Orchestrating Social Competence: On the Transformative Work of Musicking in Two Ugandan NGOs (M-LISADA and Brass for Africa)

by

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DEDICATION

To my late mother, Mary Nabunya.

"I know for certain
that we never lose the people we love,
even to death.
They continue to participate in every act,
thought and decision we make.
Their love leaves an indelible imprint
in our memories.
We find comfort in knowing
that our lives have been enriched
by having shared their love."

Leo Buscaglia

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ABSTRACT

This dissertation provides a critical examination of music as a pedagogical and transformative tool for building social competence among disadvantaged young people in the city of Kampala, Uganda, through the cultural work of two NGOs; Brass for Africa (BfA) and Music, Lifeskills, and Destitution Alleviation (M-LISADA). The findings provide some evidence on a micro level, that music can indeed function as a tool, and musicking can function as a pedagogical process for the teaching of social skills and enhancing social competence, thus empowering disadvantaged young people and giving them a sense of agency. I argue that both M-LISADA and BfA conceptualize social competence as an ongoing process of transformation, strengthened as a set of specific ways of behavior, and that these behaviors can be learned and consolidated through musicking. The study was guided by the following research questions: (1) How does M-LISADA and BfA rationalize social competence through musicking? (2) What skills associated with social competence are afforded to recipients of M-LISADA and BfA's aid through musicking? In response to these questions, I explored the pedagogical process through which behaviors, values, knowledge, and skills associated with social competence are taught and strengthened through musicking. I discovered that the two organizations use musicking as a pedagogical process for fostering relationships and building a sense of community among their participants. The organizations then use the musicking community as a model for social life and as a medium through which the social skills they aim to impart in their participants are synergistically negotiated, performed, and embodied. I have discussed the following as the social competence skills which the two organizations seek to build in their recipients through musicking: communication skills, self-confidence, teamwork, leadership, resilience, grit and perseverance, and problem-solving. This inquiry reveals the pedagogical process, applications and implications of using musicking as a pedagogical tool for teaching social competence in order to expand perspectives and enrich existing discourses in music educational pedagogy, practice, research, policy, theory, and curriculum development.

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CHAPTER I

INTRODUCTION AND BACKGROUND TO THE STUDY

Introduction

In this dissertation, I examine the use of music as a pedagogical and transformative tool for building social competence among disadvantaged young people in the city of Kampala, Uganda by exploring the transformative work of two Non-Governmental Organizations (NGO): Brass for Africa (BfA) and Music, Life skills, and Destitution Alleviation (M-LISADA). I use the term social competence to refer to the ability to negotiate and navigate social situations and interactions effectively (Olson & Shutts, 2010).

I use the notion of musicking as a verb coined by the ethnomusicologist Christopher Small to encompass all types of musical activity ranging from composing, to performing, listening, and dancing. Small (1998) further expanded the meaning of musicking beyond the composer, performer, and audience triad to include extramusical aspects for example, those who prepare the space, the space itself, the tech people, the costumes, the ticket sellers, objects, persons, interactions, relationships, and shared experiences that go into making and preparing for the musical event.

Brief Historical and Contextual Background

Over the past five decades since Uganda gained independence in 1962, the country has experienced several plights, such as turbulent political regimes (Mamdani, 1988), armed rebellion and civil war in the Northern Acholi region (Finnström, 2008),

high levels of poverty, and the HIV/AIDS epidemic, which led not only to loss of lives, but also, to enormous numbers of orphaned children and youth (Barz, 2006). These events resulted in the proliferation of numerous NGOs in the country (Mugishagwe, 2013). These organizations engage in development and aid-provision activities aimed at addressing the quality of life of people affected by the aforementioned adversities. The two organizations whose work I investigate in this dissertation, M-LISADA and BfA, conceive their work primarily through musical practices. They feature music-making as a significant part of the processes which they employ in seeking to transform their participants into socially competent individuals.

The activities of M-LISADA and BfA organizations are geared towards teaching brass band and traditional Ugandan music and dance to children and youth, through an 'integrated life-skills curriculum' (BfA Curriculum, 2019) in order to nurture transferrable social skills, such as self-confidence, resilience, leadership skills, problem solving, grit and perseverance, concentration, teamwork, and communication. I am interested in how these social competence skills and values are taught, embodied, and evaluated through processes of music-making in the work of M-LISADA and BfA. The data for this dissertation is based on interviews with aid recipients, teachers, and administrators of both M-LISADA and BfA. Additional data comprised of recorded videos of lessons, performances, documentaries about the two organizations, and on official and non-official documents associated with the two organizations. This dissertation project is grounded on three theoretical notions: musicking, empowerment and agency, and transformative music engagement. In Chapter Two, I give a more detailed discussion about each of these theoretical concepts.

Problem Statement

The use of music-making as a pedagogical tool in processes aimed at teaching life skills is a growing area of interest to academics and practitioners working in fields of music education, ethnomusicology, psychology, community music, and music therapy. (Barrett & Bond, 2015; Obiozor, 2010). There is a growing recognition of the importance of music making as a form of transformative engagement among youth and young people (Bolden & Nahachewsky, 2015; O'Neill, 2012, 2015). Scholarship about the transformative nature of music making among youth and marginalized populations has emphasized aspects such as music's role in shaping individual and community identities (Marsh, 2019; Perullo, 2005), fostering relationships through interpersonal exchange and understanding (Baym & Ledbetter, 2009; Bergh & Sloboda, 2010; Cassity, 1976; Lull, 1992), affording opportunities for social inclusion (Laes, 2017; Marsh & Dieckmann, 2017; Salminen, 2020; Straubhaar & Davis, 2018), youth empowerment (O'Neill, 2015; Saarikallioo, 2019; Whitson et al, 2020), and music making as a form of therapy to enhance the physical and mental wellbeing of youth and young people affected by different forms of adversities (Leung & Cheung, 2020; Marsh, 2017; O'Neill, 2015; Perkins et al., 2020).

While the use of music as a pedagogical tool for social transformation—what has been called Transformative Music Engagement (O'Neill, 2012)—is an emerging branch of inquiry, there is as yet sparse empirical evidence on how music is used in processes of social transformation. More specifically, there is very limited research about the pedagogical processes and approaches through which music-making is applied as a tool to enhance social transformation. Moreover, even the limited research

which is available is mostly contextually specific to the Western world (Europe, North America, and Australia). It is therefore important to explore different mechanisms, tools, skills and practices to address and enhance transformative engagement of youth and young people, especially those who have faced different forms of adversity. This research therefore responds to the need for scholarship on pedagogical approaches to transformative youth engagement in and through music. My implicit concern is that if we focus our emphasis on the pedagogical process and approaches, we will have a framework to research and understand the processes that lead to transformation through musicking.

Research Focus and Purpose Statement

The focus of this research is on the pedagogical process and function of musicking as a tool for empowerment and teaching skills of social competence to youth and young people. I concur with Bourdieu's (1990) insights that education has the capacity to identify, reproduce, and legitimate people's cultures, beliefs, and attitudes. Considering the M-LISADA and BfA as educational institutions permits their analysis as mechanisms seeking to reproduce attitudes and dispositions (Giroux, 1980) about social competence.

In exploring the process in which music-making instrumentally functions as a pedagogical tool to teach life-skills of social competence among youths, it is my purpose to provoke interdisciplinary academic discourses on arts-based transformative learning, in particular, curricular and pedagogical approaches to the integration of music and the arts in transformative educational contexts. In addition, my

interpretation of results places emphasis on implications for teaching, pedagogy, and policy in the context of arts-based transformative education. I believe that the recommendations made in this study will be vital for arts education because "every educational curriculum has a particular function to reproduce, maintain, or change the values of those who develop educational agendas and the society at large" (Cabedo-Mas, Nethsinghe & Forrest, 1997, p. 3; see also Wai-Chung, 2003).

Research Questions and Thesis Statement

This research was guided by the following research questions.

1. How does M-LISADA and BfA rationalize social competence through musicking?
2. What skills associated with social competence are afforded to recipients of M-LISADA and BfA's aid through musicking?

Through these research questions, I sought to explore the pedagogical process through which certain sets of behavior, values, knowledge, and skills are taught and strengthened through musicking. I also sought to document the specific social competence skills which both M-LISADA and BfA teach to their participants through musicking.

The thesis for this dissertation is that both M-LISADA and BfA conceptualize social competence as an ongoing process of transformation, strengthened as a set of specific ways of behavior, and that these behaviors can in turn be learned and consolidated through musicking.

Scope of the Study

The theoretical and methodological scope for this project is interdisciplinary in nature, integrating theory and methodology from the disciplines of music education, ethnomusicology, anthropology, philosophy, psychology, and cultural studies. Each of these fields has its own lens and toolkit for approaching transformative education, and in particular, the theoretical notions of music, youth empowerment, agency, and transformative music engagement. I believe that an integration of diverse theories and methodologies is essential, because it allows for the synthesis of ideas from all these diverse fields of knowledge, fostering innovative and intellectually diversified approaches to understanding pedagogies of transformational education.

Geographically, this research was situated in Kampala district in Central Uganda. Kampala is the commercial and administrative capital of Uganda. Figure 1 below is a map of Uganda showing Kampala City.

Figure 1: Map of Uganda showing the capital city, Kampala

The city was ruined by wars during the turbulent political regimes between 1966 and 1986 (Mamdani, 1988). Kampala was also one of the most affected areas by the HIV/AIDS pandemic since the late 1980s (Mugishagwe, 2013). Compared to other parts of Uganda, Kampala City has more developed infrastructure such as roads, telecommunication services, health centers, schools, and commercial buildings. And yet alongside these infrastructural developments is another side of Kampala – one of slums, increasing numbers of street children, homeless individuals, high levels of poverty, and limited access to social services like schools and hospitals (Lugalla & Kibassa, 2002). It is these populations that M-LISADA and BfA seek to help through their interventions.

Scholarly Significance

Research on the intersection of NGOs, musicking, and life skills education in Uganda is still limited, yet there is an increasing number of local and international NGOs engaging in work related to musicking (Mugishagwe, 2013). While contributing to this body of scholarship, this inquiry will function as a pedagogical resource to which educators, researchers, and NGO personnel engaging in musicking and life skills education can refer. Further, in this study, I demonstrate the function of processes of musicking beyond a narrow focus on aesthetics. I explore the transformative function of musicking by exploring how it can be of significance to processes of identity construction and negotiation among youth, a tool for empowerment, and a mode of governance (Guilbault, 2005, p. 51). This study builds upon and contributes to the growing need for interdisciplinary research that connects diverse disciplines of music education, ethnomusicology, culture and communication studies, philosophy, and psychology in exploring musicking as part of broader processes of humanistic inquiry.

One significant feature with implications beyond the specific context of this study is the fact that music is used in almost all cultures and contexts, and that music-making is often a collaborative act (Bergh & Sloboda, 2010). This cross-cultural ubiquity increases the implications of this project beyond the Ugandan context. The existence and use of music in various cultures and contexts allows for an elicitation-oriented approach to arts-based transformative education in other cultural contexts. An elicitation-oriented approach involves the use of already existing-knowledge such as local knowledge, and traditional music and the arts in transformative education as an

empowering processes. By focusing on the cultural function of music-making in the intervention efforts of M-LISADA and BfA in Kampala, this project will show how local knowledge and music practices can help to address issues that are locally specific and yet with resonances pertinent to analogous situations (such as poverty, post-war, disadvantaged youth) in other parts of Uganda, other African nations, and other developing countries. In addition, arts-based transformative educators from other parts of the world would be able to borrow from the theoretical and pedagogical models discussed in this study but draw as well upon the musics and contexts of other cultures or countries in which they may operate.

Definition of Key Terms

In the following sections, I define key terms in relation to how they have been used in this dissertation

Social Competence

While the notion of social competence has been defined and applied in diverse ways (Milligan et al., 2017), most usages of the term are inclined towards the ability to achieve "effectiveness in social interaction" (Rose-Krasnor, 1997, p. 111). Rubin and Rose-Krasnor (1992) have defined social competence as "the ability to achieve personal goals in social interaction while simultaneously maintaining positive relationships with others over time and across situations." (Rubin & Rose-Krasnor, 1992, p. 285). From Rubin and Kransor's (1992) social competence model, there are different domains of social competence, and each of these is associated with a personal goal. In this dissertation, the different domains of social competence

examined include communication skills, self-confidence, teamwork, leadership, problem solving, resilience, grit, and perseverance. Some of the specific goals associated with these domains of social competence include the ability to develop positive relationships and to resolve interpersonal conflicts, the ability to collaborate and work well with others, the ability to empathize with others and to consider perspectives of others, and the ability to balance personal needs with needs of others. While these domains of social competence and their associated goals are broadly related in that they involve "effectively navigating social situations" (Seitz, 2020, p. 4), this does not simply mean that social competence in one domain necessarily indicates social competence in another domain (Seitz, 2020). Both M-LISADA and BfA emphasize each of the above domains of the above social competence domains in their musicking processes as part of efforts to enhance their participants' "ability to handle social situations effectively" (Olson & Shutts, 2010, p. 1623).

Non-Governmental Organizations (NGOs)

I use the notion of NGOs to refer to "self-governing, private, not-for-profit organizations that are geared toward improving the quality of life for disadvantaged people" (Vakil, 1997, p. 2060). In line with this definition, both M-LISADA and BfA seek to improve the quality of life of their participants through engaging them in musicking activities.

Youth

For purposes of this dissertation, I synonymously use the terms youth and young people in accordance with the United Nation's definition to refer to all those

persons between the ages of 15 and 24 (UN, 1981, Report *A/36/215*). Most of the recipients of the M-LISADA and BfA aid fall within this age bracket. The organizations mainly target youth in challenging situations such as orphaned youth, street children, and youth living under low social economic conditions.

Social Transformation

The cultural, social, intellectual, and artistic changes, which the individual aid recipients' experience as a result of exposure to and participation in M-LISADA and BfA implemented processes of musicking.

Overview of the Dissertation

The first chapter introduces the study and provides a contextual background of the research, highlighting the origins and justification of the two NGO's intervention programs in empowering marginalized and disadvantaged youth in Kampala. The research questions, scope of the study, and purpose of the study is also presented. The chapter explains the significance of the study to music education research, scholarship, practice, and policy. It concludes with a definition of key terms used in the dissertation, and concludes with an overview of the dissertation.

In Chapter Two, I discuss the theoretical framework and review interdisciplinary literature related to the study. The major goal of this chapter is to theorize music making as a social process and as an integral part of the process of social transformation, informed by the work of ethnomusicologist Christopher Small through his theory of musicking. I use the theoretical framework of youth empowerment and critical pedagogy, to highlight musicking as dynamic medium of social interaction and a social

resource through which actors "regulate, elaborate, and substantiate themselves as social agents" (DeNora, 2000, 47). I explore other transformational functions of musicking such as identity formation and transforming relationships among peoples, a function I examine through the theoretical framework of intersubjectivity. I highlight rhythmic entrainment and the notion of *ubuntu* as part of the process of intersubjectivity. The chapter concludes with a discussion on the relevance of Small's theoretical notion of musicking to the field of music education. In this discussion, I situate musicking within a constructivist framework.

In Chapter Three, I present the research methodology. The chapter opens with autoethnographic reflections about conducting research during a pandemic, with a focus on the strategies which I adopted and another focus on the use of a digital approach to ethnography. I discuss the methods of data collection used in the study. These included interviews, video as a mode of observation, and document analysis. I also give details about the Institutional Review Board (IRB) process, the participants for this study, the type of data collected, the process of data analysis, and the reliability of the collected data.

In Chapter Four, I summarize the profiles of the two NGOs under inquiry and give a brief profile of each of the participants in this study. This chapter covers the distinct histories of the two organizations, a brief biographical summary about each of the individual participants, and reflections on how musicking functioned as a tool for social transformation in their lives. The goal of this chapter is to project the voices of the research participants through extensively citing their complex personal stories. This biographical information would then form a foundation against which critical

analysis of issues related to music and social transformation are made in subsequent chapters.

In Chapter Five, informed by interdisciplinary theories of community and belonging, I illustrate how both M-LISADA and BfA use group music making as a tool to facilitate interaction among participants and to create a sense of community with a goal of establishing musicking as a lived experience rooted in caring relationships. The purpose is to illustrate how musicking, being an immersive social process, which situates individuals in a framework of collective existence, affords the orientation of new members into a new community - the musicking community. To further demonstrate musicking as an immersive social process, I use a micro example of how the musical difficulty experienced by an individual member of a BfA class prompted physical proximity among fellow performers, and how their efforts were intentionally directed towards helping this individual find the right notes. This in turn "became an occasion [for the members] to display a social relationship of closeness" (Black, 2014, p. 389) support for one another. I conclude that the process of musicking therefore provides "opportunities for the co-participants to interpret each other's actions" (Black, 2014, p. 389), premised in the notion that the Other is a thinking and experiencing subject in ways similar to the self.

In Chapter Six, I discuss the theoretical notions of empowerment, agency, and transformative music engagement in relation to the work of M-LISADA and BfA. As a summary of emergent themes from the data, I highlight three conditions necessary for empowerment, agency, and meaningful youth music engagement to occur through

musicking. These include the honoring of youth voices, affording a pedagogy of belonging, and providing opportunities for self-determination among participants.

As a continuation of the discourse on empowerment, agency and transformative music engagement, Chapter Seven is an example of how affordances of social competence and social transformation are created through M-LISADA's and BfA's musicking processes. I discuss the following as the social competence skills afforded to participants through musicking: communication skills, self-confidence, teamwork, leadership skills, resilience, grit and perseverance, and problem-solving skills.

In Chapter Eight, I conclude the dissertation and give my final reflections about musicking and social transformation in the work of M-LISADA and BfA. In this chapter, I give a recapitulation of the purpose of the study and summarize the findings. I also discuss the limitations of the study, implications for the field of music education and policy, and give recommendations for future research.

CHAPTER II

THEORETICAL FRAMEWORK AND REVIEW OF LITERATURE

Introduction

In this chapter, I outline the theoretical framework on which this dissertation is grounded and review literature that highlights how music has been reported to enhance processes of social transformation. Using Christopher Small's notion of musicking, this chapter aims to frame the music interventions of M-LISADA and BfA as a social process not limited to a focus on musical aesthetics, but one that comprises the construction of "multi-levelled sets of dynamic relationships situated in the sonic, social and physical spaces" (Odendaal et al., 2013, p. 165). I situate the musicking processes of the two organizations as part of the framework of youth empowerment and critical pedagogy. I also explore other social transformational functions of the musicking process. These include affording participants with agency, identity formation, fostering relationships, and creating a temporal space in which intersubjectivity is achieved. I discuss two aspects of intersubjectivity – intersubjectivity enhanced through rhythmic entrainment and introduce the notion of *ubuntu* as a mode of relationality and intersubjectivity.

On Music and Social Transformation

From Greek antiquity, music has been emphasized as a potential source of transformation. In *The Republic,* Plato emphasized the role of "State music as a powerful instrument in forming and directing the emotivity and morality of citizens" (qtd in Pelosi, 2010, p. 15). For Plato, music plays a social role characterized by its

ability to give a reassuring feeling to individuals by binding them through common emotions. Plato therefore argued that "future Guardians should be exposed to music from a young age in order to acquire, through habituation, certain moral habits" (Pelosi, 2010, p. 31). It is belief in rationales such as Plato's above that have informed the interaction between humans, music, and society leading to the promotion of specific music genres and the prohibition of others. Even in the contemporary society, music and the arts are unanimously celebrated for their transformative power, a belief so widely held that it "represents something close to orthodoxy amongst advocates of the arts around the world" (Belfiore & Bennet, 2008, p. 4).

