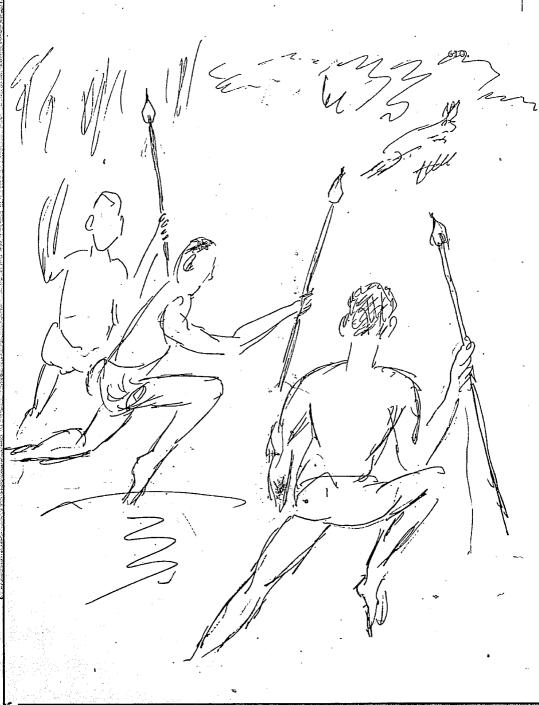
Stage I. Distribute copies of the text to class and explain its meaning.

Pronounce the words of the text as the class repeats them after you.

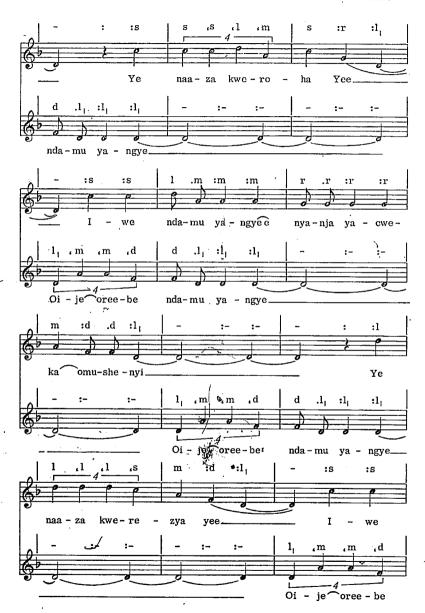
Teach the class to sing the song by rote method.

First let them sing the chorus in unison. Later on, divide them into three parts and teach them to sing the other parts of the chorus.

Stage II. This song lends itself to dramatization. The solo should dramatize his hunting trip, and the chorus should fall in with the mood of the song.

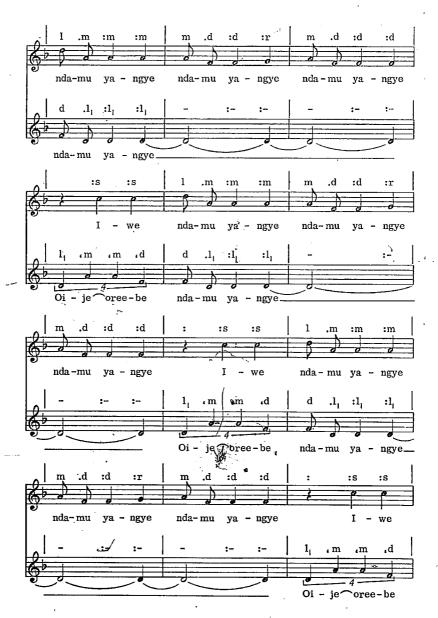




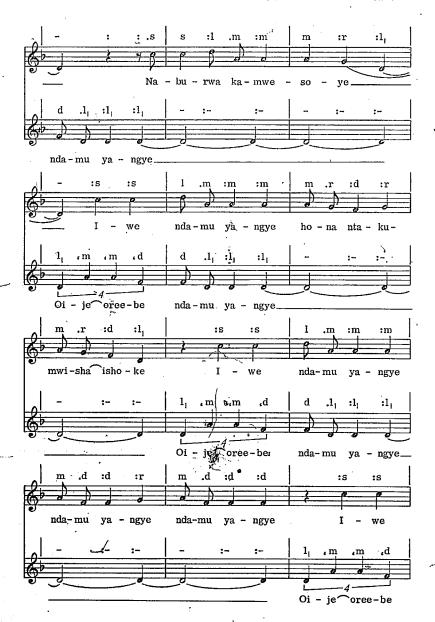


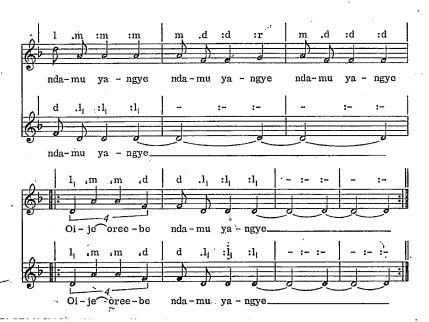












A Rukiga Love Song "Oije Oreebe"

Come and see, my dear sister-in-law, My sister-in-law, my sister-in-law, Come and see, my dear sister-in-law. I wanted to drown myself. Come and see, my dear sister-in-law, You, sister-in-law, the lake was dry! Come and see, my dear sister-in-law. I wanted to slash myself, Come and see, my dear sister-in-law, You, my sister-in-law, the knife's edge was blunt! Come and see, my dear sister-in-law. I wanted to hang myself. Come and see, my dear sister-in-law. You, my sister-in-law, the tree had no branches! Come and see, my dear sister-in-law. I went to gather poisonous herbs, Come and see, my dear sister-in-law, You, my sister-in-law, the herbs were dead! Come and see, my dear sister-in-law. My sister-in-law, my sister-in-law, Come and see, my sister-in-law. I have been looking for a small knife, Come and see, my sister-in-law. \ You, my sister-in-law, I want to cut your finger nails, Come and see my dear sister-in-law. I have been looking for a hair-clipper, Come and see, my dear sister-in-law. You, my sister-in-law, I want to trim your hair, Come and see, my sister-in-law. My sister-in-law, my sister-in-law, Come and see, my dear sister-in-law.

Suggested Teaching Procedure:

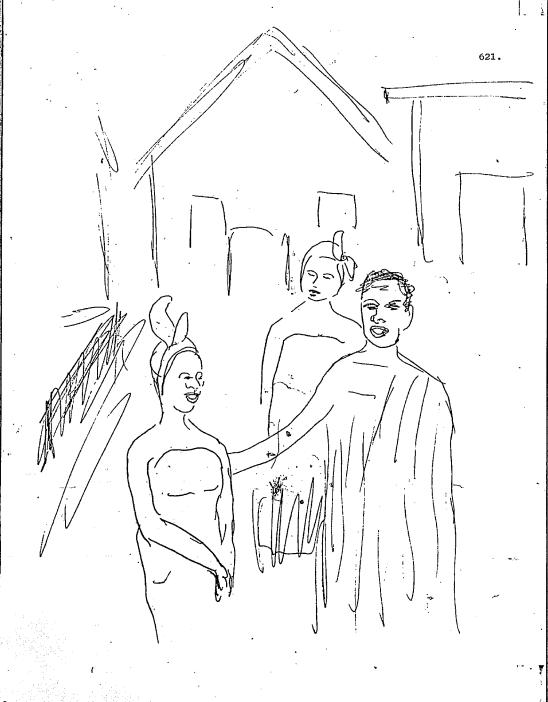
Stage I. Distribute copies of the song and explain the meaning of the song text to your class.