Several scholars have argued that the value of music lies not in the musical genre or structure, but rather in the social context, how it is used, and in its effect on the people (Elliott & Silverman, 2015; Regelski, 1996). In this line of argument, the ethnomusicologist Thomas Turino (2016) has characterized music as a social resource. To emphasize his idea of music as a social resource, Turino (2008) has argued that music's value as a "potent resource for social change" (p. 298) is most demonstrated through what he calls participatory music making. This he defined as music making activities in which "there are no artist-audience distinctions, only participants performing different roles, the primary goal being to involve the maximum number of people in some performance role" (p. 26). Turino distinguished participatory music making from presentational music making, in which "one group of people, the artists, prepare and provide music for another group, the audience" (Turino, 2008, p. 26).

The notion of participatory music making has become a benchmark in many music educational practices aimed at harnessing the potential of music in promoting

issues of social inclusion and social justice (Bernard & Cayari, 2020; Cain, Istvandity & Lakhani, 2020). Participatory music making has become strongly associated with the field of community music (Currie, Gibson & Lam, 2020; Higgins, 2012; Higgins & Willingham, 2017), grounded in the hypothesis that "everyone has the right and ability to create music" (Velben & Olsson, 2002, p. 230). Community music has become a celebrated field of practice for its reported successes in achieving social transformation through processes of participatory music making (Cohen & Henley, 2018; Gibson & Gordon, 2018).

Turino's notion of participatory music is related to Christopher Small's theory of musicking which I discuss in the proceeding section, and which forms the theoretical foundation for this dissertation. While Small's theory of musicking draws from anthropological theories of ritual, both Small and Turino seek to "address the social significance of music making with a shared interest in the musical event" (Boeskov, 2018, p. 95). They seek to address the role of music in the constitution of the social world, an important discussion in examining how music can contribute to processes of social transformation. An examination of music as part of processes of social transformation is based on the premise that music is an important part of human experience, and therefore an indispensable resource in examining human behavior as part of cross-cultural communication. As ethnomusicologists have highlighted, music is an integral part of the social and cultural domains of life, and a medium through which meaning and relationships can be examined (Merriam, 1964).

Christopher Small: Musicking

In his book, *Musicking: The Meanings of Performing and Listening* (1998), Small makes a compelling argument for conceptualizing music not as limited to sounds or musical artefacts, but rather, music as an event. Small used the verb musicking to encompass all types of musical activity ranging from composing, to performing, listening, and dancing. He argued:

> To music is to take part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practicing, by providing material for performance (what is called composing), or by dancing. We might at times even extend its meaning to what the person is doing who takes the tickets at the door or the hefty men who shift the piano and the drums or the roadies who set up the instruments and carry out the sound checks or the cleaners who clean up after everyone else has gone. They, too, are all contributing to the nature of the event that is a musical performance. (Small, 1998, p. 9).

From Small's description above, we can infer that musicking is a process (verb) rather than an object (noun). It is in this regard that in this dissertation, I conceptualize all the music-related activities by M-LISADA and BfA as part of the musicking process. Small's implicit argument is that "musical meaning cannot be found in the musical sounds alone but is also located in the musical performance in the broadest sense, an event which he believed to be of profound social significance" (Boeskov, 2018, p. 95). Music is not limited to the object but also comprises of a "multi-levelled set of dynamic relationships situated in the sonic, social, and physical spaces" (Odendaal et al., 2013, p. 165). Small further explained:

> The act of musicking establishes in the place where it is happening a set of relationships, and it is in those relationships that the meaning of the act lies. They are to be found not only between those organized sounds which are conventionally thought of as being the stuff of musical meaning but also

> between the people who are taking part, in whatever capacity, in the performance; and they model, or stand as metaphor for, ideal relationships as the participants in the performance imagine them to be: relationships between person and person, between individual and society, between humanity and the natural world and even perhaps the supernatural world (Small, 1998, p. 13)

Small (1998) conceived of the process of musicking as a social ritual in which participants relate with one another and with the world around them. Exploring musicking as a domain through which meaning is created "provides us with a language to understand and articulate those relationships, and through them to understand the relationships of our lives" (p. 8). For Small, through exploring the relationships engendered by musicking, it is possible to "gain an understanding of the society" (Odendaal, 2013, p. 163) involved in the process of musicking. Thus, Small's concept of musicking is important in bridging the gap between music making and society, and it has important implications and transfers for the field of music education which form the backbone of this dissertation. In the context of this discussion, the notion of musicking is important in analyzing relationships between the NGOs under investigation, their teachers, their students, what they teach, how they teach, how the students learn, and how the different participants are impacted in the process.

Small (1998) further explored the transformative potential of musicking in its ability to engender relationships to be "brought into virtual existence so that those taking part are enabled to experience them as if they really did exist" (p. 183). His implicit argument is that in the process of musicking, "participants not only learn about those relationships but actually experience them in their bodies" (p. 96). Musicking in this case functions as an educative process through which participants not only perform social relations, but in the process are able to "learn new things of

themselves and of the contexts" (Odendaal et al., 2013, p. 163) in which the musicking happens.

Small's notion of musicking used in this dissertation is related to music education philosopher David Elliot's *musicing.* The latter is used ubiquitously in the field of music education that I find it necessary and important to discuss it highlighting the similar factors with Small's notion of musicking.

David Elliott and Marissa Silverman: Musicing

In *Music Matters: A Philosophy of Music Education* (1995), Elliott has defined music as "something that people do" (p. 39). This definition takes into account the social nature of the process of musical doing which includes the actions, mediums, contextual situations and uses associated with the act and process of music making. Elliott further used the notion of musicing in a collective sense to refer to "all five forms of music making: performing, improvising, composing, arranging, and conducting" (pp. 40-41), and integrations of music with other social activities such as dance/movement, worship and ritual. In the second edition of the book which Elliott co-authored with Marissa Silverman, the authors acknowledge other social meanings of music especially those included in Small's (1998) notion of musicking.

In the second edition (2015), the authors further expand the meaning of music and musicing beyond a limited focus on music as a thing (musical sounds and works). Arguing for musicing as a social process, Elliott and Silverman (2015) emphasized that the process of making various musics involves each four dimensions namely:

persons or "musical doers", musical doings or processes, musical products or outcomes, and musical contexts (pp. 86 – 101).

The "people or musical doers" (p. 100) include individuals involved in the music making process in different capacities as performers of different ages, abilities and purposes, those who engage in listening and watching (audience), those who participate in other capacities in the musicing process (e.g., worshipers, dancers, sound engineers), and those engaged in extra-musical support roles (e.g., stagehands, rock-band roadies, and stage designers). Musical doings or processes may include processes of experiencing and responding to the music. Such processes may include emotional reactions to the music, cognitive processes such as musical valuing and evaluation, and bodily and affective processes for example sweating, increased heart beats, and goosebumps. Musical outcomes or products involve "all forms of musical performing, improvising, composing, arranging, high-fideelity music making and listening, and studio audio art making and listening, music-dance events, music-visual events (film-music making, videos, ee.t.c.), musical social rituals" (p. 100). Musical contexts are those places and spaces in which the music doing happens for example, classrooms, ritual settings, concert settings, and community events.

Elliott and Silverman's notion of musicing as a social action and process is related to Small's usage of the notion of musicking especially that both terms may be helpful in exploring the other functions (social, psychological) of music beyond the sonic and cognitive. In the proceeding section, I further examine Small's ideas of musicking as a social process and how his ideas intersect with Elliott and Silverman's, and how they relate with the field of music education.

Musicking as a Social Practice

Citing traditional African societies as an example, Small illustrated how musicking is an integral part of social life. He used an example of how "children not only learn traditional songs and dances but also learn from an early age that they can make their own, and adults help them to do this, just as they help them to learn the appropriate music for their ceremonies." (1998, p. 208). Small further argued that this process is done "on the assumption that they [the children] will eventually assume those musical roles which are expected of all responsible adults within the various social organizations to which they belong" (1998, p. 208). In this example, Small has highlighted an important facet of musicking as a social practice, particularly as one in and through which education is achieved. His implicit point of focus on the one hand, was "how musical communities orient new members to participate in musicking" (Odendaal et al, 2013, p. 165), but also on the other hand, how musicking functions as an organizing factor through which these members are oriented into the community. Small's description above process is related to Elliott and Silverman's conceptualization of musicing in that Small highlights the four dimensions emphasized by Elliott and Silverman: the musical doers, the process, the product and the context.

Small's ideas about musicking are related to Turino's (2008) notion of participatory music making earlier discussed in this chapter, a process in which the social interaction among participants is of primary importance. In the process of participatory music making, what takes precedence is the activity of doing the music —the act itself—rather than the resulting listenable. Musicking and the process of

participatory music making as conceptualized by Turino, can therefore be "potent resources for social change" (Turino, 2016, p. 218) because they are both characterized by egalitarian, inclusive, non-competitive, and voluntary music making principles. For example, in his more detailed description of traditional African music making as a site for musicking, Small has argued that:

> the social and conceptual world is not divided into the few 'talented" who play and sing and the many "untalented" to whom they perform but resembles more a spectrum that ranges from little musical ability to much, but with every single individual capable of making some contribution to the communal activity of musicking. (1998, p. 208)

The process described by Small above is compelling not only for its adherence to egalitarian principles, but also, for its reflection of the democratic nature of musicking as a process.

To further expand the idea of musicking as a social practice, Small has emphasized the relationship between musicking and social context. He argued that since musicking always takes place in particular social settings, it becomes an "integral part of the cultural narrative of the setting" (Odendaal et al, 2013, p. 167). In this line of thought, Small noted that "[e]ach musical performance articulates the values of a specific social group, large or small, powerful or powerless, rich or poor, at a specific point in its history" (1998, p. 133).

To highlight this point, Small used an example of the symphony concert to illustrate how the narrative of the 'music event' functions as an expression of dominant values of the Western middle-class. This example gives more insight into Small's notion of musicking as a social practice, since it involves an evaluation of the whole social-cultural system in which musicking takes place in determining the

meaning and significance of music in a given society. Small's argument is compelling for its projection of musicking as a transformative medium for generating and articulating a shared sense of identity.

Musicking as a Social Practice: On Musicking and Identity Formation

In the paragraph above, I have introduced Small's thoughts on musicking and identity. Small has implied that music as an element of expressive culture symbolizes personal and group value attachments (See also Ruud, 1997). This argument is also in line with research about Western classical music that has highlighted the ritualized and exclusionary nature of live classical music concerts as an expression of middle-class values (Bennett, 2009; Small, 1987, 1998). Small (1987, 1998) related attending a classical music concert to attending a Catholic mass since in both events, attendees and performers are expected to follow specific socially learned patterns of behavior. For Small, the collective act of attending a live concert facilitates a musical experience in which all attendees share the same sonic space. The implicit argument is that the collective experience of sharing the sonic space fosters an empathic relationship among the attendees. This position has been emphasized by other scholars such as Kolb (2000), who argued that "for traditional audience members, western classical music is seen as an affirmation of the values of middle-class life, which includes self-control and hard-work (Kolb, 2000, p. 21). Bennett (2009) similarly noted that "for elite groups...classical music evokes hierarchy and power: the ghostly memories of legitimate cultural capital" (p. 75).

However, on the other hand, the argument above, by Small and other authors, that music mirrors an underlying social structure is highly contested. By suggesting that music articulates the values of particular social groups, Small seemed to give an oversimplification and essentialization of social groups or 'cultures' as "coherent wholes and that specific forms" of musicking "may be causally linked to particular social" values (Boeskov, 2018, p. 96). Yet in reality, the same music could be "experienced in different ways" (Boeskov, 2018, p. 96) by different people, and these different experiences may not necessarily entail an affirmation of the same social values.

In addition, Small has seemed to undermine the complex nature of social groups. His assumption is that cultures and social groups are "already existing and fixed entities, which then use music to articulate their values" (Boeskov, 2018, p. 96). This is not always the case. In line with Martin (2006), I concur that it is "more productive to examine the ways in which a sense of participating in a distinct collectivity is produced" (Martin, 2006, p. 64) through musicking as a collaborative activity and experience. Martin's implicit argument is that if social groups conceive musicking as representative of their social identity and values, such identity is a performative achievement (Butler, 1988), constituted, maintained and negotiated in the process of musicking.

At the broader theoretical level, Martin's argument is compelling because he approaches the process of musicking as a mode of social interaction through which different participants pursue and accomplish agency for purposes of representation of individual and group identities and values. Small and Martin's ideas about musicking

and representation of social groups link to contemporary discourses in sociology, psychology, and social-cultural scholarship, which have become common sources of reference in music education research concerned with the social nature of musical activity (see e.g., DeNora, 2000; Turino, 2008).

The music sociologist Tia DeNora, for example, in her theory of musical sociality, has rejected essentialist models that conceive music as a mirror of pre-existing social values or structures. She noted that "music is active within social life: just as music's meanings may be constructed in relation to things outside it, so, too, things outside music may be constructed in relation to music" (DeNora, 2000, p. 44). Here, DeNora has pointed us to the reciprocal co-production of musical and social processes.

DeNora further argued that socio-cultural analysis of musical activity should shift the focus from "what music depicts" to "what music makes possible" (DeNora 2003, p. 46). She used the concept of "affordance" to describe music's role in the mediation of social action and experience. Through affordance, DeNora explained how some form of material (brass music and indigenous Ugandan music, in the case of this dissertation) may be more efficient in the doing of some things over other forms. As an example, she noted that it may be "easier to march in time to John Phillip Sousa's 'Stars and Stripes Forever' than to Debussy's 'Afternoon of a Faun'" (DeNora, 2003, p. 170). Through the notion of affordance, DeNora has thus underlined how music and its conventional associations may afford certain modes of being and doing.

This, however, is not to argue that music necessarily causes such modes. Rather, DeNora has argued that "affordances only exist if they are real for some social actor(s)" (p. 170). An examination of the relationship between music and social reality should therefore focus on "how affordances are created, how links between music and social life/social experience are forged" (2003, p. 170). At the broader theoretical and methodological level, DeNora's ideas are important in this dissertation, particularly in exploring the link between musicking as a social process and its effect on the different subjects involved in order to bring about social transformation. This includes a detailed analysis and description about how agents interact in the process of musicking, and the things they do through musicking that allow them to act, feel, or be in particular ways.

In line with DeNora's notion of affordance, with a focus on what music makes possible and how music may be more efficient in the doing of somethings over other forms, several studies have emphasized the importance of participation of youth in group music making activities, as affording an opportunity of belonging to an artistic community and to a community of practice (Cohen et al, 2012; Froehlich, 2009; Silverman, 2009). The process of identification with and belonging to an artistic community is not an end in itself but engenders other functions of music making. For example, music can function as a mode of social interaction through which identity is performed (Nannyonga-Tamusuza, 2001). The notion of performativity is here used in line with Judith Butler who has conceptualized gender identity as a "performative accomplishment compelled by social sanction and taboo" (Butler, 1988, p. 520). Butler's argument is that gender is an identity, constructed through a stylized

repetition of acts of the body and all this occurs in a culturally sustained process. Basing on Butler's theory, some scholars have examined how musicking functions as a culturally sustained process which contributes to the construction, shaping, and representation of peoples' identities (especially gendered identities), and in the regulation of those who may not conform to societal expectations of specific gendered behavior and norms (Nannyonga-Tamusuza, 2001).

The function of musicking as crucial to identity formation is critical, especially for music making interventions targeting youth, because music, being a mode of social interaction, functions as a technology (in the Foucauldian sense of the term) through which specific identities as intended by the interventions are embodied, performed, expressed, and normalized. This has transformative impacts. For example, in Chapter Six, I discuss how the youth at M-LISADA and BfA use the process of musicking to build an identity as resilient youth and to countering marginalities and stereotypes associated with them, giving them a voice (Perullo, 2005; Silverman, 2009; Stapleton, 1998). In this line of argument, Stapleton (1998) examined how hip-hop music functions as a cultural and political voice of an entire generation of American youth and as a means of political action for both its artists and fans. Political action in the hip-hop community which Stapleton examined included the direct use of hip-hop in political deliberation, through the creation of political awareness in the lyrical content of the music, and the use of hip-hop music as a mobilizing avenue to organize collaborative action among youth. In a related move, Perullo (2005) examined the growth of hip-hop culture in Tanzania as representative of youth identities and values. He discussed how hip-hop music created a shared sense

of community among urban youth and was used to combat stereotypes, consequently projecting themselves as creative and empowered individuals in the Tanzanian society. Through hip-hop music, Tanzanian youth were able to define and portray themselves as empowered individuals, therefore "altering conceptions of youth as hooligans" (Perullo, 2005, p. 75).

Considering music as a sonic medium, in particular, the use of sound and voice, and its interplay with language, speech, and song (Feld & Fox, 1994; Feld et al., 2004), and Small's notion of musicking as a social process, the use of music can be argued to function as a counter-hegemonic strategy as illustrated in the contexts described by Stapleton and Perullo above. The youth deliberately provincialized hip-hop musicking as a medium to construct their sense of community in relation to others. Here, I use a Derridean (2000) interpretation of community which emphasizes elements of sameness within a group of people on the one hand, but on the other hand, often forms that identity with a basis on their uniqueness or difference from others. "Belonging in this sense of community is often defined against nonbelonging." (Phelan, 2018, p. 227). In the examples by Stapleton and Perullo, in using music, the youth are in effect drawing boundaries between them and others. In this section, I have thus situated musicking as a social process and as central to processes of representation and identity formation. In the proceeding section, I explore the relevance of Small's ideas on musicking to the field of music education.

Small's Notion of Musicking and its Relevance to Music Education

Small's notion of musicking provides an important theoretical, philosophical, and pragmatic framework through which we can question, challenge, and transform the goals of contemporary music education. Musicking broadens the meaning of music and music making, situating it as a mode of exploration by which we explore ourselves, our experience and our environment. This conceptualization of music as a social activity is a direct contestation of scholarship that limits the meaning of music within musical works, and a performance-based, product-oriented music education - one in which the primary focus is on the product of a performance such as the mastery of musical works, often ignoring the experiential aspect.

Small's theory of musicking as a social activity likewise has pedagogical implications. It is particularly relevant to the deconstruction of privilege associated with Western canons of repertoire and in the promotion of more student and context-specific pedagogies. For Small, a group of students performing a Ugandan folksong learned by ear may be considered equals with a group of students performing the *Messiah* accompanied by an orchestra, because the meaning of music is not situated in the musical artefact, but in how and why taking place in a musical activity impacts complexly upon participants' existence as social beings.

In situating the fundamental nature and meaning of music in actions and experience and not in the musical score, Small has thus challenged the whole idea of music as communication- especially "the myth of filiation" (Barthes, 1967), in which the composer is held in high regard as an anointed and privileged genius with a message to impart to his subordinates (the performers and the audience) through the

music score. Small's notion of musicking as a social activity necessitates that students are at the center of the educational activity, implying a pedagogical approach that resists predefined goals limited to and encoded in the musical score and performances thereof. Rather, in this case, the students as part of the community of musicking take the "focal role in musical signification: the students' relationships to sound, to other students and to the shared physical environment determine what is to be learned from the 'music event.'" (Odendaal et al, 2013, p. 169).

Small has further suggested that the process of musicking gives room for the individual "not only to celebrate his or her own individuality, as does the western tradition, but also to affirm and celebrate that vital reciprocal relationship between individual and community" (Small, 1987, p. 94). He used this argument with reference to Afro-American communities, to emphasize the function of musicking as an expression of the shared values of the entire community necessary for survival under slavery and in the period of brutal repression that followed. In this context, musicking as an act of expression of shared values is realized through active participation in a musical event, and when participants actively immerse themselves in the process of exploring their relationships to each other, sonic events, and their physical environment. Small's insights are relevant to my examination of the work of M-LISADA and BfA, extending the educational meaning and potential of musicking as a social activity and process rather than a mere focus on music as the listenables and on music education as mere transmission of musical information.

Musicking and Learning: A Constructivist Framework

Several scholars have contextualized learning as a social process (Dewey, 1998; Lave & Wenger, 1991; Wenger, 1998; and Wiggins, 2015). Educational theorist Étienne Wenger (1998) has defined learning as a "changing ability individually and collectively to experience life and the world as meaningful" (1998, p. 4). Arguing from an Aristotelian perspective, he further explained that humans are 'social beings', a fact that extends to processes of learning. As people engage in different activities together, they interact and exchange ideas, emotions, knowledge, values, and skills, in the process learning about the world and themselves through the filter of other people. This is in line with the philosophical underpinning of *ubuntu*, in which individuals are able to learn about themselves through the other, as I will illustrate in subsequent sections in this dissertation.

Wenger's social perspective of learning is also in line with Small's conceptualization of musicking as a social activity in which people engage, and one in which learning occurs. Small's conceptualization of musicking can also be used to critique the traditional approach to music education, as a practice primarily focused on helping "individual students to develop into better musicians, judged by comparing their abilities to those of the other students" (Odendaal et al, 2013, p. 171). Using Small's notion of musicking, the pedagogical focus does not have to be limited to the musical but may also be applied to other aspects such as relationships and communality. The emphasis on communality therefore calls for "pedagogical approaches that open new possibilities for [those] interested [in joining] musicking communities (Odendaal et al, 2013, p. 171).

The conceptualization of learning as a social process falls within the domain of sociocultural learning theories of constructivism (Bruner 1977; Dewey 1938; Freire, 1970; Gardner, 1983; Lave & Wenger, 1991; Vygotsky, 1978). A good starting point to understanding constructivism is with epistemology. In responding to the question of how knowledge is acquired, constructivist epistemology differs from its alternatives, rationalism and empiricism. Rationalism celebrates an appeal to reason as a source of knowledge justification (Lacey, 1996). Empiricism emphasizes the role of empirical evidence in the formation of knowledge (Baird & Kaufmann, 2008). Empiricists "maintain that the external world is the source of all knowledge, and that the world is made up of laws of nature that can be understood and often discovered through experimentation" (Webster, 2011, p. 35). Constructivism on the other hand situates all knowledge as "constructed," in that it is a product of human convention, human perception, and social experience.

In line with the discussion in this dissertation, students involved in the process of musicking construct their meanings based on experiences and interactions among themselves, and with their environment. According to constructivist epistemology, knowledge "is made up of the network of things and relationships that we rely on in our living, and on which, we believe, others rely on, too." (von Glasserfield, 1995, p. 7). Basing on the argument above, individuals construct meaning through experience, and in very personal ways, and these meanings do not necessarily conform to an objective reality. This reasoning has implications for the function of musicking in relation to music education. As individuals construct their meaning through the

process of musicking, they do not have to experience music and draw meaning in the same way.

An examination of the general literature on constructivism in education, especially within the last two decades, reveals a complex series of interlocking beliefs articulated by philosophers, approaches by researchers, and strategies and practices encouraged by practitioners. One fundamental belief under constructivism is that learners' interconnections and their environment are fundamental to the learning process (Taetle & Cutietta, 2002). As I consistently illustrate in this dissertation, musicking as a social activity affords the opportunity for such interconnections and interactions to occur. As learners interact with one another and with their environment through musicking, they construct meaning from the social event (Schunk, 2012). As Bandura (1986) emphasized, learning in constructivism occurs when learners are immersed in a process of observation and emulation of others, an argument that is consistent with Wenger's conceptualization of learning as a social process and humans as social beings.

From the discussion so far, we can make two generalizations which are central to constructivist thought. First, learners construct new meanings and understandings from previously acquired knowledge and experiences (Vygotsky, 1978). It is this accumulated knowledge that influences what new or modified knowledge that learners will construct from their new learning experiences (Webster, 2011). Secondly, learning is an active and not a passive experience (Dewey, 1938).

Constructivism as a theory of knowledge-acquisition and learning has implications on the process of teaching and instruction. Teaching based on

constructivist perspectives is opposed to traditional models of instruction based on the premise that "meaning can be passed on to learners via symbols or transmission and that learners can absorb exact copies of their teachers' understanding" (Levy-Feldman & Libman, 2017, p. 207) for their own use. On the contrary, as I have suggested, instruction inspired by constructivist perspectives places emphasis on learning as a product of the students' drawing of meaning from concrete and contextual experiences. Musicking as a social activity qualifies thus as an experience that affords learning to happen in a constructivist manner. In this context, it functions towards "creating a community that empowers the agency of each possible member" (Odendaal et al, 2013, p. 170) and a community of practice in which students are engaged in activity, discourse, and reflection in relation with others (Fosnot, 2005).

The fact constructivism places a big onus on the context in which learning takes place, and on the individual learners in the construction of their understanding of the world, does not mean that the teacher has a minimal role in the process. Rather, the music teacher should be willing to:

> accept their part in the musical community that works towards shared goals, managing its direction and pace – not shouting from the sidelines, but running ahead, anticipating shared meanings that emerge from collective musicking. This removes the necessity for the teacher to hold all the strings in [their] hand in terms of defining curricular goals and makes [them] an integral part of the project of building of a musical community that is able to set its own goals for mutually accepted tasks (Odendaal et al, 2013, p. 170).

As described above, the teacher has an important role as mentor and pacesetter whose task is to design and maintain a learning environment that fosters participation, and perhaps most important, to afford repeated opportunities for learners to revisit and

practice their new knowledge in different ways and contexts. Nuthall (2007) has argued that students need repeated exposure to information and multiple times in order to learn it. From this perspective, it is not the student's construction and discovery of a particular meaning that is important for subsequent success, but rather repeated exposure to it, and ability to access it multiple times and in different ways. Learning experiences, particularly through musicking, should therefore be presented in holistic ways, with the possibility of repeated exposure and multiple outcomes (Webster, 2011; Wiggins et al, 2006). The teacher has an important role in creating ample opportunities to offer guidance in the process. In the proceeding section, I build on constructivist ideas by educational theorists such as Paulo Freire (1970) to discuss the theoretical notions of youth empowerment and critical pedagogy which are central to the analysis of data in this dissertation.

Youth Empowerment and Critical Pedagogy

The notion of empowerment has become an influential concept and theoretical framework in transformative education that involves youth. Empowerment theory involves processes aimed at enabling participation, enhancing control of events that affect their lives, for example, through processes that involve shared decision making, and creating possibilities and opportunities to learn, practice and increase skills (Zimmerman, 2000). It is through this line of thought that Julian Rappaport (1981), a psychologist broadly acknowledged for introducing the concept into social work, has described empowerment as a relational, non-linear process in which people increasingly gain control over access to resources that affect them, and through which

individuals gain a sense of control over their own lives (Rappaport, 1981). Empowerment has also, in other instances, been referred to as a process through which one learns to value their own knowledge and potential (Gieve & Magalhães, 1994). Youth empowerment has been characterized as a process which involves providing "learning opportunities that engage young people in a process that enables them to speak back to the reality of today's uncertain and unstable world" (O'Neill, 2015, p. 390).

Basing on the above, one can conclude that empowerment is a process aimed at enabling individuals to believe in their "abilities to act", and that this belief "is tied to capable action" (Romanish, 1991, p. 4). Using the notion of "empowerment of the self", Tan (2009) illustrated how individuals develop a sense of self-worth through gaining greater knowledge of the self. His empirical example was a young female student who would often breakdown in class, lamenting how she hated herself and her life. When encouraged to express herself through poetry in a safe and caring classroom environment, the student gradually came to learn that she was not alone in feeling the way she did. Through the student's "budding knowledge of the self", she became an increasingly active member in her community, organizing artistic events in her community and "supporting causes that would directly impact on the conditions that frustrated her" (p. 489).

Tan's example above is one of youth empowerment, in which individuals realize their worth through being encouraged to express themselves in an artistic medium. Tan's approach to youth empowerment is in line with my exploration in this dissertation; the process of musicking and how it affords young people a sense of

capacity to act on issues which they define as important, therefore effecting transformation in their lives. In this sense, empowerment functions as a vehicle for social transformation (Freire, 1973). Hence, youth empowerment is grounded in a belief that youth should have a stake in issues that concern them, and it is important to engage them in decisions that affect them.

In this line of thought, the theory of critical pedagogy as illustrated in the work of Freire is important. Freire, in his seminal book *Pedagogy of the Oppressed* (1970), presented an emancipatory pedagogy in which he aimed to reconcile the teacher-student contradiction present within what he called the "banking" practice of education: of teachers as depositors putting knowledge into students, who are reduced to passive recipients in the whole process. The "bank" is the school or educational system, whose bureaucratic tendencies provide the administrative framework for the transactions between teachers and students. The banking system is further characterized by an all-knowing subject (the teacher) and a passive, ignorant object (the student) awaiting information to be imparted in them. In this sort of hegemonic process, the teacher has a dominant role in choosing the program content to which the student must adapt, even if it conflicts with their personal values.

Freire proposed, instead, a "problem-posing education" (1970, p. 56), one in which students are engaged in processes and acts of cognition as opposed to being passive recipients of information. In this sort of problem-posing education, Freire believed that students become subjects of their own learning, a process which in turn enables them to develop critical consciousness that affords "transformative action" and an "emancipatory praxis" (1970, p. 57-60). A problem-posing education is a

means of achieving what Freire called an "integrated person" as opposed to an "adaptive person". He thus conceived the integrated person as *subject* since "integration results from the capacity to adapt oneself to reality plus the critical capacity to make choices and to transform that reality" (Freire 1973, p. 4). In contrast, he referred to the adaptive person as *object,* since adaptation is symptomatic of one's dehumanization necessitating that one gives into the myths fed to them by their oppressors.

It is evident that the notions of empowerment and critical pedagogy are interlinked. Freire's proposed critical pedagogy is aimed at empowering learners in processes that impact on them and their lives. This sort of critical pedagogy views the learner from the perspective of what Bruner (1996) referred to as the knowledgeable other, giving them a sense of agency.

It is through such empowerment that processes of social transformation occur. Considering the two NGOs under investigation in this dissertation as educational institutions, and focusing on their transformative work among youth, the theoretical notions of empowerment and critical pedagogy are useful in examining the relationships among different actors (students, teachers, administrators) in processes aimed at fostering social transformation among youth. My underlying argument is that emphasizing a critical pedagogy fosters opportunity for the empowerment of young people. The empowerment of young people in turn affords them agency in the musicking process.

On Musicking and Agency

Musicking functions as a dynamic medium of social interaction and a social resource through which actors "regulate, elaborate, and substantiate themselves as social agents" (DeNora, 2000, p. 47), and to which people "turn so as to regulate themselves as aesthetic agents, as feeling, thinking, and acting beings in their day-to-day lives" (DeNora, 2003, p. 173). However, this is not to downplay the role of music in potentially constraining agents (DeNora, 2000), and ways in which musicking can serve hegemonic ends, establishing dominant social structures, and even being used for destructive purposes (Alanne, 2010; Turino, 2008).

For example, during the colonial period in Uganda and most African countries, the field of music education was closely linked to the colonialist 'civilization mission', with music educators as agents of colonialism (Tiberondwa, 1998). These educators promoted Western musical idioms and discouraged the natives from using their indigenous musics in schools on the pretext that their music was satanic and primitive (Ssempijja, 2012). In South Africa during the 1980s, the apartheid government implemented centralized state censorship policies that restricted the broadcasting of indigenous musics or songs with lyrics considered by the regime to be associated with taboo subjects or controversial language (Drewett, 2004). These examples represent how music has been used in some contexts to weaken individuals' sense of agency.

In other contexts, music has been used to promote violence and as a form of torture of individuals during detention. For example, Jason McCoy (2009) discussed how music contributed to the 1994 Rwandan genocide by making violence ordinary. He gave an example of how Rwandan radio stations promoted three songs by artist

Simon Bikindi, who was later convicted of inciting violence because of the ways in which his music was used to popularize and endorse the genocide. Sugarman (2010) examined music (lyrics, images, videography) produced by the Albanian community, both at home and in the diaspora, for the purpose of promoting the war in the late 1990s. Through analyzing symbols and ideologies about ethnic identity projected in the music, Sugarman argued that "in the short term at least, music would seem to have been far more effective in promoting the war in Kosovo than it has been in promoting postwar peace" (Sugarman, 2010, p. 40). These examples serve to emphasize a caution raised by Bergh and Sloboda - "music as a social activity and distribution method of ideology is often used to foment conflicts" (2010, p. 4).

The pioneering work of the ethnomusicologist Suzanne Cusick (2006) exposed the usages of music in United States (US)-managed detention camps throughout the War on Terror, concluding that music in itself can be used as a weapon.[1] She particularly highlighted ways in which music was used as torture during interrogation of detainees. First, music was purposively used in its loudness for disorienting the detainees' subjectivity, ultimately producing a state of 'psychological disorientation'. Secondly, she gave examples about how Christina Aguilera's songs were used as a form of torture on Muslim detainees during interrogations. These songs, representing messages that would be considered *haram* (forbidden) to Islamic values, were forced upon Muslim prisoners to weaken their sense of self-identification, and sense of agency.

[1] The war on terror, also known as the Global War on Terrorism, is an international military campaign launched by the United States government after the September 11 attacks (Schmitt, 2005).

By citing the examples above, I am making a critique on the fields of music education and ethnomusicology which "have been historically and ideologically founded on the notion of music as an inherently positive, benign and ennobling artform. As such, these fields took long to engage with music's long-standing association with violence, war and power" (Papaeti, 2020). This discussion is especially relevant to contexts and practices in which music is used for social transformative purposes because acknowledging the ambivalent nature of music serves to illustrate that what sounds good or may be acceptable to people is very relative. To state it another way, some might find disturbing the music that others find acceptable. The use of music as part of transformative interventions must therefore be treated with utmost caution. I argue that music, when used as part of transformative interventions, should be integrated with an understanding of the cultural context and with respect to the significance of music in the everyday. This argument is adopted from Small's view that the fundamental nature and meaning of music does not lie in objects or in musical works in themselves, but in action and in what people do with and through music. "It is only by understanding what people do as they take part in a musical act that we can hope to understand its nature and the function that it fulfils in human life" (Small 1998, p. 8). It is therefore my purpose in this dissertation to explore how music affords agency to different actors and how it becomes a resource for "world building" (DeNora, 2000, p. 43)

I use the term "agency," as applied in contemporary social theory, to refer to "the socioculturally mediated capacity to act" (Ahearn, 2001, p. 112). In a related usage of the term, Wiggins (2015) has defined agency as a "belief in [oneself], a sense

that one [possesses] the capacity to engage, initiate, and intentionally influence [their] life circumstances" (p. 22). The notion of agency is critical to this study because I am interested in how through the process of musicking, the young people at M-LISADA and BfA acquire the "powers and capacities to intervene in the course of events" (Barnes, 2000, p. 65) affecting their lives. Following this line of thought, Karlsen and Westerlund (2010) have coined the term "musical agency" to refer to the individual's capacity to use their "musical skills for self-regulatory strategies as well for social coordination and interaction" (2010, p. 232).

The notion of musical agency relates to Elliott and Small's concepts of musicing and musicking respectively. For Elliott, one of the goals of music education is to develop "students' musicianship, in order to support their self-growth into a musical community of practice" (Odendaal et al, 2013, p. 170). For both Small and Elliott, musical agency also has the potential to foster the "development of dynamic communities through musical action" (Odendaal et al, 2013, p. 170). Musical agency is further premised in one's "capacity to act" consistently with the values, "norms and standards of a musical praxis" (Odendaal et al, 2013, p. 170), and in one's capacity to efficiently participate in the community through the process of musicking.

Questioning Prevailing Discourses on Youth Empowerment and Resilience

The field of music education has been at the forefront of promoting music making as a tool for youth empowerment (O'Neill, 2015; Saarikallio, 2019; Tan, 2009). The notion of empowerment is related to that of resilience in that resilience is often presented as an integral part of the empowerment discourse, emphasizing the necessity of training

the individual to be able to overcome their own obstacles, limitations and adversities. As illustrated in the work of both M-LIDADA and BfA, resilience discourse is a significant part of the work and rhetoric of NGOs targeting youth experiencing different forms of adversity. These organizations "champion strategies for mediating and recovering from risk and for identifying and cultivating individual agency and performance" (Park, Crath & Jeffery, 2020, p. 154) among their participants.

The discourse of empowerment and resilience has got neoliberal influences and overtones. As implied in the description on empowerment and resilience above, resilience discourse emphasizes the importance of improving an individual's capabilities to overcome any obstacles and limitations which they may encounter. In a related manner, neoliberal rationality "holds the individual morally accountable for achieving 'psychological fitness' and 'being agentive' in the face of diminishing state welfare provisioning" (Park, Crath & Jeffery, 2020, p. 154; See also Garrett, 2015).

The discourse of empowerment and resilience has become established in the fields of music education and community music to the extent that it often taken for granted as inherently positive. In this section, I highlight some of the critiques and potential limitations of the resilience discourse. My purpose is not to downplay the practices and work of M-LISADA and BfA, but rather, in a Foucauldian sense, to question the "type of assumptions, of familiar notions, of established and unexamined ways of thinking [on which] accepted practices are based" (Foucault, 2001, p. 456). This questioning of long held assumptions about the resilience discourse may have the potential to open new knowledge in our understanding of the complex nature of transformative musicking practices targeting disadvantaged groups.

The first criticism aimed at the empowerment and resilience discourse is that emphasis is placed on individual behavior as the major point of intervention with less attention paid to the social structures and forces which in the first case led to the adversities faced by the individuals. This critique is well captured in the following 2007 poem by Tracie Washington.[2]

> *Stop calling me resilient*
> *Because every time you say,*
> *Oh, they're resilient, that means you can*
> *Do something else to me*
> *I am not resilient* (Tracie Washington)

Washington's goal was to uncover the systemic racism that characterizes resilience discourse. Her bitter critique raises an ethical dilemma for resilience-based interventions evident in the transformative work of NGOs. Wouldn't the focus on training more resilient individuals to overcome different adversities instead of aiming to avert these factors indirectly endorse the idea that these individuals can take continued mistreatment and suffering? Kohn (2015) has argued in a related line with Washington that:

> The more we focus on people's persistence (or self-discipline more generally), the less likely we'll be to question larger policies and institutions. Consider Paul Tough's declaration that "there is no antipoverty tool we can provide for disadvantaged young people that will be more valuable than the character strengths. . .[such as] conscientiousness, grit, resilience, perseverance, and optimism." Whose interests are served by the astonishing position that "no antipoverty tool" – presumably including Medicaid and public housing – is

[2] Tracie Washington is an advocate and activist associated with the Louisiana Justice Institute. The poem was displayed on protest posters in New Orleans, Louisiana, in response to the British Petroleum Company's oil spillage off the Gulf Coast.