Pronounce the words of the song as the class repeats them after you, word by word.

The rote method of teaching a song should be resorted to, in this instance, as an aid to reading of the music of the song by the class.

Stage II. At first sing the solo part while the class sings the chorus. Later on, allow some members of the class to try the solo part.

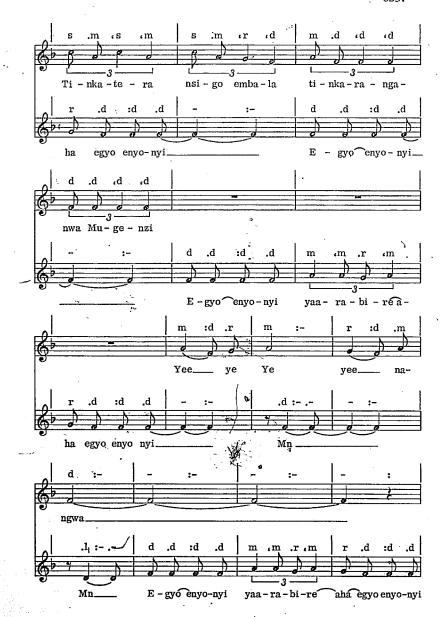
Stage III. Make arrangements for the class to dramatize the song.



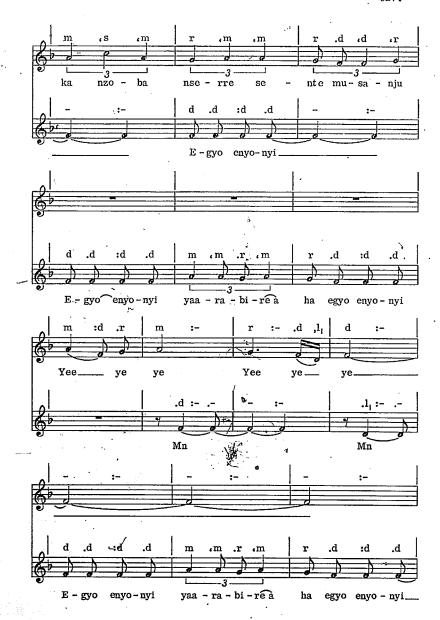


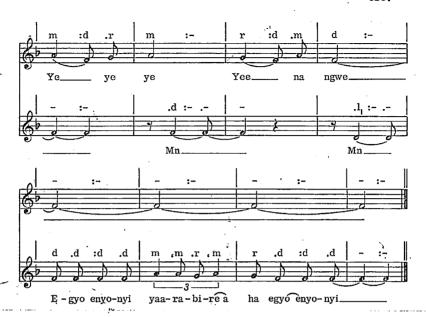












A Rukiga Song "Egyo Enyonyi"

This song was composed in commemoration of the first aeroplane that passed over Bakiga land.

That aeroplane passed here, that aeroplane, Oh ----- Yes-----That aeroplane passed here, that aeroplane, Oh ----- Yes -----That aeroplane passed here, that aeroplane. Let them beat him and throw him beyond the valley. That aeroplane passed here, that aeroplane. Let them beat him and throw; him beyond the valley. That aeroplane passed here, that aeroplane. I, Mügenzi, have never hurt anyone. That aeroplane passed here, that aeroplane. I, Mugenzi, have never hurt anyone. That aeroplane passed here, that aeroplane. I won a bet at Kabale and was rewarded. That aeroplane passed here, that aeroplane. I related the story in return for ten cents. That aeroplane passed here, that aeroplane, Oh ----- Yes -----That aeroplane passed here, that aeroplane.

Suggested Teaching Procedure:

Stage I. Distribute copies of the song and explain the meaning of the song text to your class.

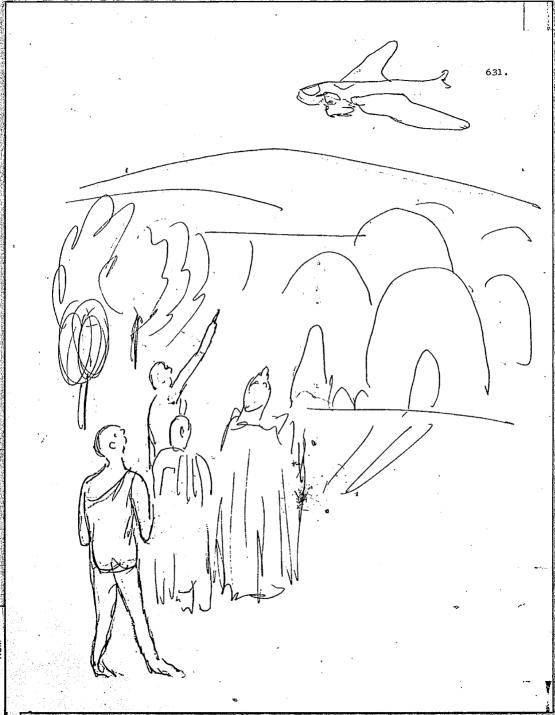
Pronounce the words of the song as the class repeats them after you, word by word.

Teach the class to sing the song, using the rote method as an aid to reading of the music by the class.

<u>Stage II.</u> Sing the solo part as the chorus part is sung by the class.

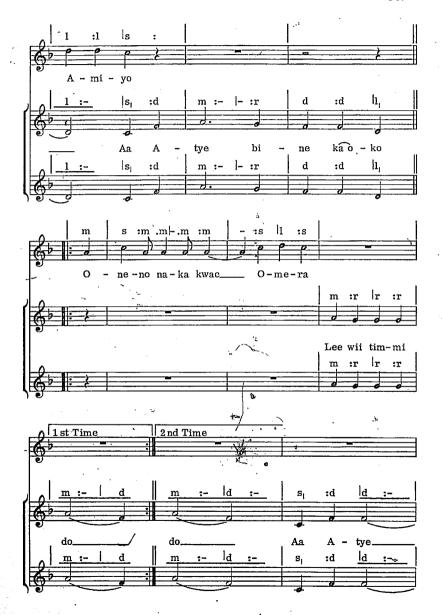
Later on, teach the class to sing the solo part.

Stage III. After the class has learnt to sing the song fluently, help them to put some meaning in their performance by dramatization of the song.











A Lango Hunting Song "Lee wii timmi do"

I am going to the bush.

I will kill those in the bush.

Suggested Teaching Procedure:

Stage I. Circulate copies of the song to members of your class and explain to them the meaning of the song text.

Pronounce the words of the song, and ask the class to repeat them after you.

Use the rote method as an aid to reading of the music by the class.