> more valuable than an effort to train poor kids to persist at whatever they've been told to do? (Kohn 2014, no page)

Kohn (2015) has characterized this attribution of resilience to individual responsibility while neglecting to account for the influence of socio-economic factors as a "fundamental attribution error" (2015, no page). Resilience interventions are therefore often accused of being "actor centered, ignoring any structural forces" (Mohaupt, 2009, p. 67).

Another criticism to the resilience discourse is the heavy reliance on unquestioned value judgements and assumptions (Garrett, 2015). Bottrell (2009) has argued that in resilience discourse, the yardstick for "assessment of positive or mal-adaptation is embedded in socio-cultural assumptions and historically specific societal expectations" (Bottrell, 2009, p. 324). Bottrell is mainly concerned with the use of predetermined values to constitute what is considered socially acceptable behavior as an indicator of resilience. Resilience interventions are therefore often loaded with normative and value judgement attributes, since the major goal is to (re)orient into 'normal' those individuals who do not match the pre-defined attributes of what is acceptable as normal behavior. In this context, it is important to question what comes to be accepted as normal behavior and how the notion of normal behavior is arrived.

Bottrell's concern is that the normative discourse which characterizes resilience scholarship and practice may have hegemonic consequences, since in most cases it is those with power who define what is normal for those who are the target of resilience interventions. For example, Mohaupt (2009) has argued that definitions, terms, and conceptual frameworks used in resilience scholarship and practice are often

designed by "white, middle-class, male academics in the Western World, [and] have their limits in their applicability to other countries – especially developing countries' (p. 66). Several scholars have argued for more context-specific and culturally appropriate approaches to resilience scholarship and interventions (Feldman & Masalha, 2007; Panter-Brick, 2014; Ungar, Libenberg & Ikeda, 2012). For example, Ungar, Liebenberg and Ikeda (2012) emphasized the need for a constructivist approach to resilience scholarship and interventions through their work that champions how more participatory and culturally diversified defining practices involving the target participants themselves can lead to more negotiated meanings of what it takes to be resilient.

I explore in this dissertation how the transformative work of M-LISADA and BfA is a negotiation of an indigenized resilience model. I use the anthropological meaning of the notion of indigenization to refer to the process of transforming an idea to suit a local culture (Yamashita et al., 2004). Both M-LISADA and BfA employ a Western model of resilience through which the individual rises above their circumstances through individual grit while at the same time applying the *ubuntu* model with a different conceptualization of individuality. To state it another way, the transformative work of M-LISADA and BfA is a strategic negotiation of personal resilience and grit while simultaneously working with an example of personhood that is not the same as the Western-neoliberal model of personhood. The theoretical notion of *ubuntu* is discussed in a subsequent section of this chapter.

Musicking and Intersubjectivity

The collaborative nature of music-making has been reported as important to transforming relationships among peoples (Bergh & Sloboda, 2010; Lance, 2012; Shank & Schirch, 2008). In this dissertation, I use the notion of intersubjectivity to refer to the collaborative process, semiotic grounding, and felt experiences of collectively making music (Berger, 1999; Black, 2004). I intend a broader usage of the term to include (but not limited to) mutual understanding on a given set of meanings among agents (Charmaz, 2014), embodied coordination (Black, 2004), the "sharing of subjective states by two or more individuals" (Scheff et al, 2006, p. 196-7), and an underlying presupposition that others experience the world in ways similar to one's own experience (Black, 2004; Duranti, 2010).

Phenomenological scholarship on intersubjectivity is mainly concerned with questions related to how the Other presents themselves to our consciousness, and what it means to recognize living experiences external to ourselves (Manganaro, 2017). Phenomenological scholarship also views intersubjectivity as grounded in the notion that the Other is a thinking and experiencing subject (Desjarlais & Throop, 2011; Husserl, 1989; Marleu-Ponty, 1945). The recognition of the Other as a subject in turn means that the "other has recourse to thoughts and feelings broadly similar in type to one's own (Husserl, 1913, p. 45). Duranti (2010) noted that this recognition "ranges from acts in which one is minimally aware of the presence of the Other to acts in which one actively works at making sure that the Other and the Self are perceptually, conceptually, and practically coordinated around a particular task" (2010, p. 13). I therefore employ intersubjectivity as a theoretical framework to explore the collective

process of musicking as a mode of social interaction, and a mode of interaction that requires embodied coordination around a particular task. In my discussion of the constitution of intersubjectivity in the musical practices of the NGOs under investigation, I analyze two aspects of the phenomenon: (1) musical togetherness through rhythmic entrainment; and (2) *ubuntu* as a cultural theory of intersubjectivity.

Musical Entrainment

Entrainment refers to a process in which two rhythmic processes "interact with each other in a way that they adjust towards and eventually 'lock in' to a common phase and/or periodicity" (Merker, 2000, p. 3). The notion has its origins in the work of Dutch physicist Christiaan Huygens who first noticed in a 1965 experiment that two pendulum clocks when set on the same flexible surface would eventually become synchronized (Rosenblum & Pikovsky, 2003). The phenomenon has since been extended to describe a wide range of physical and biological systems exhibiting rhythmic behavior as periodic oscillation (Clayton, Sager & Will, 2005) and to examine the coordination of temporally structured events through interaction.

The phenomenon of entrainment is relevant to music, because music is a temporal art form which develops in time (Black, 2014). Husserl explored melody phenomenologically as evidence of the temporal flow of consciousness, with one note perceived as following the previous and before the next (Husserl, 1990). It is in this regard that music can be regarded as an entraining oscillator (McGrath & Kelly, 1986); this has been the basis for ethnomusicological studies for example, which examine the effect of especially repetitive music on ritual dancing, including the

synchronization of movements and communication between members of a group (Merker, Madison, & Eckerdal, 2009). At the basic level, the most obvious examples of entrainment with and through music include bodily movements of co-performers in efforts to establish tempo: for example, foot tapping, nodding, body swaying, hand clapping, and dancing. The phenomenon of musical entrainment has subsequently been extended to take into account wider contexts of human social functioning.

Social scientists Joseph E. Mcgrath and Janice R. Kelly coined the term "social entrainment" in 1986 to describe phenomena such as synchronization between two or more individuals (inter-social entrainment) and the synchronization of an individual's activity cycles to their working hours (intra social entrainment). They argued that human "endogenous rhythms—temperature, cardiovascular, excretory, activational — [. . .] are often entrained to exogenous rhythms in the human's environment" (McGrath & Kelly, 1986, p. 46). This kind of entrainment to exogenous rhythms is a "socio-psychological" rather than "biological" matter (Mcgrath & Kelly, 1986, p. 47). In this construct, 'human social rhythms' refer to aspects of human behavior that are temporal and cyclic in nature: for example, the sleep-wake cycle and menstrual cycle.

The social entrainment model is comprised of four fundamental components. These include: (1) "multiple endogenous…rhythmic processes" (p. 84) (2) a mesh — what McGrath and Kelly (1986) describe as a process of mutual entrainment and synchronization (p. 86) (3) tempo — a process in "which the mutually entrained and synchronized rhythmic processes result in temporal patterns of behavior" (Kim, Reifgerst & Rizzonelli, 2019, p. 5). McGrath and Kelly argue that these processes operate in a causal relationship. In the absence of this causal relationship, a fourth

component, “an external pacer event or entraining cycle may take place, consequently impacting on the other three components” (Kim, Reifgerst & Rizzonelli, 2019, p. 5).

As an example of what McGrath and Kelly (1986) have conceptualized as intra-individual social entrainment, they described a flight across several time zones (p. 86). In this case, the endogenous rhythms of an individual are comprised by the individual’s sleep-wake pattern and body temperature. The individual’s “endogenous rhythms are in a relationship with external rhythms such as the earth’s rotation” (Kim, Reifgerst & Rizzonelli, 2019, p. 6) and resulting temporal effects, such as shifts in sunrise and sunset timings. In the event that the individual is “abruptly placed in a new local time zone, the synchrony between their endogenous rhythms” (Kim, Reifgerst & Rizzonelli, 2019, p. 6) and external rhythm is eroded. Consequently, the individual must undergo a process of coordination between the different endogenous rhythms through the process of mesh. This results in temporal patterns of behavior — tempo, for example: “adjusting to a standard set of workday hours followed by many people” (Kim, Reifgerst & Rizzonelli, 2019, p. 6). Over time, the endogenous rhythms eventually adjust to the new time zone — the new pace — in turn establishing a stabilized relationship. McGrath and Kelly’s (1986) social entrainment model, described above, “refers to all those cycles of behavior, at the individual, group, or organizational level, that are captured and modified by one another or by an external pacer” (Kelly, 2010, p. 785). Their conclusion about the social entrainment model was that:

> During a period of social interaction, the members of [a] social system must work out a "negotiated temporal order" in which they adjust their activity patterns to coordinate with each other. Each member of the social system can

> be viewed as an oscillator (or as a set of loosely coupled and mutually entrained oscillators); that is, the person's activity will show one or more patterns of alternation over time… The multiple independent cycles of activity of the members of a social system become coordinated with one another into a temporally patterned system of activity that is characterized by a dynamic equilibrium rather than by a fixed homeostatic pattern (McGrath & Kelly,1986, p. 89-90).

Considering that musicking is a temporal process through which social interaction occurs, McGrath and Kelly's (1986) social entrainment model can be applied to the examination of social interaction through music. This social entrainment model has been used by Black (2014) to explore how "the micro-organization of musical communication can be integral in social processes of support, identity maintenance, and activism amid structural inequality" (p. 381). Black's case study was a Zulu gospel choir that doubled as an HIV support group in Durban, South Africa.

Following McGrath and Kelly's (1986) social entrainment model, the collective process of musicking involves the following parts: playing by different musicians — that is, multiple endogenous rhythmic processes; the negotiation of rhythm, harmony, movement among other factors among the musicians in an attempt to synchronize with each other — that is, mesh; the resulting music — that is, tempo. These three variables interact in a reciprocal causal relationship. Occasionally, external pacers may influence the process; for example, the presence of a clapping audience might be a disruptive factor to the tempo established by the musicians. The phenomenon of social entrainment advanced by McGrath and Kelly can be used to deconstruct musical behavior as not limited only to biophysically determined processes, but also, as a highly social process (Kim, Reifgerst & Rizzonnelli, 2019).

In the following section, I discuss the African philosophy of *ubuntu* as a mode of intersubjectivity and relationality between the individual and community. I am mainly concerned with how musicking enables the embodiment of *ubuntu* by functioning as a medium through which an individual may interact with others.

Ubuntu: Towards a Cultural Theory of Intersubjectivity

Ubuntu has for generations been held as a philosophy that guides, defines, and reflects ways of knowing, thinking, being, doing and relating within African communities (Botha, 2005; Louw, 2006; Mnyaka & Molthabi, 2005). The term (from Nguni) has variants in other African languages and regions: *Obuntu* in Luganda and Lusoga spoken in Uganda; "*umundu* in Kikuyu and *umuntu* in Kimeru, both spoken in Kenya; *bumuntu* in kiSukuma, a spoken language in Tanzania" (Imas & Weston, 2012, p. 221); and *gimuntu* in kiKongo, a spoken language in Central African Republic and the Democratic Republic of Congo (Mugumbate & Chereni, 2019). As Venter (2004) has cautioned, *ubuntu*, which is often used to represent the quintessence of personhood, does not necessarily have a monolithic meaning and expression among the different African communities in which it is used. Hence, different individuals and communities may have different ways of embodying the philosophy of *ubuntu* depending on their specific cultural contexts. However, one important generalization that can be made is that in all these African communities, *ubuntu* is both descriptive and prescriptive: it is used to describe both human existence as being-with-others, and the relational dynamics through which these individual connections are sustained (Cilliers, 2008; Gade, 2012; van Niekerk, 2007).

As a mode of relationality, the term is often used in association with the Zulu-Xhosa maxim *umuntu ngumuntu ngabantu* — A person is a person (human) through other people (Xulu, 2010), or the Sotho equivalent *motho ke motho ka batho babang* (Cronin, 1987, p. 73). In this sense, the notion of *ubuntu* links to Small's conceptualization of musicking as a social process, because it situates individuals in a framework of "collective existence and intersubjectivity, serving as the basis of supportiveness, cooperation, collaboration, and solidarity" (Khoza, 2005, p. 226). Using DeNora's notion of affordance, I argue that musicking affords the embodiment of *ubuntu* by functioning as a medium through which an individual may interact with others. This is a process that I discuss in detail in Chapter Five, examining the ways that different individualities are entangled into a form of creative community through the participatory musicking processes of M-LISADA and BfA.

Conclusion

In this chapter, I have outlined the theoretical framework for this dissertation. I have used Small's theory of musicking to frame the music making practices of M-LISADA and BfA, as processes not limited to focusing on musical aesthetics, but also implicating the construction of multi-levelled sets of dynamic relationships situated in the sonic, social and physical spaces. I have also contextualized the musicking processes of the two organizations as part of the broader framework of youth empowerment and critical pedagogy. I have examined literature that highlights the transformational functions of musicking; these include affording participants with agency, identity formation, fostering relationships, and creating a temporal space in

which intersubjectivity is achieved. I have used the notion of intersubjectivity to capture the collaborative process, semiotic grounding, and felt experiences of making music collectively, discussing rhythmic entrainment and *ubuntu* as aspects of intersubjectivity and of the musicking processes of M-LISADA and BfA.

CHAPTER III

STUDYING THE *SOCIAL* IN A *VIRTUAL* MODE: REFLECTIONS ON THE DATA COLLECTION PROCESS AND RESEARCH METHODOLOGY

Introduction

In this chapter, I discuss the methodology used in the quest for answers to the research questions of this study. I discuss the research methods, tools, and approaches to data analysis. I further reflect on the challenges of conducting research during a pandemic situation. The methodological scope for this project is interdisciplinary in nature, integrating methodology from the disciplines of music education, ethnomusicology, anthropology, cultural studies, and psychology. This study was informed by a qualitative research methodology, because an analysis of the pedagogical process and function of music-making as part of social transformation involves an examination of strategies and goals that involve human behavior and music-making as part of processes of cross-cultural communication. The nature of data required was therefore more descriptive than quantifiable.

When will Fieldwork "Open Up" Again? Reflections about Conducting Research During a Pandemic

Since the beginnings of 2020, the whole world was taken by surprise due to Coronavirus Disease 2019 (COVID-19), which was declared a global pandemic by the World Health Organization on March 11, 2020.[3] The pandemic had significant transformations on human livelihood with severe impacts on health systems and

[3] https://www.who.int/emergencies/diseases/novel-coronavirus-2019/events-as-they-happen

economies of several countries, international and domestic travel, and on the ways in which humans interact and work across the globe, creating feelings of general uncertainty about the future. On March 31, 2020, the government of Uganda declared a lockdown, closing its borders from international travel, and locally implementing restrictions on travel between regions.[4] This situation presented me with new challenges to maneuver during the process of data collection for this dissertation. What alternative methods could I use to open up the field in order to maintain proximity and collaboration with my interlocuters in Uganda? In the following section, I reflect on how the COVID-19 pandemic impacted the transformation of this research project, given the closure that I experienced from the field of study and mandatory isolation from my research collaborators. I reflect on the adoption of digital methods to communicate with my collaborators.

During my Constructs in Ethnomusicology course at Texas Tech University, I learned about the importance of planning and flexibility in the implementation of a successful research project. In the course of data collection for this dissertation, nothing was more challenging in terms of planning and flexibility than the uncertainty caused by the COVID-19 pandemic. I had originally planned to collect data for this dissertation through ethnography which has been defined as "the study of people in naturally occurring settings or fields by means of methods which capture their social meanings and ordinary activities" (Brewer, 2000). Ethnographic research is based on direct observation (Silverman, 2013) and the researcher participates directly in the

[4] https://www.monitor.co.ug/uganda/news/national/museveni-orders-two-week-lockdown-as-covid-19-cases-rise-1883256

setting (sometimes in the activities) “in order to collect data in a systematic manner but without meaning being imposed on them externally” (Brewer, 2000, p. 6). The goal is to produce systematic, descriptive, and insightful results about people’s beliefs, values, rituals and other general patterns of behavior (Cohen, 1993). Ethnographic inquiry is therefore a way in which we can understand people’s actions and their experiences of the world, and the ways in which their motivated actions arise from and reflect back on these experiences (Brewer, 2000). Taking an ethnographic approach would function as an avenue through which I was to physically participate, interact with, interrogate and observe different actors in transformative musicking interventions by the different NGOs, with a focus on the ways in which the different actors understand and interpret their experiences (See also Spradley, 2016).

The possibility of conducting ethnographic fieldwork was prevented by restrictions on travel due to the COVID-19 pandemic earlier mentioned. Consequently, ‘the field’ would not be open for interpersonal interactions. Faced with this situation, I was at crossroads with a decision to make, whether to adjust my methodology and switch to a digital investigation or to await the opening of international travel and the possibility of physical proximity and interaction with my collaborators in this research. I opted for the former. However, this is not to imply that my chosen protocol was lesser in any way. This would only allow me to pursue the same topic but through a different lens, resulting in some alternative ways in how the information was gathered and, as such, differences in the nature of information gathered.

Ethnographers are re-inventing their methods to continue their investigations despite not being physically able to access their fields (Miller, 2018). One of the emergent adaptations by ethnographers is conducting "online ethnographies" (Miller, 2020), what has in other contexts been referred to as digital ethnography (Geismar & Knox, 2021, Góralska, 2020). Unlike traditional ethnography, digital ethnography involves an analysis of the social construction of cultural life through online virtual modes (Boellstorff et al., 2012). With digital ethnography, the contact and communication between the ethnographer and their collaborators is mediated through the use of digital tools for example the internet, telephone, and social media infrastructure in order to network and build conversations with the research collaborators (Lupton, 2015; Pink, 2016). Adapting to digital ethnography was the most appropriate option to proceed with this study since it eliminates "the necessity to travel" (Góralska, 2020, p. 47). Through digital ethnography, I used the following as tools to collect data for analysis in this dissertation: Zoom, WhatsApp, and telephone to conduct interviews and conversations with the research collaborators, email for further correspondences, video recordings of music lessons and performances, images, social media infrastructure such as Facebook and YouTube, and documents and texts about the two organizations under investigation.

Reflections on Entry into the Field of Digital Ethnography

Having received the news about the lockdown in Uganda and restrictions on local travels, I contacted a colleague who is pursuing his Ph.D. in Social Studies at a Ugandan university. I wanted to know what his fieldwork plans were, given the new

analogous circumstances in which we found ourselves. He too had similar plans, using digital methods to collect data for his dissertation. However, our conversation still raised a number of challenging questions. How does one study other people when they are not able to be around the same people who they are studying? Is this method of data collection as valuable as physical face-to-face interaction in an ideal fieldwork setting? Based on my experiences in the data collection process, I have concluded that digital ethnography is a valid way of making contact and interaction with collaborators, observing behavior, and collecting other forms of data such as textual and images without physically meeting. This does not make it less legitimate or less challenging. On the contrary, collecting data through digital forms creates a whole new range of challenges and potentially new forms of data.