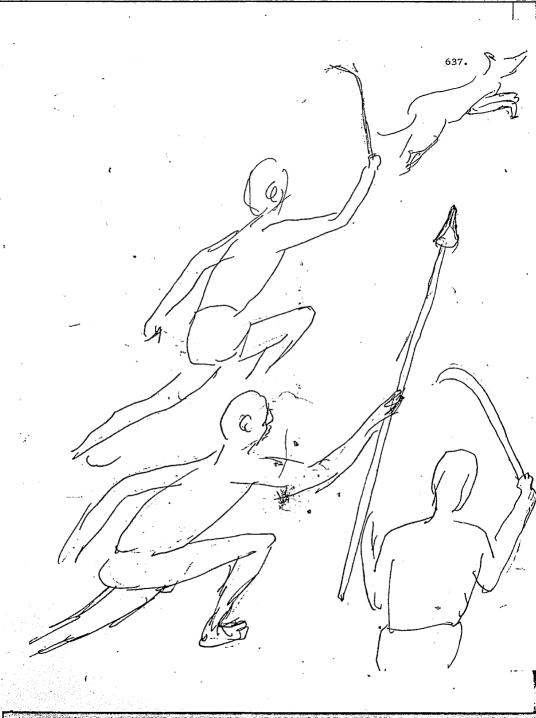
Sing the solo part of the song while the class sings the chorus.

As soon as the class is familiar with the chorus part, teach them to sing the solo part.

Stage II. Since this song lends itself to dramatization, make arrangements for the class to dramatize it.

For a proper performance of the song, the class should be taken to the playground where they could enact the Lango communal hunting, which takes the form of chasing animals.

Each member of the class should carry a spear or long knife (all should be made of hard cardboard and painted by the class).







A Wandali Wedding Song "Tumogele Akana Ketu"

/This song is sung by Wandali girls while escorting a bride to her wedding. The words of the song simply mean: Let's escort our child./

Suggested Teaching Procedure:

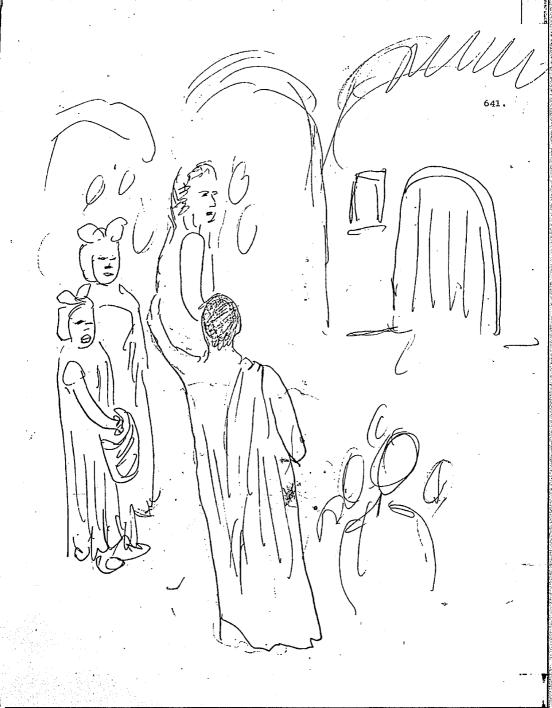
<u>Stage I.</u> Distribute copies of the song and explain the meaning of the text to your class.

Ask the class to pronounce after you the words of the song.

Teach the class to sing the song using the rote method as an aid to reading of the music by the class.

At first you should sing the solo part of the song while the class sings the chorus. Later on, teach the class to sing the solo part as well.

Stage II. Ask the girl members of the class to perform the song and to dramatize it.









A Wandali Song "Munyumba tuli baluswe"

In this home we have poverty.

That's true

We have poverty.

Suggested Teaching Procedure:

Stage I. Distribute copies of the song and explain the meaning of the song text to your class.

 $\mbox{ Ask the class to pronounce the words of the song } \label{eq:ask} \mbox{ after you. } \mbox{ } \mbox{$

Using the rote method, encourage the class to read the music of the song.

At first you should sing the solo part while the class sings the chorus. Later on, you should teach the class to sing the solo part as well.

Stage II. Make arrangements for the class to dramatize this song which simply expresses poverty in a home.





A Wahehe Song "Wanyama"

The words of this song simply refer to the mowing of a fat ox.

Suggested Teaching Procedure:

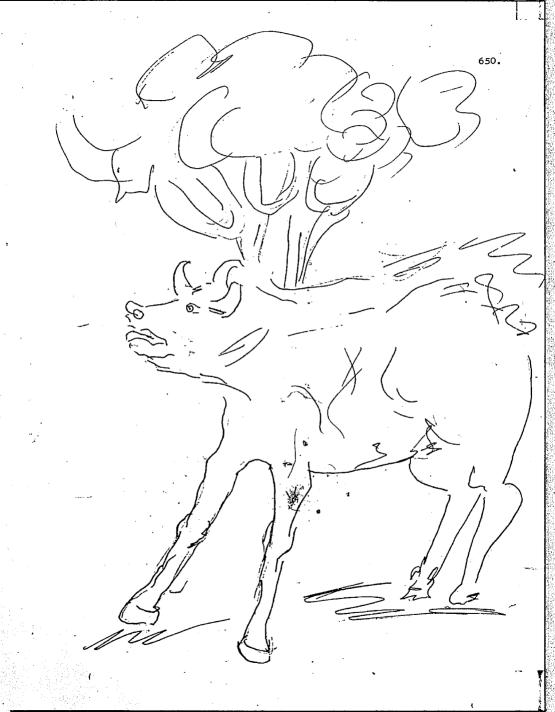
Stage I. Distribute copies of the song and explain the meaning of the song text to your class.

Ask the class to pronounce after you the song text, word by word.

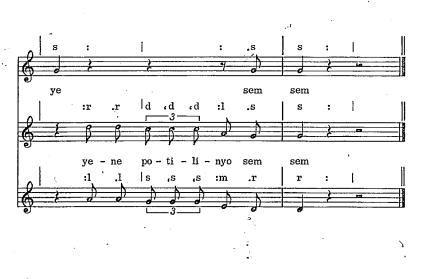
Use the rote method to assist the class to read the music of the song.

At first sing the solo part while the class responds with the chorus. Later on, teach the class to sing the solo part as well.

Stage II. Make arrangements for the class to dramatize the song. The class should make a mask of an Ox head, which should be worn by one member of the class.







A Sebei Song "Sem Sem"

/The words of this song are rather philosophical. They refer to the expansive nature of the Earth we live in. As to the movement of the sun, the song says it has neither end nor beginning./

Suggested Teaching Procedure:

Stage I. Distribute copies of the song and explain the meaning of the song text to your class.

Pronounce the words of the song as the class re-

Teach the class to sing the song, using the rote method as an aid to their reading of the music of the song.

At first ask the class to sing together each part of the chorus. Later on, ask them to sing in the two parts of the chorus as you sing the solo part.

Stage II. After you are satisfied that the class can sing fluently the chorus part, teach them to sing the solo part so that they can learn to perform this song independently by themselves.







A Luganda Humorous Song "Ensolima"

I looked for a stick to hit that head

Had I been present, I would have killed the rat with a stick.

Why did it take a whole sack of my food?

Had I been present, I would have killed the rat with a stick.

It also ate all my "Obukejje"

Had I been present, I would have killed the rat with a stick.

And it ate all my sim sim

Had I been present, I would have killed the rat with a stick.

Suggested Teaching Procedure:

Stage I. Distribute copies of the song and explain the meaning of the song text to your class.