The first challenge I encountered was how to make contact with potential collaborators in the research. In traditional face-to-face ethnography, one would have to arrange travel in most cases with the help of possible collaborators. When one gets to the site, they would have the possibility to physically meet and interact with possible collaborators a few times before contacting anyone for purposes of creating a rapport (Geertz, 1973). Geertz, a cultural anthropologist, has described how he was able to immerse himself in a local culture and to bond with the Balinese locals because of one random event in which he fled with them when the police showed up to stop an illegal cock fight organized by the locals (Geertz, 2000). Given his position as a White 'tourist', he would have had the option of showing his documents to the police and being let go. However, because he decided to flee with the locals, this positioned him as one of them (read 'insider'), and he gained the trust of the locals to explain to him

about their customs. Experiences such as the one described by Geertz above are not possible with digital methods of data collection, since there is no physical interaction between the researcher and potential collaborators. I therefore had to find other means of initiating contact with the potential collaborators.

I was no stranger to several of them, having served as teacher of music at Tender Talents Secondary School, one of the schools with which both M-LISADA and BfA have had partnerships. I had met several of my collaborators since 2013 through various community concerts that were organized as part of this partnership between M-LISADA, BfA, and Tender Talents Secondary School. In fact, even during the initial planning stages for the data collection, I came to realize that I was connected on social media with a number of potential collaborators in this study, including Bosco Ssegawa, and James Trott, the founders of M-LISADA and BfA respectively. This was a good starting point because it availed me the opportunity to start following, liking, and commenting on their social media posts concerned with the musical interventions of both M-LISADA and BfA, and those posted on the official pages of the organizations. This was not only a way of updating myself with activities of the organizations, but also keeping myself visible to the people with whom I would be collaborating in the near future.

The above-described process was useful as a preparatory phase to my conducting of digital ethnography. However, as Boyd has highlighted in her notion of articulated participation, "one cannot simply 'be' online; one must make one's presence visible through explicit and structured actions" (Boyd, 2007, p. 145). My next step was to contact potential collaborators. I wrote an introductory email to both

Mr. Ssegawa and Mr. Trott, the founders of M-LISADA and BfA respectively, explaining my intentions to conduct research about the organizations, and the potential benefits of the research. In response, they both introduced me to the heads of music education in their respective organizations – Ms. Lizzie Burrowes, the director of music education at the BfA and Mr. Herman Bagonza the head of the music department at M-LISADA - for purposes of correspondence with the organizations regarding the research. These individuals were also helpful in my co-ordination with the participants, the M-LISADA and BfA teachers, students, and alumni with whom I would be interacting as part of the data collection process. This was a good entry point because from this point, I had names of contact people, a reference, and a plan of entry.

Data Collection

Research Participants

In this research, I engaged participants ranging in age from 18 to 25, who underwent intervention programs of either M-LISADA or BfA (n = 18), the founders of the two organizations (n = 2), and the heads of music education at the two organizations (n = 2), yielding a total number of 22 participants interviewed *(N = 22)*. The M-LISADA and BfA participants included females (n = 6) and males (n = 12). The founders of both organizations self-identify as male, while BfA has a head of music education who self-identifies as female and M-LISADA has head of music education who self-identifies as male. In summary, a total of 22 interviews were recorded as data that were analyzed in the writing of this dissertation. All the

participants consented to the use of their names in this dissertation. I also find it important to use their names as a way of affording agency and a voice to the participants many of whose personal stories are characterized by grit and resilience.

Prior to conducting interviews for this study, I obtained approval from the Texas Tech University Institutional Review Board (IRB) and following the institutions IRB protocol, verbal consent was sought from each of the participants who participated in this study, therefore warranting no further written consent. A copy of the Texas Tech University IRB approval for this study is herewith attached in Appendix A.

In recruiting participants for this study, I mainly used the purposive sampling technique (also called judgement sampling technique) (Etikan, Musa & Alkassim, 2016). This technique involves making a deliberate choice of the participants in a study due to the qualities that they possess. This technique enabled me to select individuals or groups of people based on their experiences and proficiency with the work of M-LISADA and/or BfA, and on their availability and willingness to participate in the study. In the process of recruiting the research participants, I first identified seven teachers of whom I had prior knowledge. I knew these teachers based on our prior interaction through the joint concerts held as part of the aforementioned partnership between M-LISADA, BfA, and Tender Talents Secondary School, where I served as a music teacher between 2010 and 2017. However, I had not previously interacted with them about their experiences as alumni of M-LISADA and/or BfA programs and their teaching. I then expanded the sample size from the initial seven to eighteen by seeking the help of Ms. Maria Nakabiito, the life skills and follow up

assistant at BfA, who recommended participants, to whom I sent an invitation seeking their willingness to participate in the study. As I describe in Chapter Four, BfA has a unique multi-generational aspect in their programming whereby all of their teachers are alumni of their programs. Interacting with these teachers as research collaborators therefore uniquely enriched my inquiry since I was able to gain insights from them not only as current teachers in the program, but also aspects of their retrospective memory as recipients of the organization's interventions.

Methods of Data Collection

In the process of collecting data for this dissertation, I used the following methods as summarized in Figure 2.

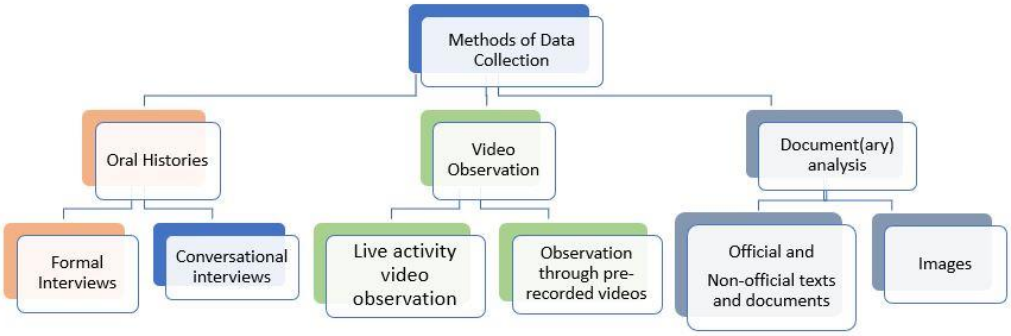

Figure 2: Summary of the methods of data collection

Oral Histories

In order to explore the multigenerational aspect of BfA's programing, and the impact of musicking on several participants' lives, it was necessary to examine the participants' oral histories. "Memory is the core of oral histories from which meaning can be extracted and preserved" (Ritchie, 2014, p. 1). In this regard, I used oral history

as a means to collect the participants' memories and personal commentaries about events of significance in their lives. Connelly and Clandinin (2006) have emphasized the role of oral history in illuminating lived experiences, noting that:

> People shape their daily lives by stories of who they and others are and as they interpret their past in terms of these stories. Story, in the current idiom, is a portal through which a person enters the world and by which their experience of the world is interpreted and made personally meaningful. (2006, p. 479).

In line with Connelly and Clandinin above, I realized how the participants were willing to share their lived experience, and how they structured these stories into a narrative about their past, present, and who they aspire to be in the future. The use of oral history as a mode of inquiry was useful in this study because "stories bring forth a whole series of deep-seated memories about experiences that … could not be easily articulated" (Banks-Wallace, 2002, p. 411) through other methods of data collection such as observation and document analysis.

Interviews

I used the method of interviewing to explore the participants' lived experiences.[5] I mainly used semi-structured phenomenological interview questions and comments (Lauterbach, 2018), a strategy that enabled me to link my research agenda to the diverse stories that the teachers shared. A copy of my interview guide questions is herewith attached in Appendix B. One of the strengths of semi-structured interviews is that they are conducted with a fairly open framework which allows focused, conversational, two-way communication (Boje & Rosile, 2020). This gave me the freedom to follow a predetermined guideline, but also to follow topical

[5] See Appendix E for a complete list of participants and the dates of the interviews.

trajectories in the conversation that may have strayed from the guide whenever it seemed appropriate, allowing the possibility of gaining more detail that I may not have included in my interview guide. As the participants shared their stories, I often followed up with questions and inquisitorial comments directed to their specific and unique experiences and histories.

Conducting successful interviews is an art that requires a thoughtful planning process, which includes identifying respondents, preparing the interview guide, and making a schedule. This planning process is even more important in the context of conducting digital ethnography. Having purposively identified the different research participants to be interviewed, I made appointments with them to schedule the date, time, and venue for the interviews. Since I was to conduct the interviews at a distance in the United States and would not be able to physically meet with the participants due to COVID-19 restrictions on international travel, we used WhatsApp, a phone video calling application, to communicate. Internet access in Uganda is still far from universal. In this regard, in order to ensure that none of the participants would be restricted from participation due to lack of internet and connectivity issues, I purchased an internet Wi-Fi router with an unlimited internet data plan. The router was stationed at the BfA offices for the participants to have access to a stable internet connection. Due to the length and breadth of the interview sessions, I sought the participants' permission to audio record our verbal conversations. To ensure high quality recordings, I used a Blue Yeti USB microphone, attached to a MacBook Air 2016 computer (Mac OS Sierra) with Garage Band as the digital audio workstation. The recorded material formed a record to which I referred during subsequent stages of

the research process including translation, transcription, and verification of the data by the different participants.

I also used informal conversational interviews (Nannyonga-Tamusuza, 2001), especially in situations where it was not necessary or possible to conduct formal interviews (e.g., during moments when I had a short follow-up question to a particular collaborator). One advantage with conversational interviews is that they may be conveniently conducted anywhere and at any time.

When conducting the interviews, I ensured that I used basic and accessible language that the participants understood, as opposed to technical music and music educational jargon, because some of the participants with whom I interacted may not have received highly specialized training in music and/or music education. Our conversations were in English, a language that several of the participants use as the official medium of communication while engaging in the activities of both organizations. For those participants who felt more comfortable expressing themselves in another language, we used Luganda, the native language that most of the participants and I speak. I also encouraged the participants to switch between the two languages if they felt that their views would be expressed best in another language. Using accessible language enabled me to gain deeper insights into the experiences and 'mental models' of the participants. Woodside and Wilson (2003) have defined a mental model as a set of propositions that a participant "understands to be reality – that is, an accurate portrayal of the causes, events and outcomes relevant in the … case" (p. 498). This way, using accessible language enabled a "genuine exchange of views [and allowed] enough time and openness in the interview for the interviewees to

explore purposefully with the researcher the meanings they place on the events in their world" (Heyl, 2001, p. 369).

I further used emails of inquiry to seek clarification from the participants about particular aspects of our conversation. These emails were especially helpful at times when the participants were not available for another WhatsApp video call. Email correspondence was also a useful method of collecting official documents from the administrators of M-LISADA and BfA, especially due to confidentiality of such documents. I have attached a sample of my email correspondences with participants in Appendix C.

Live and Recorded Video as a Method of Data Collection

I conducted observations of some of the collaborators' teaching and group music making sessions primarily via Zoom, a live videoconferencing application. I also observed the participants through pre-recorded videos of other musical activities which I was not able to join via live videoconferencing. Observation is a highly valued and efficient method of data collection in music educational research (Schmidt, 2014). It enables researchers to improve their understanding of many aspects of social interaction. Unlike participant observation, a tool that requires researchers to "immerse [themselves] in the [culture] … and experience it firsthand in its diverse settings" (Meyers, 1992, p. 22; see also Geertz, 1973), I observed as a non-participant. In this instance, I took a 'fly on the wall' approach, watching all the ongoing activities and taking notes, but did not directly get involved in any of the activities.

Observation through Live Video

I found the use of live videoconferencing to be a useful mode of observation and method of data collection, especially faced with a situation where I was not able to physically interact with my research collaborators. A stationary video camera was used to videoconference and record the class proceedings of BfA teachers Joseph and Florence at Tender Talents Secondary School. The camera was stationed at the front of the classroom, mainly to focus on the teacher, but also to give perspective on the general space and activities happening during the lesson. The students and musicians did know of the presence of the camera and I was introduced to the students at the beginning of the two classes which I observed live. They could not, however, see me during the course of the lessons. I also used live video to observe *Because it's Christmas*, a virtually streamed concert by M-LISADA on December 25, 2020. The concert featured a variety of musical and dance performances by children and youth of M-LISADA.

Observation in combination with other research methods was a useful way to corroborate what the teachers told me during the interviews in relation to what they actually do in their teaching (Haonga, 2020). For example, through observation I was able to explore how the different teachers use their personal memory and (hi)stories in their actual teaching as this was a factor reported by several of them in the interviews. Observation of these lessons and performances through live video was also helpful in capturing interactions of people in specific contexts as they happened in real time during the process of musicking and in recording several aspects of the environment that structured these interactions (Jewitt, 2012).

While I have mentioned the usefulness of video as a mode of observation, it is important to explore its challenges and limitations. With observation through live videoconferencing, the camera was my major entry point into the experiences of the people and the phenomena being observed. Many dimensions of the observed activities were highly audio-visual. The ability of video to capture motion and sound enabled me to observe, to a limited extent, particular aspects of social interaction such as sounds, facial expressions, tones of voices, body language, and the space in which events happened. However, the use of video as a tool for observation is guided and limited in terms of framing or selection of the scenes to capture by the choices of the person holding the camera. The camera can only capture one frame and moment at a time, limiting my observation to the selective subjectivity of what the person holding the camera is focusing on. This selective focus made me miss out on some aspects of social interaction as multiple activities were happening simultaneously.

To conduct the videoed observation sessions, I was guided by a set of participatory observation guidelines, which were derived from my objectives and research questions. I mainly used these guidelines to investigate how the different participants interact during the process of musicking. The guidelines were focused along the following dimensions (Spradley, 2016):

1. Actors: Who are the people involved?
2. Activity: What sets of acts do the people do? who originates what actions? how often? with which consequences? for whom?
3. Objects: What are the physical things that are present and visible in the frame?

4. Act: What are the single actions that people do?
5. Event: What sets of related activities do people carry out?
6. Time: What's the sequencing that takes place over time?
7. Goal: What are the things that the actors are trying to accomplish?
8. Space: In what kind of space and place do the activities happen?

Having prior knowledge and interaction with some of the participants helped me to contextualize my observations because viewing peoples' behavior via videoconferencing (without any reference to their physical lives) is most likely to lead to neglecting larger issues of their social lives such as race, gender, class, and infrastructural disparities.

Observation through Pre-recorded (Existing) Video

Another source of data for observation and analysis in this dissertation was pre-recorded videos. Several of these are publicly available and I accessed them through the M-LISADA and BfA official YouTube channels and websites. These videos were mainly comprised of recordings of past performances and concerts by both M-LISADA and BfA, and documentary films recorded over different periods about the two organizations. Besides YouTube functioning as a source of regular updates about the organizations and the teachers, these videos functioned as a one-stop point for photographic and audio-visual content about the organizations, particularly, past recorded performances, community projects, and alumni profiles.

One outstanding pre-recorded video source of data that I used in this study was *Topowa,* a documentary film about the lives of 12 of the BfA teachers.[6] The film documented their stories about their past, and their musical journey as they prepared to perform at the Cheltenham Music Festival in the United Kingdom (UK) alongside jazz maestro Wynton Marsalis based out of the United States (US) and Allison Balsom, a virtuoso trumpeter based out of the UK.

The use of existing videos as data has become an increasingly common part of research concerned with social interaction. There are several examples of studies which involve the 're-purposing' of YouTube videos for research (Adami, 2009; June, Yaacob & Kheng, 2014; Olasina, 2017; Thelwall, Sud & Vis, 2012). The recontextualization and re-purposing of existing videos as sources of research data from various sources such as archives and YouTube raises other issues and implications which the researcher must carefully consider when analyzing the data. These include among others, the need to understand the history of the video being analyzed, the purpose of the video and its intended audience, the context of production of the video, and how all these factors influence the overall structure of the video as a source of data. An examination of these elements may be helpful in eliciting further useful information for example, information about what may be missing or silenced in the video record.

[6] The film was recorded by Phix, a UK based film company.

Document Analysis

Document analysis is a systematic procedure for reviewing or evaluating documents—both printed and electronic computer-based and internet-transmitted material (Bowen, 2009). Atkinson and Coffey (1997) have referred to documents as 'social facts', which are produced, shared, and used in socially organized ways (p. 47). In this study, I collected and used a variety of types of documents, which include the following: reports of some of the different projects that M-LISADA and BfA have administered (n = 11); teacher's manuals and instructional material (n = 2); the organizations' curriculum documents (n = 1); brochures, the organizations' website and websites of partner organizations, news-paper articles, newsletters, journals, performance programs, advertisements, and different event programs.

The use of these different forms of documentary evidence were important to this study because they contain text (words) and images that have been recorded without my intervention. Like other analytical methods that I used in this research, the collected documents were examined and interpreted in order to elicit meaning. The documentary sources were not primarily to be used as surrogates for other sources of data but were used as a complementary source to the other methods such as observation and interviews. I did not for instance, learn through records alone (however official) the organizations' day-by-day operations, but the records were a valuable source to corroborate the information I gained from interviews and video observations. This strong reservation does not necessarily mean that I am downgrading documentary data. On the contrary, the recognition of documents as 'social facts' adds a layer of interpretation particularly in my analysis of what is

written/stated in these official documents as compared to what I gained through observation and interviews. In addition, the analysis of documents benefited this research by providing background and context, additional questions to be asked, supplementary data, and verification of findings from other sources. Documents were also an important means of gathering data about past events that I did not observe especially previous community projects in which M-LISADA and/or BfA were involved, and specific details which the participants may have missed out during interviews.

Analysis of Research Data

Throughout the process of collecting data, I continuously listened to the audio recordings of the interviews which I conducted as a mode of reflection on the data that I collected and on the experiences that emerged. Maxwell (2005) has explained that "listening to [interview recordings] tapes prior to transcription is also an opportunity for analysis, as is the actual process of transcribing interviews or of rewriting and reorganizing your rough observation notes" (p. 96). Guided by Maxwell's insight, I regularly played back and listened to the interviews and read through my notes which I wrote during the process of conducting the interviews. I was also continuously engaged in re-watching the videos which I gathered, revisiting all the documents and textual materials, and the photographic sources which I collected. The purpose was to immerse myself into the research data for a more guided intellectual analysis even before the writing phase.

I then proceeded with an extensive process of transcribing all the 22 recorded interviews. During this phase, I translated into English all of the interviews which were conducted in the Luganda language. All of the 22 interviews were transcribed into a single Microsoft Word document over a 3-week process. I continued to iteratively read all the transcripts to acquaint myself with the data and get a general overview of possible categories and themes which may emerge from the data.

The next phase was to write a narrative for each of the videos that I watched as part of the data gathered in this study. In these narratives, I made detailed notes about each of the following aspects as they appeared in the video: (1) embodied actions, which include individual actions, group acts, activities, gestures, facial expressions, gazes, movements; (2) auditory aspects, which include sound, music, melody, harmony, rhythm, dynamics, instrumentation, speech, soundscapes; and (3) visual aspects, which include all the visible elements in the frame, the place, space, and location. Through the detailed transcription narratives, I was able to convert these different audio-visual attributes into textual data which formed a considerable part of the analysis in this dissertation.