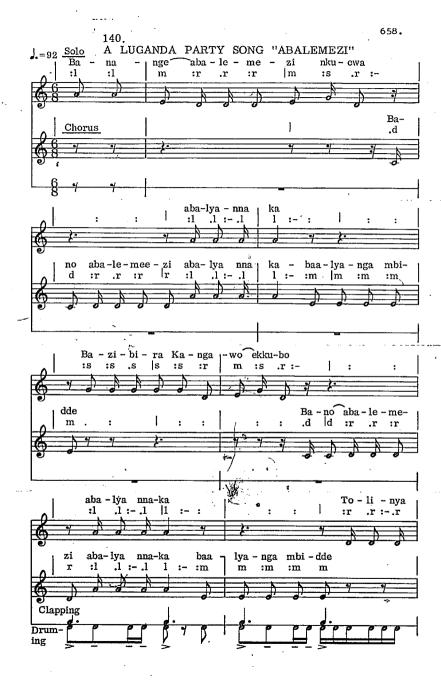
Ask the class to pronounce after you, word by word, the song text.

Using the rote method, assist the class to read the music of the song.

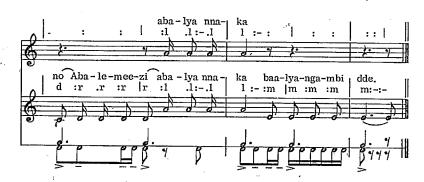
At first sing the solo part while the class sings the chorus. Later on, teach the class to sing the solo part as well.

Stage II. Make arrangements for the class to dramatize the song.

¹A type of fish.







A Luganda Party Song "Abalemezi",

Brethren look at these Balemezi
These Balemezi who eat Nnaka
They blocked the road for Chief Kangawo
These Balemezi who eat Nnaka
"Don't cross my ant hill, the white ants are expected"
These Balemezi who eat Nnaka
The ant hut is built across the road
These Balemezi who eat Nnaka
During the white ant season the Balemezi are happy
These Balemezi who eat Nnaka.

Suggested Teaching Procedure:

Stage I. Distribute copies of the song and explain the meaning of the song text to a class.

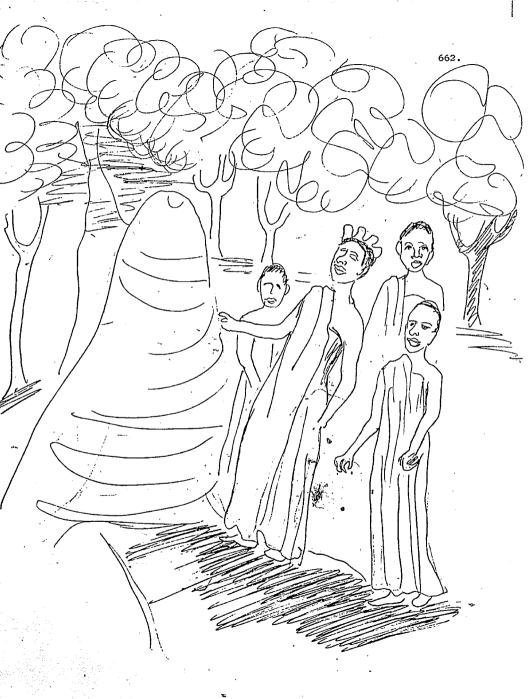
Ask the class to pronounce after you the words of the song text.

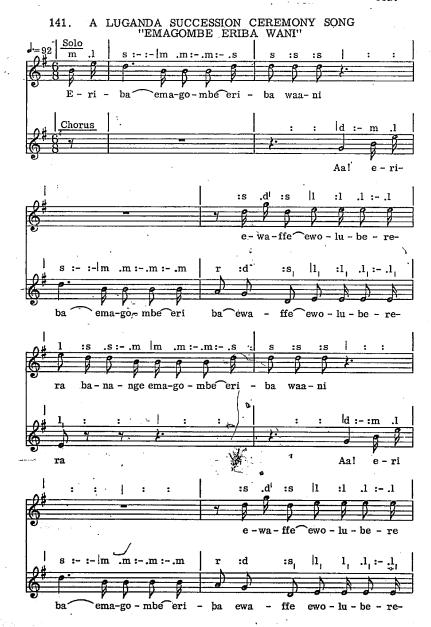
Use the rote method in assisting the class to read the music of the song.

After the class has mastered the chorus part, teach them the solo part as well. $\begin{tabular}{ll} \begin{tabular}{ll} \beg$

Stage II. Make arrangements for the class to dramatize the song.

Type of white ants which are gathered in the afternoons at a particular time of year. They form a delicacy for the Baganda. Preparation for obtaining them is started in the morning, during which time a hut is built on the ant hill and a hole dug in front into which the ants fall. Sometimes the white ants are forced out of the ground by certain log rhythms played near the ant hill in the morning of the gathering of the ants.















A Luganda Succession Ceremony Song "Emagombe Eriba wani"

What kind of life is it in hell? Oh! After death we shall face hell for ever. For ever we shall live in hell after death How will the life after death be like? Oh! After death we shall face hell for ever. That is a terrible thing Oh! After death we shall face hell for ever. Mother! What shall I do to avoid the life after death? Oh! After death we shall face hell for ever. When I think of death it horrifies me Oh! After death we shall face hell for ever. But if we are going to hell, who will go to heaven? Oh! After death we shall face hell for ever Are we to remain quiet? What shall we say in hell? Oh! After death we shall face hell for ever. The ancient warriors are there, imprisoned by hell Oh! After death we shall face hell for ever.

Suggested Teaching Procedure:

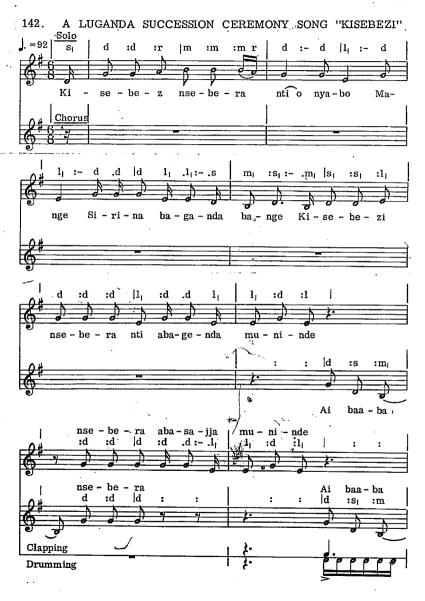
Stage I. Distribute copies of the song and explain its meaning to your class.

Ask the class to pronounce after you the words of the song text.

Use the rote method to assist the class to read the music of the song.

At first you should sing the solo part as the class sings the chorus. Later on, teach the class to sing the solo part as well.

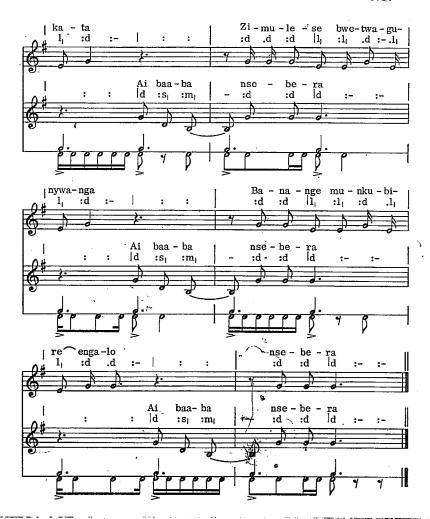
Stage II. Help the class to reconstruct a succession scene of Baganda and dramatize the song.











A Luganda Succession Ceremony Song "Kisebezi"

Oh dear! I, a fugitive, have no relatives You over there, wait for me Oh! I am a fugitive Men wait for me Oh! I am a fugitive Ladies wait for me Oh! I am a fugitive Goloba and Ssimbwa Oh! I am a fugitive There is an epidemic in Buyegu Oh! I am a fugitive Oh dear! I, a fugitive, have no relatives You over there, wait for me Oh dear, I am a fugitive We used to stay at Namirembe Oh dear, I am a fugitive That's where I've been shut out Oh dear, I am a fugitive The quarrelsome Nakitembe Oh dear, I am a fugitive She was married to a hypocrite Oh dear, I am a fugitive Here comes one, we used to drink together Oh dear, I am a fugitive

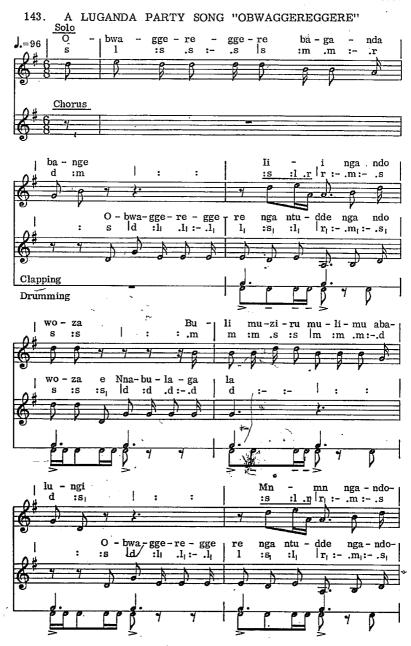
Suggested Teaching Procedure:

<u>Stage I.</u> Distribute copies of the song and explain its meaning to a class.

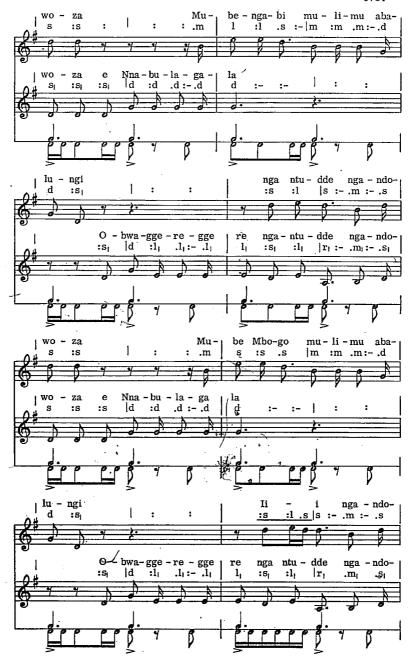
Ask the class to pronounce the song text after you.

Assist the class to read the music of the song by resorting to the rote method.

 $\underline{\text{Stage II}}$. Aim at a proper performance of the song based upon a reconstructed succession ceremony scene.









A Luganda Party Song "Obwaggereggere"

The loneliness, my brothers
The loneliness as I sit and think at Nnabulagala
Every clan has beautiful ones
The loneliness as I sit and think at Nnabulagala
in the civet cat clan there are beautiful ones
The loneliness as I sit and think at Nnabulagala
In the mushroom clan there are beautiful ones
The loneliness as I sit and think at Nnabulagala
In the antelope clan there are lovely ones
The loneliness as I sit and think at Nnabulagala
In the buffalo clan there are lovely ones
The loneliness as I sit and think at Nnabulagala.

Suggested Teaching Procedure:

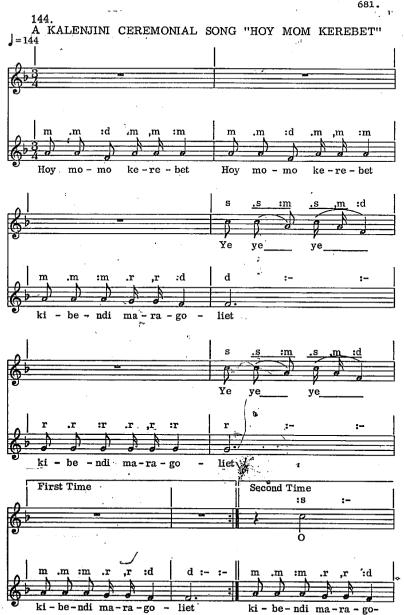
<u>Stage I.</u> Distribute copies of the song and explain its meaning to your class.

Ask the class to pronounce, word by word after you, the song text.

Use the rote method to aid the reading of the music of the song by the class. $\begin{tabular}{ll} \begin{tabular}{ll} \begin$

After the class is familiar with the chorus part, teach them the solo part as well.

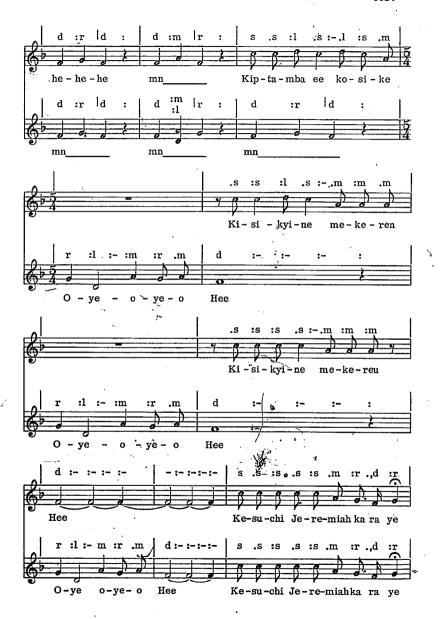
Stage II. An inspired performance of this song should be aimed at. This can be achieved if the soloist utilizes a certain degree of dramatization of the song.

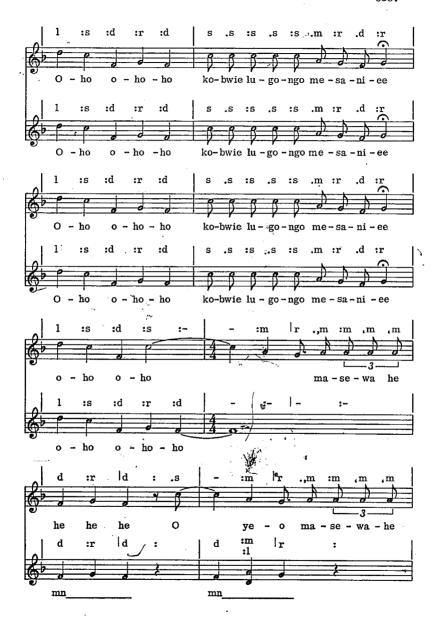




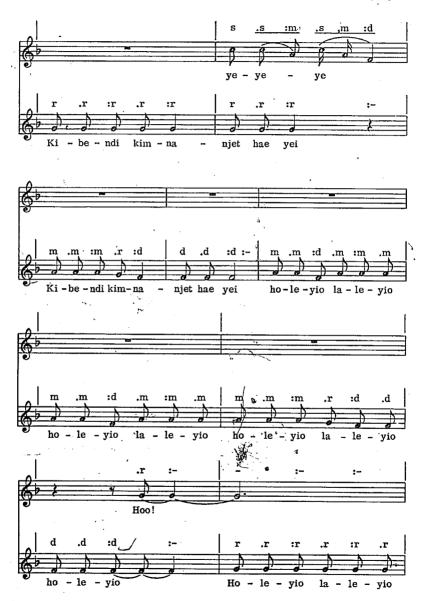














A Kalenjini Ceremonial Song "Hoy mom Kerebet"

Hoy! Hold the basket carefully ... We are to go to Maragoliet.