One other important source of data in this study was the analysis of songs. The British musicologist, Nicholas Cook, has emphasized the significance of analyzing how variables in a song such as rhythm, pitch, harmony, instrumentation, lyrics, and texture interact so as to enhance interpretation of the messages embedded in the song (Cook, 2001). In my analysis, I sought to examine these songs as a form of narrativity.[7] Borrowing from the disciplines of musicology and music theory, I have

[7] Narrativity is the extent to which a media tells a story (Sturgess, 1992)

approached narrativity as a complex body of interpretative tools.[8] For example, I examined structural components of songs (rhythm, pitch, form, tonality, textures, and timbre) highlighting the linkage between musical aesthetics, human actions, and behavior particularly associated with social transformation.

I have further proposed another type of 'narrative' in this research: an examination of the music and the extra-musical setting/context in which specific musical moments happen. This is what Geertz (1973) referred to as a "thick description." He emphasized the role of the ethnographer to observe, record, and analyze culture. More specifically, the ethnographer must interpret signs (in this case, music) to get their meanings within the culture itself. This interpretation must be based on the "thick description" of a sign in order to see all the possible meanings. I employed Geertz's notion of thick description by writing detailed narratives about each of the songs which I analyzed. In my transcribed narratives about each song, I included explanations about textual and structural properties such as form, pitch, timbre, tonality, and textures. I also wrote narratives about the extra-musical elements of the songs such as performers, the audience, and purpose of the song(s). The transcription of narratives about the songs I analyzed made it possible for a socio-cultural examination of the interplay between the aesthetic and contextual elements that make up a song in relation to the complex interactions of intentions, medium, and realizations in the process of musicking.

[8] For an example of musical narrative in music theory, see Byron Almén, A Theory of Musical Narrative (Indiana University Press, 2017). For an example of musical narrative in musicology, see Susan McClary's theories of sexual underpinnings in form and social tensions manifest in canonic works, found in her collected essays Feminine Endings: Music, Gender, and Sexuality (Minneapolis: University of Minnesota Press, 2002).

Having made written transcripts of the interviews and transcribed narratives of the videos and songs that I gathered as part of the data for this study, the next step was to follow standard qualitative protocols (Merriam & Tisdell, 2015) and allocate codes to all of this textual data. Saldaña (2016) has described these codes as "researcher-generated construct[s] that symbolize or translate data and thus attributes interpreted meaning to each individual datum for later purpose of pattern detection, categorization, assertion or proposition development, theory building and other analytic processes" (p. 4). Coding therefore helps to identify units of meaning in the text. When coding the data, I jotted in the margins of the document analytic memos, tentative ideas of topics, and noticeable patterns of themes which facilitated the emergence of "major categories" (Saldaña, 2016, p. 39) of the study. I highlighted the different categories by allocating each of them brief word codes (e.g., relationships, community building, social skill, emotional skill, behavioral skill). Coding data in this way helped with condensing it for easier management and quicker analysis since the codes assist with capturing and summarizing the content of the data (Saldana, 2011). The above-described process of allowing themes to emerge directly from the coded data rather than being imposed is what is referred to as 'inductive coding' (Bailey & Jackson, 2003; Bingham & Witkowsky, 2021; Fereday & Muir-Cochrane, 2006; Warren & Karner, 2005). During the above-described emergent process of inductive coding to the interview textual transcripts, I kept referring to my research questions and theoretical framework as a guide.

After my initial coding process, which happened over a period of two weeks, I sought the help of another doctoral student to review my coded transcripts and with

him, we identified common words, concepts, topics, and general ideas, which were placed together in what became the preliminary thematic categories. We constantly revisited the research questions and theoretical framework as a guide. Through a series of four revisions to the document involving more detailed interpretations of the emergent topics, ideas and themes, we arrived at the major thematic categories as summarized below in relation to the research questions.

In the first research question, I sought to explore the pedagogical process through which certain sets of behavior, values, knowledge, and skills are taught and strengthened through the musicking practices of M-LISADA and BfA. The emergent theme from participants' responses to this question was how the two organizations use musicking as a pedagogical process for fostering relationships and building a sense of community among their participants. This theme has numerous subthemes which are extensively discussed in Chapter Five. As I discussed in the theoretical framework in Chapter Two, the transformative work of the musicking processes of the two organizations is situated within the framework of empowerment and critical pedagogy. The following were the emergent themes from participants' responses regarding the conditions necessary for meaningful youth music engagement, empowerment and agency to occur through musicking: (1) honoring youth voices; (2) fostering a pedagogy of belonging; and (3) affording youth with opportunities for self-determination. These themes are discussed in Chapter Six. In the second research question, I was interested in the specific skills associated with social competence which the two NGOs seek to afford to their recipients through musicking. The following emerged as the social competence skills which M-LISADA and BfA afford

to their recipients through musicking: communication skills, self-confidence, teamwork, leadership, resilience, grit and perseverance, and problem solving. These social competence skills have been discussed in Chapter Seven.

During the process of coding and identifying emerging themes from the data, I also focused on identifying nuances in the data that related to the participants' different experiences. I sought more information from some of the participants concerning some areas of the data in which I needed verification and clarification and also asked them to expand areas that they thought needed more elaboration. In addition, these participant checks were useful in obtaining participant approval for using specific quotations that I had identified during the initial coding process. In this dissertation, I extensively quote what participants said in their own words because I consider it vital that the research remains as close as possible to the participants' own ideas, thoughts, and feelings. As illustrated in the findings of this study, honoring youth voices is an important attribute to affording young people with a sense of agency and empowerment consequently having transformative effects on them. As such, the analysis of the data needed to have a strong emphasis on the voices of these young participants in order to engage in a socio-cultural inquiry about the meaning of musicking in their lives.

Reliability

When it comes to qualitative research, a number of concerns have been raised regarding credibility, transferability, and reliability (Miles, 1990). If not addressed, the aforementioned aspects raise questions about the validity, dependability and extent to

which the results of the research can be trusted. In this study, I used method triangulation and theory triangulation (Flick, 2014; Shenton, 2004) to ensure reliability and validity of the data. In the case of method triangulation, I used multiple methods of data collection such as interviews, observation, and document(ary) analysis. For theory triangulation, I applied the theories of musicking, empowerment and critical pedagogy, constructivism, and *ubuntu* as frameworks for analysis. These triangulation strategies were intentionally combined to enable me to draw comparisons between the research data and to identify emerging themes and patterns in the study.

Fereday and Muir-Cochrane (2006) in their discussion about "postulate of subjective interpretation" have emphasized the need for preserving the research participants' subjective point of view and highlighting the context within which the observed phenomenon was studied. They further encouraged researchers to engage in a process of interpretive rigor, one which requires them to "demonstrate clearly how interpretations of the data have been achieved and to illustrate findings with quotations from, or access to, the raw data" (p. 3). The underlying essence is that the participants' reflections, conveyed in their own words, strengthen the face validity and credibility of the research" (p. 3). In this study, I have extensively quoted participants' views on which I base my interpretive analysis, a strategy which I believe will not only ensure coherence between the data and my interpretations, but also, one which will usher my readers into some kind of discourse regarding the study's findings. This is because like any written text, my interpretations are open to the reader's analysis and interpretations.

Ethical Considerations

As I listened to each of the personal narratives of the several participants during the interviewing process, I was often prompted to question my position in the field as a researcher, and the ethics of my involvement especially that I was dealing with individuals who have faced several forms of adversity. I was further prompted to reflect on what my purpose and my role was as a researcher in listening to these stories. I consider this research a form of advocacy given the focus on music and the social transformation of disadvantaged youth, an often-marginalized population. Through extensively citing their personal stories, I seek to represent the voices of these young people through my writing.

The topic of representation of others through scholarly writing has always been a highly contested one (Agawu, 2003). I am aware of the potential dilemma of the 'gatekeeper' associated with advocacy scholarship — attempting to offer a voice to the *other* and silencing them in the process. This dilemma is even more critical when the topic concerns disadvantaged populations. However, what I think is more important in this process of representation is establishing relationships of trust with those whom we as researchers collaborate, and to acknowledge that "we are all multidimensional beings with a multitude of identities and roles to others and ourselves" (Taylor, 2016, p. 12). This, however, is not to downplay the power differences that have been reported to exist between researchers and the people for whom they seek to advocate. In these encounters, the position of researcher is often characterized by power, privilege and resources. In order to negotiate the dynamics of my relationship with the several people with whom I corresponded, I took a

collaborative approach, working in regular consultation with them in the process of developing this dissertation. I regularly contacted them to share with them some of the information which I was writing about them, and to seek their consent about using specific quotes and information from our conversations. I was also in regular contact with them to seek their clarification about specific issues in which I needed further explanation. My approach is mainly inspired by Haimson, Ringland, and Hayes (2015) who have argued that "greater input and feedback from members of study populations, during the research and the peer review process, could help marginalized communities by increasing accurate and respectful representations of group members' experiences and by improving design recommendations that come from research results." (p. 1).

Conclusion

In this chapter, I have given my reflections on conducting research during a pandemic and also discussed my research methodology. Many aspects of the methodology discussed in this chapter were borrowed from the emerging field of digital ethnography. I have discussed the following as the research tools used to collect data in this study: Interviews, live and recorded video observations, and document analysis. The methodological scope for this project is interdisciplinary in nature, integrating methodology from the disciplines of music education, ethnomusicology, anthropology, cultural studies, and psychology.

CHAPTER IV

THIS IS WHO WE ARE: M-LISADA AND BFA'S PROFILES AND THE RESEARCH PARTICIPANTS' STORIES

Introduction

In this Chapter, I provide information about the profiles of the two NGOs under inquiry, and the participants for this inquiry. This information covers the distinct histories of the two organizations, and the participants, highlighting individual participants' reflections on how musicking functioned as a tool for social transformation in their lives. I give some reflections about how these profiles of the two NGOs and the personal stories of the individual participants relate with the broader discourse on musicking, youth empowerment and social transformation.

The M-LISADA Story

Music, Life Skills, and Destitution Alleviation (M-LISADA) was initiated in 1996 by 12-year-old Bosco Segawa along with eight of his peers. At that time, Bosco was an orphaned street child living in Katwe, one of Kampala's biggest slums. He said:

> I grew up in Katwe. I lost my parents at a tender age. Life is difficult in Katwe. It is even worse for a young, orphaned child. In Katwe, it is not uncommon to find children, 10 years old fending for themselves. That is the situation in which I found myself, and in the process of moving around to look for food, I met a brass band at St. Peter's Primary School, Nsambya. This ignited my passion for brass band. I admired the kids who played in the band and always went to the school to watch them practice.

Bosco was fascinated by the sight and sounds of children playing brass instruments, and crowds cheering in appreciation of the performers. As an orphaned street child in

need of a sense of affirmation and worth from other people, this experience inspired Bosco to perceive music as a means of being appreciated by the community and as such, one through which he could live a new life. He shared his inspiration with some of his fellow street children, and together, they reached out to the band director of St. Peter's Primary School, seeking an opportunity to be allowed to join the band both as a quest for companionship with fellow children and for direction and leadership within their own life from the band director. On several occasions, their pleas to join the band were declined owing to their status as street children, and to the fact that being part of the band was a privilege reserved to children attending St. Peter's Primary School. Eventually, the band director agreed to teach them to play brass instruments after school and on weekends.

It was during this process that the boys met Christoph J Kowa Lezyk, a sculptor artist from Germany who was on a working visit to Uganda at the time. Bosco and the other children shared their life stories with Christoph, who promised to get them musical instruments to start their own band. Having returned to Germany in 1998, he raised money and bought instruments which he sent to Uganda. In order to ensure safety of the instruments, he advised the boys to find a room for which he would pay a full year rent – enough time to get the boys set up, learning to play their instruments, and earning an income for sustainability. The room which had no windows doubled as the storeroom for the newly acquired musical instruments and as the new home for Bosco and his peers. Bosco noted that at times, up to 40 street children would come and sleep on the floor.

> During those days, brass bands were very few in the country. They were only owned by institutions such as schools, the police, and the military. The opportunity to own our own instruments had a huge impact on our lives. First, we were the first people to own a brass band in our community of Katwe. Everyone got interest in us and in our band. Many children in the neighborhood wanted to join our band. Also, the community's perception about us changed. People started looking at us as responsible young people due to the fact that we had earned the trust of sponsors who got us the instruments. We also started looking at ourselves as positive contributors to the community, because whenever there was a community event or celebration, we were invited to perform.

With time, they started playing at local events such as weddings, school ceremonies such as sports days among other functions. At their first *okwanjula* – a traditional Ugandan wedding introduction ceremony – they were paid 60,000 Ugandan Shillings (about $17), which they used to buy a uniform for the band (t-shirts and trousers). Bosco narrated to me the impact that these developments had on them, in particular, the purchasing of their new uniform:

> The purchasing of a uniform had a big impact on us as street children who were often marginalized by our community. First, it made us look more professional, a factor that would make us more marketable and secure us more gigs. As we marched through our neighborhood and other suburbs in Kampala, crowds followed us in excitement, celebrating with us. During such functions, we often met other street children who saw the transformation in our lives and expressed their desire to join the band. Secondly, it instilled in us a sense of pride, achievement and ownership. We had earned the money with which we bought the uniforms. We all knew that these uniforms were ours, and it was every one's responsibility to look after the uniforms. This pushed us to practice harder, become better performers in order to increase our opportunities of being hired to perform in order to get more income.

Thus, the brass band and the multiple performance opportunities it afforded to Bosco and his peers became an avenue for realizing and strengthening their self-efficacy as I will illustrate in subsequent sections of this dissertation.

From the humble origins described above, by 1999, MLISADA was registered as a Ugandan NGO and as a home for vulnerable children. The organization defines vulnerable children as "children who are orphans, live in extreme poverty, are refugees, street children, and children who have been abandoned or abused" (M-LISADA Website).

In 1999, the band added an acrobatics team to their activities for two major reasons. Firstly, this was aimed at diversifying the number of activities in which the growing numbers of street children registering with the band would be engaged. Secondly, acrobatics would make the band unique from other brass bands, a strategy for attracting more income in the form of invitations to perform at several events. In 2005, M-LISADA initiated a program in traditional Ugandan music and dance. The traditional music and dance program was primarily introduced with an inclusive goal to encourage young girls to participate in music activities since the brass band was mainly dominated by boys. As Bosco narrated:

> At that time, girls were intimidated to join the band because it was dominated by boys. Also, they were often discouraged to play brass instruments by members of the community who considered it a boy's role.

Bosco reports that the situation has improved with time as more girls are getting involved in the brass band and more boys are getting involved in the performance of traditional Ugandan music and dance.

Since 2002, M-LISADA has attracted attention and has been engaged in partnerships with local, international organizations, and multinational corporations. Some of these include MTN (a South African Multinational cooperation and the leading mobile telecommunication company in Uganda), Coca Cola, The Latymer

School, a UK based high school, Bread of Life, Torfs, and GoPhilanthropic. These have offered extensive financial support to the organization. For example, as part of their financial support package, MTN booked the band to perform at its corporate events, especially on the annual day of the African Child and Youth Forum days, events sponsored by MTN. Additionally, through their MTN Foundation, the company provided funding for 40 children at MLISADA to attain formal music training at Kampala Music School, a program through which the 40 children got training and certification in grades 2-5 in music theory and performance on their respective instruments by the Associated Board of Royal Schools of Music (ABRSM). While such partnerships with multinational corporations were financially beneficial to M-LISADA, the corporations were also able to advertise their brands through the band, and also to sell their 'humanistic' side.

Currently, M-LISADA has two children's homes. The first in Nsambya, Kampala, and the other in Kalangala Island, 80 kilometers away from Kampala. Approximately 80 children are housed at these homes. In the organization's documented history, about 528 children and young adults have lived in their M-LISADA children's homes. Through funding from international partners, M-LISADA Passion Primary School was established in Bombo, 20 miles from Kampala. The school which currently houses 152 children is specially designated for children who come from vulnerable backgrounds.

The organization's mission is *"To protect, heal, empower, and support vulnerable children and youth through music, life skills, and education".* Through this mission, the organization seeks to teach life skills such as teamwork, social living,

leadership skills, self-confidence and communication skills to their recipients. Their vision is *"To be a leading organization in transforming the lives of Uganda's new generations"*. The organization currently has 20 staff, with a full-time social worker who liaises between the organization, the community, and the Uganda government. Most of the staff members are alumni of the M-LISADA program, an aspect that the organization values as one which fosters a more empathic relationship between staff and the children at the organization.

The BfA Story

> It all started about 12 years ago. Jim Trott came by with 30 brass instruments from his son's youth brass band in the UK. They were too old, dented and were about to be thrown away. Because he is an airline pilot and was flying to Uganda and he knew that there were some brass bands in Uganda that could have needed the instruments, he asked them not to throw the instruments away. He got introduced to Bosco at M-LISADA and asked him, "do you think you could use these instruments?" …Bosco brought out little Tonny and Little Ronald, and all the rest. And here they were, playing Blondie's the Tide is high. Jim was stunned, and he did a fundraising concert with which funds he shipped the instruments over. So, it all started that way. You might say it was a bit of a coincidence. And Jim thought that that's "my good deed done. I've got a fulltime job, and that's it, I've done it." But he kept on visiting them and basically… in this process, he realized the bottleneck of young talented load of potential, students reaching 19, 20, and 21 finishing senior six and nowhere to go (Conversation with Lizzie Burrowes, July 10, 2020).

In 2009, when Jim managed to bring more instruments to Uganda, they were not kept at the M-LISADA home, but instead taken to Good Shepherd Home, a residence for disabled children in Mengo Kisenyi, another slum in Kampala. The rationale for placing the music instruments in the Good Shepherd Home was twofold. First was to initiate a music program for the children at the home, and secondly, that the young

people who had developed through the M-LISADA program would become employed as teachers in this new music education initiative.[9]

It is from these origins that Brass for Africa has developed into a charity organization that supports over 1000 children and young people in Uganda, Liberia, and Rwanda. Since 2009, the organization has partnered with over 15 local Community-Based Organizations (CBOs) to deliver brass music education with life skills training to children and young people.[10] Working with these local CBOs, BfA delivers music lessons, workshops, and performance opportunities to over 1000 children and young people. The transformative work of BfA is captured in their mission and values statement below.

> The opportunity to learn and play music has the most profound, empowering and life-affirming effect, particularly on the disadvantaged young people, orphans, informal settlement or 'slum' dwellers, ex-street children, refugees and vulnerable children that we support. Brass for Africa works alongside local organisations to provide regular music education, life-skills training and performance opportunities. Our experience has proven music to be an extremely powerful tool to engage not only individuals, but whole communities, and through the skills fostered by learning music, we are able to support many life-changing activities (BfA website, last accessed on April 27, 2021). [11]

BfA's life skills curriculum through music education is premised on eight major attributes associated with the process of learning music. These include self-confidence, resilience, leadership skills, problem solving, grit and perseverance, concentration, teamwork, and communication. The overall goal is to integrate these

[9] This information was gained through personal correspondence with James Trott, the BfA founder.
[10] See Appendix F for a list of local organizations and CBOs with which BfA has partnered over the past 12 years
[11] https://www.brassforafrica.org/about/

attributes into each music lesson, "resulting in transferable life-skills, which can be applied to the participants' everyday lives." (BfA Website). I explain each of these eight attributes in detail in Chapter Seven.

As part of their transformational work, the charity provides employment to a significant number of their alumni as teachers. Through this unique multigenerational aspect of their programing, the organization has groomed over fifteen music and life skills teachers and apprentice teachers for its programs in Uganda. The organization strategically recruits alumni from their programs to serve as teachers because of a belief that "being from the same backgrounds [as the recipients of the organization's aid], they [these teachers] are uniquely qualified to understand the difficulties that they [the aid recipients] face" (BfA Website, My brackets). All the teachers and staff receive a monthly salary and extra benefits such as health-care access as well as professional development support in the form of extra musical training and certification.

Points of Reflection

In his book *How Musical is Man?* the ethnomusicologist John Blacking argued:

> We can no longer study music as a thing in itself when research in ethnomusicology makes it clear that musical things are not always strictly musical, and that the expression of tonal relationships in patterns of sound may be secondary to extramusical relationships which the tones represent (Blacking, 1973, p. 25).

Blacking's argument above is related to Small's conceptualization of musicking as a social process in which he emphasized a discursive shift in focus from musical action

as an action that is primarily concerned with listenables to considering it as a multi-levelled set of dynamic relationships situated in sonic, social, and physical spaces. This broader conceptualization of what it means 'to music' is helpful in exploring the other functions of music beyond the sonic and cognitive functions. In other words, the potential of music to impact on social, political or cultural processes. As shown in the stories of M-LISADA and BfA respectively, both organizations conceive social competence and empowerment of their young participants as ongoing processes of transformation, strengthened as a set of specific ways of behavior, and that these behaviors can be learned and strengthened through music-making.

Hall, Williamson, and Coffey (1998) have emphasized the importance of peoples' social and cultural backgrounds and material circumstances in affecting their lives, especially their social competence. To this effect, the two NGOs under investigation seek to enhance their participants' social competence by addressing their social, cultural, and material circumstances. In using music to address material circumstances of their participants, I have illustrated how the M-LISADA brass band gets revenue through regular community performances. The M-LISADA cultural troupe also holds annual fundraising concerts in the United States. This revenue is used to support participants' education and all other necessities. BfA also uses music to address the material needs of their participants by employing several of their alumni as teachers. The music making activities by both organizations are also aimed at addressing the social and cultural aspects of their participants' lives through affording participants a sense of belonging and community and enhancing participants self-

efficacy through musical achievement. As I illustrate in subsequent chapters, these are important in enhancing the participants' social competence.

In the proceeding section, I summarize the stories of each of the M-LISADA and BfA participants who collaborated in this research. The goal is to project the voices of the research participants through extensively citing their complex personal stories. This biographical information would then form a contextual and empirical foundation against which critical analysis of issues related to music and social transformation is made in subsequent chapters.

Participants' Reflections on their Personal Stories

Tadeo Kamukama

Figure 3: Photo of Tadeo Kamukama (Source, BfA website)

Tadeo's story is one of unending resilience in the face of life-threatening trauma and adversity. Having been caught up in a fire that burned down his home when he was only one week old, Tadeo's body was deformed and disfigured. Due to the severity of the burns on his legs, they had to be amputated. He was also essentially left with no fingers as they were burnt into his arms. His body is covered in severe scars, a cruel reminder of the traumatic experience and burns which the fire inflicted

on him. Because of a large scar around his mouth, he spoke with slight difficulty as he narrated how he was lucky to escape with his life.

> Well, my story started way back in 1997 and I was one week old. Our house got burnt and I was caught inside. My mother was outside cooking whereas my cousins had gone out. From nowhere, a rat knocked a kerosene lamp and things began burning up. People came and rescued some of the property, but in my case, it was already too late. I was severely burnt. I was taken to the hospital where I spent four years unconscious. In 2001, I gained my consciousness but since I had lost my limbs, I had to depend on crawling.

Tadeo further narrated some of the challenges which he experienced in school because of his condition. He explained that very time it rained, he had to skip school because the roads were muddy, yet he had crawl to school owing to the lack of a wheelchair. He also mentioned that he was often bullied by his peers at school because he was the only child with a disability.

In 2007, he lost the uncle with whom he was staying in a bus accident. His aunt then registered him with the Good Shepherd Home, a residence for children with disabilities and adults, located in Mengo-Kisenyi, one of Kampala's slums. The home is run by the Missionaries of the Poor, a congregation of Catholic Brothers with origins from Kingston, Jamaica. During his stay at the Good Shepherd Home, a Canadian well-wisher paid for his operation at Mengo Hospital in Kampala. Tadeo underwent a series of operations, and it was at this point that his legs were amputated and replaced with prosthetic legs. He was registered to attend a public primary school in the neighborhood, but he faced several challenges because the school did not have facilities for children with disabilities. In addition, the classes were overpopulated, a situation that prevented Tadeo from receiving any special attention from the teachers. He mentioned how at the

end of every academic year, he was always promoted to the next level yet in actual sense, he wouldn't read and write simple words. Tadeo decided to drop out of school owing to the multiple challenges that he experienced.

In 2011, he was adopted and lived with a foster family. In 2012, he was taken back to school and instead of going to primary five, he was taken back to primary three because of the deficiencies he experienced in his previous schooling. He explained to me that even in this new school environment, it was difficult for him to associate with other children. "I was always talking to myself 24/7. It was as if I was in another world." Tadeo narrated. A time came when Tadeo needed to live in a more socially conducive environment with his peers. He was then shifted to the M-LISADA orphanage. He said:

> But when I was taken and introduced to M-LISADA, I found a different atmosphere from what I expected. Since I was a disabled person, other children feared me even though they couldn't show it. But with time, they got to understand me and also got to know who I was. I also didn't hide from them what I was and slowly, I started proving them wrong even though I still had the habit of isolating myself. I started learning music but getting an instrument to play was difficult because of my arms. I got a B flat trombone which I played for four years and then was given an alto trombone because its size was fit for me. But then switching became a challenge. Inside, I knew I would find very many challenges doing this, but I did not give up. I rather focused and pushed hard to make sure I proved the other people wrong. In almost every place you go to, you will find people who will bully you, but I struggled so hard for the better. When a challenge was talked about in music, I would think about my real life and the challenges I've encountered to ensure that I overcame it. I also I asked myself always; how do I make these people to love me the way I am? I didn't want people's sympathy but rather their love, respect and acceptance.

Tadeo further narrated how music has helped him in the process.

> Whenever they [teachers] brought up a task, I would stand out and say I can do it; even if I was discouraged very many times by my peers, I insisted most of the times in order to prove those who thought I couldn't do anything for

> myself. I also went ahead and did some courses like Deejaying. Every time they looked for people to do something, I was always told that I wouldn't manage but I always insisted. All was because of the help of music and life skills that I acquired from M-LISADA. I did not get all the life skills at the same time but as time went on, I learnt what to do in different situations and my life changed. When I started teaching in 2017, I asked myself how I was going to teach these students to play the trumpet without fingers? But since in the life skills curriculum they teach creativity, I had to be creative to figure out how I was going to teach the students.

Tadeo attributes all his successes to music. He described how music helped him come out of his shell and to take on more skills and challenges. He can drive, use a computer, play soccer for the disabled, and participate in wheelchair racing as well as basketball. He is currently completing his ordinary level secondary school education. Tadeo believes that he has gained more recognition from his peers as a high achiever because of his skills and accomplishments. He strongly believes that music has given him a real chance to make it in life.

Ronald Kabuye

Ronald was born in a family of four children, two boys and two girls. He lost his father at the age of three, and lived with his single mother in Nsambya, an area part of the Katwe slum where M-LISADA is located. He narrated how it was difficult for his mother to raise four children owing to the financial hardships which she faced. His three siblings were taken to live with members of the extended family, and him being the youngest, stayed with the mother. Ronald narrated:

> It was really quite hard to survive. My mum did everything so that ends could meet but it was really tough. I had to look for scrap to sell to get money or else go to the streets and sell cigarettes to earn a living. Because of this pressure I ended up being a street child. Looking for food and other means to survive was

> really hard because I was young at the age of six. It was during this time as I was wandering on the streets when I found the M-LISADA band performing and marching. I followed the marching band. I was very interested in the child that was in front of the band moving the stick; that's what they call a drum major in the band world. I wanted to learn and be like him, so I went to M-LISADA and asked to join the band as a drum major. My mum was totally against it because by that time, bands were looked at as groups for street children, thieves, or children who were hopeless and have no purpose in the world. By that time M-LISADA was not a home as it is currently. It was just a small house where street boys gathered together and played music. Through this opportunity to join the band, life started changing. I started seeing people who shared the same story as me for my years. At a certain point before my mum passed on, she acknowledged that she had started noticing how music was changing my life. This gave me the belief that I had to push on.

Ronald recalled how at M-LISADA, the process of playing music was for fun and a form of therapy to forget about their troubles and worries. He further narrated that when M-LISADA partnered with BfA, programs were developed through which they would use music as a platform to tell their stories and to show how transformation can happen through music making, primarily for the purpose of inspiring and reaching out to other children and youth. Ronald further narrated the benefits and skills which he has achieved through music and his experience with M-LISADA and BfA. He said:

> I have learned to become someone who doesn't give up. I am pursuing a law degree and at the same time working. It can be tough for someone who is my age, but the skills that I learned being at M-LISADA and BfA help me cope with life. When You get a piece of music that is quite difficult, but you want to play it, you push on! It gives you resilience! you do not just give up. This is because you have a target that you must achieve. As someone who had a very difficult time growing up and now given a chance to become a leader and teacher at BfA, it shows that any child in the world can thrive if given an opportunity. At Brass for Africa, none of us is a professional musician. However, we are empowered to teach and inspire others no matter the background. I want to inspire my students. When looking for a role model,

> they need to look at me and say, 'if Ronald who came from an orphanage is now pursuing a law degree, and is a good musician, I too can make it'.

Ronald's comment above speaks to the power of emulation and aspiration to positively impact others' lives and accomplishments.

Bosco Okema

> I was born in the Northern part of the country, in Agago district. I was born during the instability brought about by the Lord's Resistance Army (LRA). So, I lost my father to the LRA war. He was killed in a nearby center. I remember we were having our lunch then the rebels slammed the door open, and they picked out people to take and my dad and mum were among them. They tied their hands behind, and they took them together with the other abducted members of the community to a nearby center where they were killed. They were slaughtered and others were cooked. So, we couldn't even identify our father. The community decided to bury all of them in one grave. When life became unbearable in that village, we abandoned it and went to a nearby town which had the government army that gave us protection. Life in that camp was not very easy. Before, I remember my mother was just a peasant and she would dig land to grow food for home consumption. But we had abandoned our home so, we were just depending on the food provided by the World Food Program. I also started schooling from the camp. When the situation calmed down a bit around 2007, we went back to the village and in 2012, I sat for my Primary Leaving Examinations (PLE).

Okema was introduced to M-LISADA by his elder brother who was living and working as a folk musician in Kampala City. He further narrated to me how the experience of being part of M-LISADA, and in particular, participating in musical activities at the organization transformed his life.

> To me music is my life, music is my world and I live, speak and play music. My whole story and whatever I have, and I am is because of music. Music has rescued me because it is music that brought us together at M-LISADA. Music gave me the platform to talk to other people that I do not know and through music, I got a home and a family. To me, family is not about whose blood you carry, it's about the people who care for you and the people who love you and I

> have felt the love through music. If it was not for music, I wouldn't be here right now...I am a leader, not only at M-LISADA but also in our community where I train music and dance in schools. Music has transforming power. It is more than just playing your instrument on stage. One can learn a lot of things in the process of learning music for example one cannot be a music teacher if he/she cannot understand or relate with other people.

Miriam Nyirabanansi

Miriam was born in Kosovo, Namuwongo, one of the biggest slums in Kampala. Having lost her father at an early age, she and her three siblings were raised by a single mother. Her narrative is one characterized by intersectionality, being a young female, from an impoverished background. She said:

> My mother, being a single mother, just managed to educate me up to primary seven [about 15 years old]. She opened up to me asking me to look for a job so that we could support the rest of the family. I searched for jobs and ended up becoming a house maid, a job I did for about five years. The conditions were very bad at my last place of work and I was really fed up. So, in 2018, I decided to return home and I started up a samosa business [roadside fast-food stand]. In the evening, I visited the school which my siblings attended because they offered adult after school skills training in catering. This school also had a band called Hands for Hope. I used to see the children play and I admired them, but being a bit older than them, I was afraid to request to join the band.

In 2018, Miriam also enrolled with Plan Uganda, an organization which partners with BfA and whose work is focused on supporting young people to learn employability skills. Because of the partnership between Plan Uganda and BfA, a program was initiated for BfA to teach social skills through brass music to the youth in Namuwongo village. Owing to her commitment and success in this program, Miriam was selected by BfA under their teacher education program to train through the ranks from being an apprentice teacher to a full teacher, a position she currently holds at BfA. In her discussion of the meaning of music in her life, Miriam explained:

> Music really means a lot to me in my life! It has become a source of income to me and a means to support my family. It has given me a platform to be known by many people. it has made me recognized and respected as a teacher in my community…Many children go through a lot. Others maybe experience worse than I did. Whenever I'm teaching them, I notice that some are hopeless. At times you are trying to teach them something, but they do not believe they can do it. But I always talk to them about my past and try to raise their confidence to believe that they can do anything. I always encourage them not to give up.

Florence Nakachwa

Florence and her three siblings were raised by their grandmother having lost both their parents at an early age. They grew up in Kawempe, one of the slums in Kampala. With her meagre income, Florence's grandmother was able to support her to the completion of her high school, but she was unable to proceed with university education. It was around this time that Florence became a teenage mother. She is one of the participants who joined BfA through its collaboration with Plan Uganda. Owing to her commitment, she was selected by BfA to undergo apprenticeship training to become one of the teachers at the organization. In her teaching, Florence believes in using her personal story to inspire her students, mostly females. She said:

> I always want to inspire girls to do things which boys think they cannot do because in our communities, we still have issues of gender inequality. The reason why I chose to play the tuba is that it was the biggest instrument in the band and every boy feared it. So, I was like, let me play it…I am improving my life. Even in my community, I am living as role model for younger people. As a young mother, I am advocating for every young mother not to sit down and give up. When I gave birth, people were like it was the end of my life and that I had wasted my education. But I am trying to turn that page by serving as an example that if you give birth you have to know that you are now old. Start to plan for your future because if you give birth and think that is the end of the world or that life is finished, then you will stay behind and the world will leave you behind.

Tonny Mwolese

Tonny was raised by a single mother who barely had an income to feed the family and raise school fees for him and his siblings. His brother who had already joined the M-LISADA band encouraged his mother to let Tonny join the band so he could get an opportunity to get free education. Tonny mentioned that:

> I initially joined M-lisada to get an opportunity for free education. But when I got there, I saw a lot of activities going on and got interest in learning to play an instrument. At M-LISADA playing an instrument was a ticket to a wide range of opportunities and education.

As part of the partnership between BfA and M-LISADA, Tonny was selected as one of the pioneer teachers of the BfA program. He affirms that his past experiences strongly influence his current role as a teacher.

> My experiences really motivate me to help a child going through the same challenges I went through. I love to see a child moving from one level to another. I do not just teach to earn a living but to impact their lives, to see them progress, and also, to identify and grow the talents they have in them because if I do not do that, it feels like I have totally done nothing. So, I do whatever it takes to see them progress.

Gilbert Mugisha

Gilbert was introduced to brass band music during his years of detention at Kampiringisa Rehabilitation Centre, Uganda's national juvenile center which houses over 300 vulnerable street children and juvenile offenders. M-LISADA and BfA are part of the organizations allowed to operate within the institution. BfA offers music education and life-skills training to the young people at the center twice a week. Recalling his days at Kampiringisa, Gilbert narrated;

> Well, I was used to a hard life. Waking up going to the garden [to do manual work], come back have porridge, and head back to the garden. Then after, I would do some personal administrative work. But when we were introduced to music, the schedule changed. I had to do all gardening work, then go and attend a music lesson. I enjoyed it. I saw people in my age bracket teaching us and making jokes. When we learned to play some songs, we also started getting opportunities to get out of the rehabilitation centre to perform at different places which I had never been to. I also started helping my colleagues. It was as if I was a student teacher and because of this, I got recognition from the BfA teachers.

One particular aspect that had an impact on Gilbert's perception of the function of music in transforming lives was getting to know the backgrounds of some of his teachers.

> I got to know that they were raised in orphanages. And it is obvious that you cannot come from an orphanage when everything was good in your life. They must have had challenging lives. This inspired me and made me understand that it is not about coming from a well-off background that you can become somebody and do something valuable.

Recalling some of the most memorable moments in his life as a result of getting engaged in musical activity at the rehabilitation centre, Gilbert narrated:

> I remember, when I left the centre and how I went back as a teacher. I couldn't believe it. It was my best moment. I reflected on it and on how they [students and teachers at the centre] thought of me and my new opportunity and duty to change lives of other children out there. There are also moments when I have been selected to travel [to the UK] as an ambassador of BfA. It was an honour for me to stand before many respected people and introduce the organization before performances. I always refer to these life changing stories for my students to reflect on and believe they too can make it.

Joseph Baguma

Joseph Baguma was born in a family of six children. Joseph's father, who was the sole bread winner of the family, got a severe chronic illness, which made it

impossible for him to be able to work and provide for the family. Due to the challenging health and financial situation, Joseph's father had to leave the rest of the family and relocated to live in 'the village' [his ancestral home]. Joseph's mother, on whom the burden to provide for the family lay, was also diagnosed with a terminal illness, and could no longer support the family. It is because of these situations that Joseph sought to join M-LISADA.

> My friends from M-LISADA shared with me about the opportunities at the organization. But my mother did not want me to join M-LLISADA because it was known as a centre that collected all kinds of children: drug addicts and street kids. You would find all sorts of children there. I had the interest to join because when my dad had a bar, I used to watch Lucky Dube's band performing with these instruments in his videos, and it excited me to see these very instruments being carried and played by children marching on the streets. My mum later fell sick. She left Kampala and she had no option but to leave me at M-LISADA. I was sad because life was never the same and I was separated from my family. But music helped me through this. Music relieved me every time I was deeply sinking in thoughts about how separated I was from my family and my mother being sick. Many children had problems there, but we would put them away through music and we forgot about all our troubles.

Robert Mugerwa

Having lost his father at a young age, Robert was raised by a single mother. Due to financial hardship, Robert's mother was limited in terms of raising school fees for him and his siblings. Having heard about M-LISADA and the available educational opportunities, Robert applied to join the organization.

> I grew up with a dream of becoming a doctor but when my father passed away, I was left with a single mother who could not raise school fees for my education and neither did we have any support from relatives. After my primary seven, I heard about M-LISADA and the opportunities available there for sponsorships and in my mind, I thought this was a great chance for me to

> continue and pursue my dream of becoming a doctor. But while at M-LISADA, music started to change me a lot in my way of thinking. I started taking on new leadership roles. I realized that I could do other things in life. I really loved my role because it was so key that I had to be part of every ensemble. This made me feel special and proud. M-LISADA and BfA have empowered me to become a teacher and its beautiful if you consider all the responsibilities I have when as a teacher. As a teacher, I am many things; a parent, a director, and a coordinator because the success my students depends on me. I feel so proud to be a teacher especially that I was a nobody but now I even have people who give me attention and listen to me. I use my story to inspire the students I teach.