Suggested Teaching Procedure:

Stage I. Distribute copies of the song and explain the meaning of the song text to your class.

Pronounce the words of the song text as the class repeats them, word by word, after you.

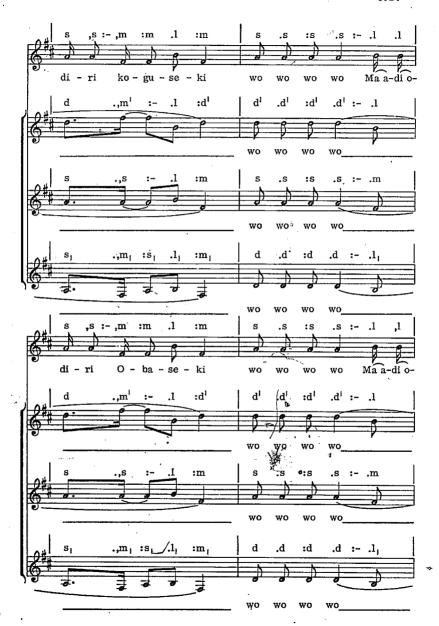
Use the rote method to facilitate the reading of the music by the class.

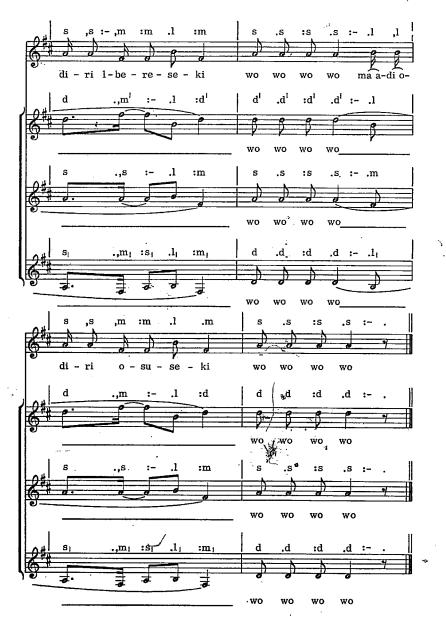
The song has clear sections, some introducing change in metre. Practice the separate sections with the class.

Stage II. Combine the different sections and explain to the class your technique of conducting the different sections.

Prepare this song for performance by the class at a concert.







An Okébu Lugbara Warrior Song "Ma adi odiri ngaluseki"

/In this song the Okebu Lugbara are boasting of various victories they inflicted on other tribes./

Suggested Teaching Procedure:

<u>Stage I.</u> Distribute copies of the song and explain the meaning of the song text.

 $\label{eq:pronounce} \mbox{ Pronounce the words of the song as the class repeats }$

 $\label{eq:Using the rote method, assist the class to read the } \\ \text{music of the song.}$

Ask the entire class to sing all the parts in the chorus. Later on divide the class into groups and ask them to sing in parts.

Stage II. Ask the class to dramatize the song.







A Luganda Party Song "Abayinda Nkolentya".

At Nnabulagala I saw the lovely ones

Bayinda, what shall I do? I have met my fellow beauties at Nnabulagala.

Brothers, clap hands for me

Bayinda, what shall I do? I have met my fellow beauties at Nnabulagala.

Who does not know the Queen Mother at Lukuli?

Bayinda, what shall I do? I have met my fellow beauties at Nnabulagala.

Listen, I swear by 'Luwedde Kumpagala'

Bayinda, what shall I do? I have met my fellow beauties at Nnabulagala.

Who does not know Ggoloba and Ssimbwa?

Bayinda, what shall I do? I have met my fellow beauties at Nnabulagala.

Who does not know the beauty of Kasubi?

Bayinda what shall I do? I have met my fellow beauties.

Suggested Teaching Procedure:

Stage I. Distribute copies of the song and explain the meaning of the song text to a class.

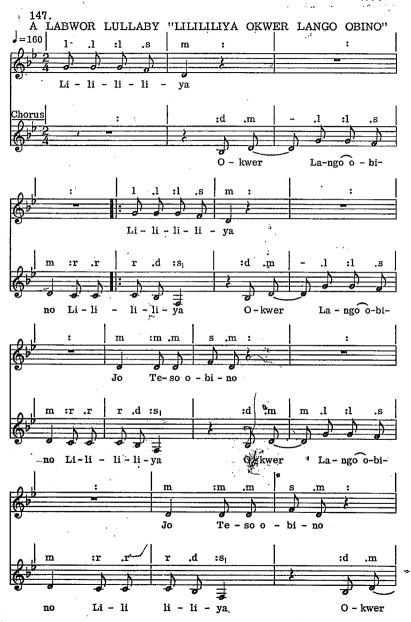
Ask the class to pronounce the words of the song text after you.

Using the rote method assist the class to read the music of the song.

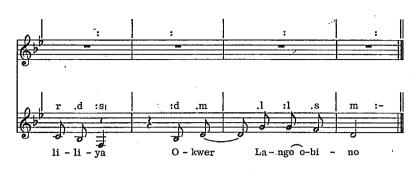
At first sing the solo part while the class sings the chorus; later on, teach the class to sing the solo part as well.

Stage II. Make arrangements for the class to dramatize the song.

/Nnabulagala is a legendary royal place in Buganda where there resided princes and princesses./







A Labwor Lullaby "Lilililiya Okwer Lango Obino"

Oh! Okwer look! Lango people are coming. And Ateso people are also coming.

Suggested Teaching Procedure:

<u>Stage I.</u> Distribute copies of the song and explain the meaning of the song text to your class.

Pronounce the words of the text as the class repeats them, word by word, after you.

Using the rote method, assist the class to read the music of the song.

At first you should sing the solo part while the class sings the chorus; later on, teach the class to sing the solo part as well.

Stage II. The setting of the story consists of a sudden appearance of two opposing armies (Lango and Ateso), all armed with spears, shields and bows.

Children, in this song, on seeing the armies approach each other on yonder hill, start singing the song.

After the song is properly mastered by the class, make arrangements for the class to dramatize it.













A Luganda Succession Ceremony Song "Nebaleka Badda"

What would happen if all the dead came to life.

Oh! What would happen if they suddenly came to life.

What would happen if they suddenly came to life.

Oh! What would happen if they suddenly came to life.

What would happen if Goloba and Ssimbwa came to life.

Oh! What would happen if they suddenly came to life.

What would happen if they suddenly came to life.

Oh! What would happen if they suddenly came to life.

They cannot return to life from death

Oh! What would happen if they suddenly came to life.

Suggested Teaching Procedure:

<u>Stage I.</u> Distribute copies of the song and explain the meaning of the text to a class.

Pronounce the words of the text as the class repeats them after you.

Use the rote method as an aid to facilitate the reading of the music by the class.

Stage II. Reconstruct a Succession Ceremony scene of Baganda and dramatize the song.









A Luganda Succession Ceremony Song "Obudde Obutakya"

Why? The night is too long!

Such a night prevented frogs from making noises.

The drum has sounded. Why? The night is too long.

Such a night prevented frogs from making noises.

It is down. Why? The night is too long.

Such a night prevented frogs from making noises.

Really, I spent the night thinking. Why? The nigh is too long.

Such a night prevented frogs from making noises.

Father and Mother are dead. Why? The night is too long.

Such a night prevented frogs from making noises.

Respond to my song by clapping hands. Why? The night is too long.

Such a night prevented frogs from making noises.

Suggested Teaching Procedure:

<u>Stage I.</u> Distribute copies of the song and explain the meaning of the text to a class.

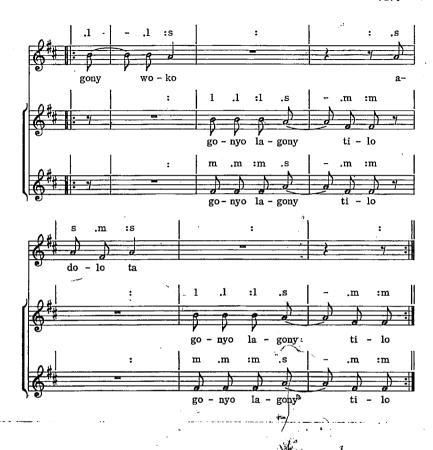
Ask the class to pronounce after you the song text, word by word.

Use the rote method to facilitate the reading of the music by the class.

Stage II. Reconstruct the Baganda Succession Ceremony and dramatize the song.







An Acholi Children's Song "Odolo ye odolo la dol"

/The words of this song are meaningless. They are just play words for children./

Suggested Teaching Procedure:

Stage I. Distribute copies of the song to your class.

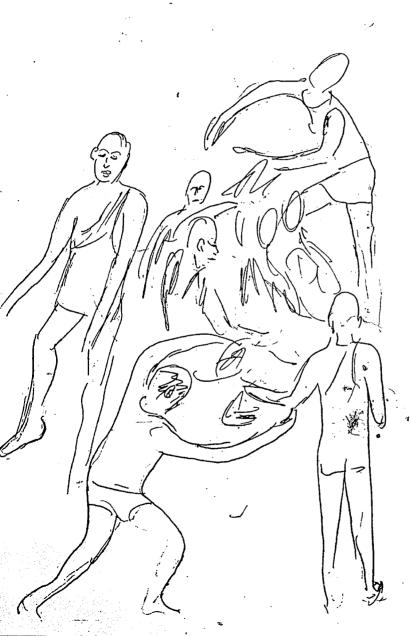
Ask the class to pronounce the words after you.

Use the rote method to facilitate the reading of the music by the class.

After the class has read all the parts of the chorus, divide them into groups and ask them to sing the parts while you sing the solo part. Later on, teach the class to sing the solo part as well.

Ask them to sing the song in the three parts, including the solo part.

Stage II. After you are satisfied that the class can sing the song with facility, ask the girl members of the class to stand in a single file, forming a circle. Ask the boys to form another circle behind that of the girls, thus forming two concentric circles. Both boys and girls dance, moving along the circles in an anticlockwise direction. With a relaxed body a dancer trots on the beat of the music while shaking his chest, neck and head.

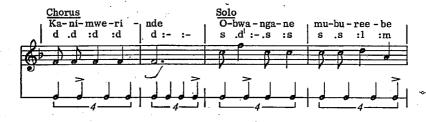


151.A RUNYANKOLE HISTORICAL SONG: "KANIMWERINDE"





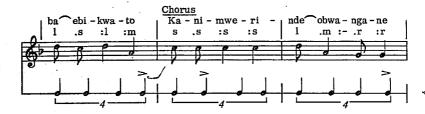










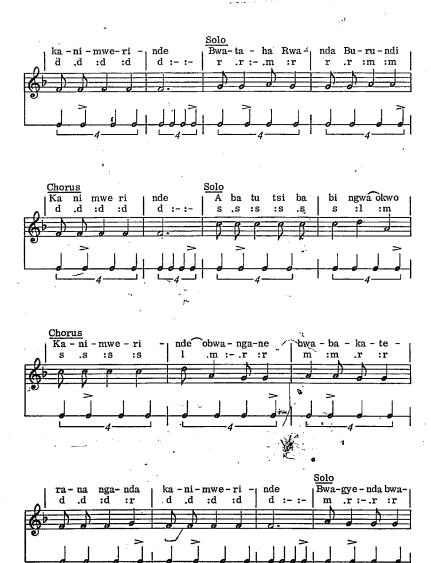








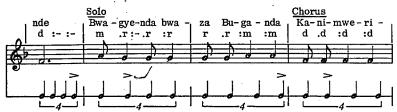


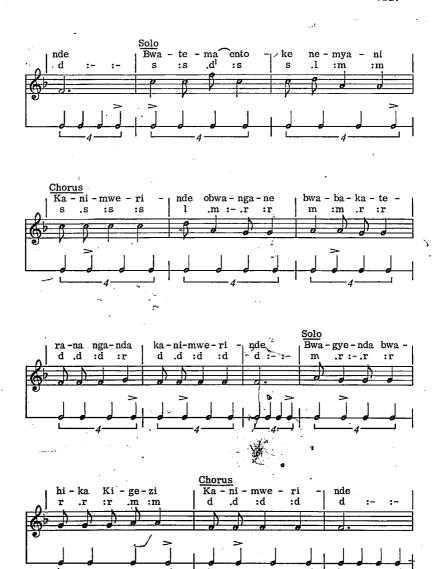


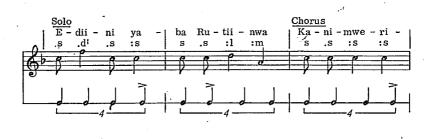








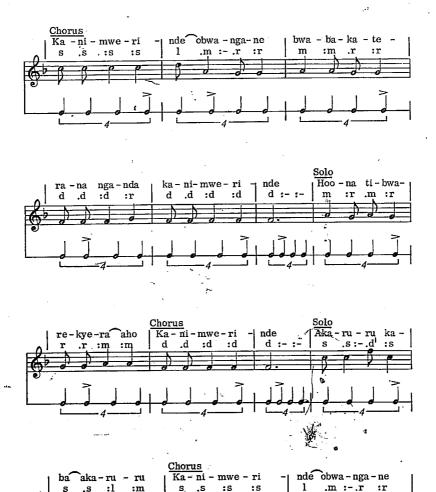


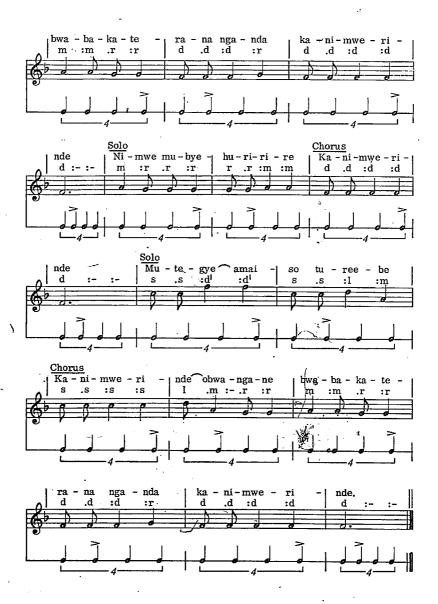












A Runyankole Historical Song: "Kanimwerinde"

Beware of racial hatred. See the racial hatred. It started in South Africa. Beware of racial hatred. Where guns became walking sticks. Beware of racial hatred. Racial strife downed on Kenva. Beware of racial hatred. Where Mau Mau killed Europeans, Beware of racial hatred. Racial strife landed in Rwanda- Burundi, Beware of racial hatred. Where Watutsi were expelled. Beware of racial hatred. Racial strife entered Congo, Beware of racial hatred. Where Lumumba was murdered. Beware of racial hatred. Racial strife overcame Buganda, Beware of racial hatred. Where people slashed each other's banana and coffee trees, Beware of racial hatred. Racial strife entered Kigezi. Beware of racial hatred. Where Religious intolerance was r Beware of racial hatred. Racial strife landed in Ankole Where political parties took arms against each other, Beware of racial hatred. Now that you have heard all this, Beware of racial hatred. While you wait for the future, Beware of racial hatred.

Suggested Teaching Procedure:

Stage I. Distribute to class printed copies of the text of this song and explain its meaning.

Read distinctly the words of the text and ask the class to pronounce the text, word by word, after you.

Teach the class to sing the chorus part of the song by rote method.

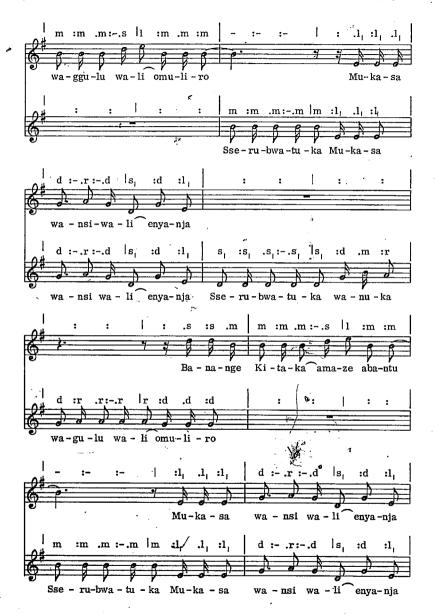
<u>Stage II.</u> Teach the class to sing the solo part of the song by rote method.

Divide the class into two equal groups. Ask the groups to sing alternately the solo and chorus parts.

Stage III. Now you can ask the class to perform the song with the proper accompaniment indicated in the music.



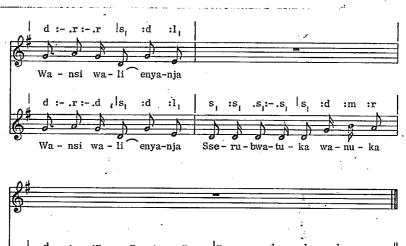














A Luganda Succession Ceremony Song "Sserubwatuka Mukasa"

Thundering Mukasa, below the ground is the sea, above in heaven the fire

That is so, there is fire in heaven.

Thundering Mukasa, below the ground is the sea, above in heaven the fire

Brothers, death has taken many people.

Thundering Mukasa, below the ground is the sea, above in heaven the fire

Be prepared for death.

Thundering Mukasa, below the ground is the sea, above in heaven the fire

Death takes even the young ones.

Thundering Mukasa, below the ground is the sea, above in heaven the fire

Death took Kabaka Chwa

Kintu² in life after death has no rest.

Thundering Mukasa, below the ground is the sea, above in heaven the fire.

Suggested Teaching Procedure:

Stage I. Distribute copies of the song and explain the meaning of the song text to a class.

Ask the class to pronounce after you the text, word by word.

Using the rote method, assist the class to read the music of the song.

After mastering the chorus, the class can learn how to sing the solo part as well.

¹King Chwa of Buganda.

²Kintu is the legendary founder of the Buganda Tribe.

Stage II. Reconstruct the succession ceremony scenery 3 and dramatize the song.

 $^{^{3}\}text{Refer}$ to diagrams of succession ceremonies already given.







A Runyoro Wedding Song "Otaliinoba"

This song is usually sung by those who accompany the bride to the bridegroom's home.

Don't you ever hate me

(Chorus) Oh! Don't you ever hate me on account of neighbor's rumors.

I am telling you, don't you ever hate me

(Chorus) Oh! Don't you ever hate me on account of neighbor's rumors.

Amoti, never hate me

(Chorus) Oh! Don't you ever hate me on account of neighbor's rumors.

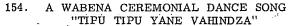
Suggested Teaching Procedure:

Stage I. Distribute copies of the song and explain the meaning of the song text.

Ask the class to pronounce the words of the song after you.

Use the rote method to assist the class in reading the music of the song. $\begin{tabular}{ll} \begin{tabular}{ll} \begin{tab$

Stage II. After the class has learnt to sing the song in parts, make arrangements for the class to dramatize the song.











A Wabena Ceremonial Dance Song "Tipu tipu yane vahindza"

Tipu tipu describes the movement made when people are dancing. This song is sung during an initiation ceremony for girls when they reach the age of puberty. The words of the song encourage the girl dancers, i.e., Tipu tipu, dear girls./

Suggested Teaching Procedure:

Stage I. Distribute copies of the song and explain the meaning of the song text to the class.

Assist the class to read the music of the song by the rote method of teaching.

At first, the class should sing the chorus part while you sing the solo part. Later on, teach the class to sing the solo part as well.

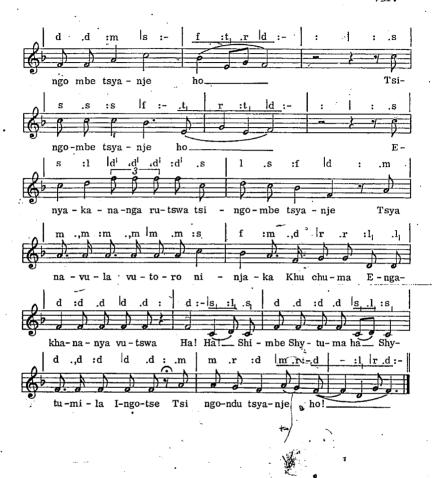
Divide the class into two groups and ask them to sing the song in the two parts.



Ask the two groups to stand in two likes facing each other at a distance of about ten yards apart. As the two groups sing the song they dance, either moving or on the spot. They dance with relaxed bodies, arms, head and chest moving freely. Steps taken are very short, about four inches at a time. When the two groups have reached within an arm's distance of each other, they turn backwards, resuming the same dance.

155.A KABRAS FOLKSONG: "YATSIA MU SHYACHI HO!"





A Kabras Folksong: "Yatsia mu shyachi ho!"

Shikanga, son of Vulala
Shikanga, son of Vulala
He went to the Maize store to see
If he could talk to Mushefi and Muvolele
I ask you Mushefi to tell him
Shikanga is ill in bed
There is a sharp knife waiting
If you want to be circumcised
Go to circumcision cottage
Shikanga went to the Maize store ho!
My cows ho!
My cows ho!
My cows are mooing
I am having trouble with the cows ho!
They broke through the enclosure at night.

Suggested Teaching Procedure:

Stage I. Circulate to class printed copies of the text of the song and explain its meaning to class.

Teach the class to sing the song by rote method.

Stage II. Help the class to dramatize the sond.



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