Julius Mwebe

Julius lived with his father and stepmother until 2007 when his father passed on. Consequently, Julius resorted to living on the streets owing to mistreatment by his stepmother. It was from here that a community officer introduced him to M-LISADA.

> When I joined the band, it helped relieve me of all the challenges I experienced in the past. I got new friends and got a chance to associate with other members of the band. We used to go and perform at different venues. I did not know I was gaining experience and confidence to stand in front of people and play my Bass Trombone, and also talk about the organization and my experiences. When you get out of these organizations (M-LISADA and BfA), you become an ambassador of these organizations. So, in playing this brass instrument, I got the confidence of talking to people and associating with different kinds of people. There is a way music opened up my mind.

A strong believer in the transformational function of music and in his important role as a teacher in inspiring his students, Julius narrated:

> So, when we start teaching them music, sometimes you get to see that someone is getting discouraged because they are not progressing as they may want. They may end up giving up. What I normally do is to talk to them, tell them about my background and also give them examples of students who have gone through the same situations as they are facing. I try to encourage them and bring them back on track so that they can focus on what they want. Still, as a teacher, you have

> to include more interesting things while teaching these students. The problem might be with you whereby you might be boring them. So, it is up to you as a teacher to understand the students and try to make your classes lively and make your students love what they are doing. To motivate them, you could stage up a concert with your fellow teachers and perform for them and show them that whatever we are doing, we are not wasting time but the skills you acquire will help you get a job and also learn to survive on your own as a person. So, we do not only teach music but also teach them life skills. We give a student what it takes to be a good citizen and a good person in future. Personally, if I did not get through all this, I would not be here talking to you right now.

Victor Ampaire

Victor was raised by a single mother who passed on when he was 12 years old. He then moved to live with relatives. Victor was introduced to brass band while a student at Maranatha High School in Kampala. He recalls that he did not have any interest in the band until one day when the band performed the song *Mother how are you today?* Because of his attachment to his deceased mother, he wanted to join the band to learn to play that song in memory of his mother. Victor was then introduced to M-LISADA Brass band by some of his peers who were already members of the band. He said:

> The word M-LISADA rhymes with the word "sada" [slung for marijuana]. Before I got to know what it meant, I used to imagine that they were just weed smokers. So, I really feared those guys and that was around 2003. So, around 2006, I began interacting with some of the members and they told me that it was not what I thought. They transformed my thinking about the organization and its activities.

Victor further explained that he uses his personal story and tries to make transfers between what he teaches and real-life situations when teaching as a strategy to motivate his students.

> Some of these students come from home with problems for example their parents may have insulted them. In such a situation, they will not concentrate.

> So, I encourage them that we work as a team. We have to be concerned with each and every one's wellbeing. This is because you never know what has happened to your neighbor, tomorrow might happen to you. When another person experiences difficulty in mastering a certain piece of music, we need to help that person in order to grasp their parts because if they fail, the whole group will be affected. If it is done well, we shall all reach our expected goal as a team hence victory. We also tell them that just as you feel you are part of the brass band team, you have to feel the same when you are at home in your various communities. We also advise them that just like you are concerned about the performance of someone in the same band, transfer the skills also in the community where you are living. So, I try to tell the students to help each other because everyone has got a special skill which can benefit each and every one in the group or community.

Sharon Birungi

Sharon was born in a family of four siblings. Sharon's father, a retired police officer, did not have enough income to sustain the family, especially to provide an education for the children. The situation even became worse when Sharon lost her mother to cancer as a teenager as she said to me:

> After my primary seven, my mother who died after a long battle with cancer. We had nothing to do but help our father out by working. After school, we would go to Owino [the biggest market in Kampala] to sell food and earn a few shillings.

It was because of this background that Sharon and her siblings were introduced to M-LISADA for academic support. Sharon narrated to me the challenges which she experienced joining the M-LISADA band as a girl.

> In those days, we were very few girls, we were only three girls. But then people always discouraged us as girls saying that a girl is not supposed to be in the band. At some point, we felt like giving up. Every time I passed by people, they would start saying, "that girl can even beat boys since she is in the band. She is going to get spoilt." Then in our neighborhood, people would be telling my dad that the fact that he took me for band, I am going to get spoilt because initially they knew that band was meant for only boys. But I focused, and

> Ronald helped me so much because he used to tell me never to give up. I focused till where I am today. I was very committed to band practices and everything that my teachers needed me to do.

Sharon was part of the first group that was recruited by BfA as teachers. She is currently teaching in a collaborative partnership between BfA and Retrack, another NGO that helps street children into safe new lives.

Allan Mukama

Allan was born in Nsambya, a suburb in Kampala where M-LISADA is located. Allan grew up in an extended family whose financial situation was not stable to afford his educational costs. He narrated to me how participating in the M-LISADA band and later as a BfA teacher enabled him to get an education. He said:

> We are very many in my family. When I was young, I loved the band so much that I even used to follow it every time I would see them playing. Luckily my uncle too loved the band, so he asked if I wanted to join the band to cut the story short my uncle helped me join the band. I was seven years old. I played in the band at different occasions because it was the one thing that brought money for my education…Music has made wonders in my life. Firstly, concerning my education, my mother had lost hope due to finances. But personally, I knew with music, it's possible.

Ivan Kibuuka

Ivan was born in Katwe, one of the biggest slums in Kampala.[12] Because his family could not afford school fees, Ivan did not have the opportunity to attend school during his early childhood days. He recalls spending these days fending for himself by searching for scrap to sell and earn some money. Ivan was introduced to M-LISADA by one of his brothers, Frank Kalema, who had joined the band a few years before

[12] Katwe is the area from which the Ugandan chess prodigy Phiona Mutesi came. Phiona's biography was adapted to create a Disney produced film, Queen of Katwe, which was premiered in 2016.

him. Having joined the band, Ivan got the opportunity for sponsorship to go to school for the first time. Since he had not attended school before, Ivan had to be taken to the first grade, a grade much lower compared to his age. He recalls being much older than all the children in his class, a factor that discouraged him from continuing with school. Ivan was part of the first lot that were selected to receive training as BfA teachers. He is currently the head of the percussion section at BfA.

Sylvia Nakyejwe

> I came to M-LISADA after the death of my father and since our grandmother could not take care of us anymore because of her poor health. I was introduced to M-LISADA with my two brothers by a nurse who was working here.

Sylvia is currently a member of the M-LISADA traditional cultural troupe and a member of the acrobatics team. She narrated to me how difficult it was for her to be accepted to join the acrobatics team because of being a girl. Sylvia further narrated to me the significance of music making in her life:

> Personally, I have had the opportunity to travel from Uganda to the United States just because of music. I have also been able to see very many street children transform from a harsh life of brutality, a life of fighting each and every time to learning that they achieve something through music in order to be better people. I have also seen some of them turn into influential people in Uganda and when you look at them, you might admire them not knowing their background or how they came to achieve the positions they are in. You cannot imagine that that person was once a street child at one point. So, that is the power of music. Growing up in this environment has helped me focus on music than my difficulties. I had difficult moments before where I could isolate myself and think about my family…I was like Oh my God! Our family was once like this, now see where we are. Music is more like a space for me to get away from such moments, and through music, I have got a new family.

Sumaya Nabakooza

Sumaya was born in Nsambya, an area part of the Katwe slum where M-LISADA is located. Having come from an impoverished family that could not afford basic necessities such as education, Sumaya received an opportunity to be accepted to join the M-LISADA brass band. Sumaya narrated to me how participating in the M-LISADA band afforded her an opportunity to counter gender biased stereotypes associated with brass instruments. She said:

> I used to play a tenor trombone and then later changed to a bass trombone. By then, I was in the junior band at M-LISADA. At one point, there was no one to play the tuba because the one only player whom they had was not consistent. The trainer told many boys to try and play C on the tuba it defeated them. When they told me to play C, I played it and then that was how they started telling me that am going play the tuba…At first, I wanted to show the boys that I can play it, but my intention was not to play that instrument. I was like let me play C and show them that it is easy to play.

Hager Nansamba

> When I was young, I lived with my parents, my mother and father. When I was 5 years old, my parents could not afford to take care of me. They could not even afford the basic necessities like paying my school fees, giving me shelter, and everything that is needed for a child to have a good life. I was then taken to live with my mum's sister but then later, since she also had kids, she too could not afford to pay for my fees and necessities anymore. So she decided to bring me to M-LISADA.

At M-LISADA, Hager is a member of the traditional cultural troupe. She also narrated to me other extramusical skills that she has learned through interventions at the organization.

> I have learnt tailoring because I have been part of the fashion club and we have made different clothes, I have learnt liquid soap making and we have been making it during the lock down and sharing it with our community to prevent

the spread of COVID-19. I have also learnt to make hand sanitizer and charcoal called brickets.

Points of Reflection

From the participants' narratives above, three broad themes emerged. The process through which these themes were reached is explained in Chapter Three. The first of these was participants' experiences of struggle which revealed the multi-level challenges that the participants endured in their past and continue to experience in their daily lives. This broad theme was further divided into smaller categories which include a) grit, resilience, perseverance and stoicism in the face of adversity; b) hopefulness for the future; c) experiences of inability to transcend social barriers; and d) raising awareness of social justice and inequality.

The second broad theme was community and relationships, which revealed how participants interact with peers, teachers and other actors. The specific categories within this domain were a) connections with peers and teachers at multiple levels; b) the need to belong; c) participants' desire to support others and be supported; and d) coming to understand experiences of the self through others' experiences.

The third domain was growth and development, an important theme for exploring the meanings of empowerment and agency through musicking. The categories within this theme were: a) participants' need for independence and self-determination; b) developing a sense of direction and leadership within participants' own lives and developing leadership capabilities; and c) developing a sense of personal worth and self-efficacy through musical achievement. These broad thematic

categories provide a foundational framework on which chapters five, six and seven are developed.

Conclusion

In this chapter, I have provided background information on the two NGOs and the personal stories of the eighteen participants with whom I collaborated in the process of collecting data for this study. The discussion has unveiled the diverse adversities faced by the several participants, highlighting their stories as stories of grit, perseverance and resilience. The unique autobiographical information of these participants provides a backdrop against which reflections in Chapter Six and Chapter Seven can be further understood. I have given this biographical information not only to provide a glimpse into the participants' lives, but also to amplify their voices and celebrate their inspirational stories of grit and resilience.

CHAPTER V

GROUP MUSIC MAKING AS A MODEL FOR BUILDING A SENSE OF COMMUNITY AND RELATIONSHIPS

Introduction

As evident in the profiles of both M-LISADA and BfA, group music making is an important part of the process through which both organizations seek to teach social skills to their recipients. In this chapter, I analyze how both M-LISADA and BfA use group music making as a pedagogical strategy to achieve the building of a community and relationships among their participants. The musicking community in this context functions as a model for social life in which social competence skills are collectively and synergistically negotiated, performed, and embodied.

Building Community through Musicking

Although the notion of "community" is both contested and problematic, I find the term helpful in my analysis of the transformative work of both M-LISADA and BfA. A community can be different things at different times—people of shared characteristics, for example religion; social groups in the same locale; people of the same heritage; people sharing national boundaries; the global community as used in political and humanitarian contexts, among other meanings of community. With the multifaceted applications of the notion of community summarized above, it can be inferred that the understanding of community is not fixed and may be applied differently. One must therefore pay specific attention and detail to the context of its use. It is in this line of thought that the anthropologist Benedict Anderson has advanced the idea of community as an imagined construct "distinguished not by their

falsity and genuineness, but by the styles in which they are imaged" (Anderson 1991, p. 6). The imagined aspect of Anderson's community was made more apparent to me when engaging with the different participants in this study, several of whom do not share the common characteristics that would ordinarily forge a sense of community such as shared religion, heritage, and ethnicity. Rather, their sense of community was imagined along other lines, such as their demographic characteristics as youth, their socio-economic status, and their past experiences of adversity. This understanding of community in line with sociologist Nicholas Rose's description below:

> It is a moral field binding persons into durable relations. It is a space of *emotional relationships* through which individual identities are constructed through their bonds to *micro-cultures* of values and meanings (1999, p. 172)

To further qualify his argument, Rose cited Etzioni's definition of community as

> defined by two characteristics: first, a web of affect-laden relationships among a group of individuals, relationships that often crisscross and reinforce one another…and second, a measure of commitment to a set of shared values, norms, and meanings, and a shared history and identity – in short, to a particular culture" (Etzioni, 1997, p. 127).

From the two definitions by Rose and Etzioni above, community is reciprocally grounded in two aspects: relationships among individuals and shared values, norms, and meanings among individuals. Basing on my analysis of the transformative work of M-LISADA and BfA, it is through this conceptualization of community that the two organizations feature group musicking as way of forging and cementing relationships among their participants.

As emphasized in Etzioni's (1997) definition, these relationships among participants are context bound and are always in a state of flux, what Etzioni refers to

as crisscross. This is evident in the various levels of difference among participants in the BfA and M-LISADA programs. While the socio-economic status of the recipients of M-LISADA and BfA aid may be a unifying factor in participant's identity as belonging to marginalized communities, multiple layers of difference exist. At the broader level, such differences include age, gender, ethnicity, levels of education, and religion.

In their mission statement, BfA has listed the following categories of people as the major beneficiaries of their interventions; orphans, informal settlement or 'slum' dwellers, ex-street children, refugees, and vulnerable children. These categories of people are not different from those that M-LISADA serves, as Bosco the founder of M-LISADA mentioned:

> At M-LISADA, we receive children and young people of different types…boys and girls who have been affected by different adversities for example, those orphaned at tender ages; those who were affected by the war in Northern Uganda; those living under extreme poverty and their families cannot afford to support them; children and youth who have lived on the streets because of several reasons…when they come to our home, this becomes their new family…we use music to help them settle in.

I am interested in how the two organizations seek to create communities by forging relationships among individuals with such diverse backgrounds and establishing sets of common values. My argument is that in this process, musicking functions as a model for social life in which collective goals and individual ideals are synergistically negotiated, performed, and embodied, and through which differences are downplayed.

M-LISADA: Building a 'Family' through Musicking

In their transformative work, M-LISADA uses the rhetoric and model of 'family' to refer to relationships between the different actors especially the children, youth, and their care takers (workers at the organization). This is captured in the description on the organization's website which states: "M-LISADA is a **home** and **family** to approximately 78 children and young adults" (my emphasis). Also, as illustrated in Bosco's statement in the previous section, he refers to M-LISADA as the participants' 'new family', implying about the organization as a hospitable safe space in which the participants would be making new contacts with peers, and starting a new life. The organization also performs the role of guardian, taking care of responsibilities that would have been performed by a guardian in a family setting. These include providing its aid recipients with accommodation, meals, education, healthcare, and full-time adult figures for purposes of guidance and mentorship of the children and youth.

The organization emphasizes the importance of music in its transformative efforts to build a family as illustrated in one of their core values which states *"M-LISADA is committed to upholding and integrating music in all interventions. To us, music is the fabric of our institution and is a priority" (M-LISADA Core value 4).* Bosco informed me that for every new member that joins M-LISADA, they are informed that they have to participate in at least one of the musical ensembles in order for them to fit within the family and to be able to benefit from the resources offered by the organization. On hearing this, I was curious to learn how they manage to engage all participants into musical activities without facing resistance from those that may not have interests in music making. In response, Herman Bagonza, the music director

and head of music education at the organization informed me that engaging the participants into musical activities is a gradual process. He said:

> When you come to M-LISADA, you will always hear music playing from all corners and at different times. In fact, when I am here and I do not hear any music playing, a child practicing their instrument, or different ensembles practicing, I think to myself that there must be a problem happening in this place…so, when they [new members] come here, they spend more than 2 months with us. They do not join the musical activities immediately. During their first month here, they undergo psycho-socio training…but during this period, they are also hearing the music in the space… as the music plays around this place, they are listening and they slowly learn to appreciate the music…while some may think that they are not participating, their brain is participating…by the time they are required to join an ensemble, they have an idea about which ensembles they want to join, and which instruments they may want to play.

At the broader theoretical level, Herman's description above serves to illustrate how the soundscape at M-LISADA is deliberately designed by the organization to function as a commentary to the newcomers at M-LISADA about the norms, values and meanings that are central to the organization's work, in this case, brass music and traditional Ugandan music.

The process described by Bagonza above is related to music educator Patricia Shehan Campbell's views about the importance of community in affecting young peoples' musical sensibilities. Campbell and Wiggins (2013) have argued:

> Children, from infancy, across their childhood years and onward into their adolescence, ... sing, dance, and play music because they must. They consume it as they also create it. As avid listeners, they escape to it and find safe haven in it. Their natural propensity for musical engagement is fostered and facilitated by families, communities, schools, and the media. . . Children develop their musical sensibilities as their surroundings allow it, and from their innate instinct to be musical they grow more musical through cultural interaction and education. Yet they are not passive recipients of the music they

> value but active agents in choosing the music they will take time to listen and respond to, to make, and to choose to preserve, reinvent, or discard. (p. 1)

Campbell and Wiggins' (2013) comment above, and Bagonza's remarks about how newcomers are oriented and enculturated into M-LISADA's music making programs serves to qualify the organization's musical process as that of musicking conceptualized by Small.

Small has emphasized how musicking is "essentially a process, by which we explore our inner and outer environments and learn to live with them" (Small, 1977, p. 3-4). He further explained how through the process of musicking, musical communities' orient new members not only into how to participate in musicking, but also, how musicking functions as an organizing factor through which these members are oriented into the community. In line with this argument by Small, and as explained by Herman, the soundscape at M-LISADA helps to communicate to the newcomers about the centrality of music in their 'new family', and to signal an expectation to them that they would soon be participating in the same musical processes.

During their initial days at M-LISADA, the participants are made aware of the many opportunities that engaging in the musicking family at the organization could enable an individual to achieve. Among these, participants are made aware that their educational funds are raised through musical performances, and of the possibility of traveling abroad on a performance tour with the M-LISADA Dance of Hope troupe, a fundraising program in which participants are selected to tour and perform at different venues in the United States. Informing participants about these opportunities that can be afforded to them through participation in the musicking community serves two

functions. First, it cements the significance of music as a core value at M-LISADA. Secondly, it gives the participants a sense of responsibility that they are contributing to their own educational funds. This then creates a situation where the participants begin to take engagement in the musical community more seriously since they would now have valid reasons to participate. In this case, the participants' engagement in the musicking community at the organization serves to demonstrate their understanding of the core values of M-LISADA as their 'new family'. At the same time, learning to play a musical instrument, sing, dance or engage in any other musical activities at the organization demonstrates values such as hard work and perseverance in the participants as I will further explain in Chapter Seven.

I have so far examined how through musicking, participants are oriented into the shared values and norms at the organization, inculcating in them the organization's expectations. In the following section, I explore how relationships are established through the actual process of musicking at BfA and M-LISADA.

BfA: Building an Inclusive, HIV/AIDS Stigma Free Community through Brass Band

Since 2018, BfA has received funding from the US President's Emergency for AIDS Relief (PEPFAR) to implement a music, life-skills and HIV/AIDS awareness program at Tender Talents Secondary School. The organization holds twice weekly music and life-skills training sessions at the school. Through its interventions, BfA seeks to use music as a mobilizing tool that is aimed to reach all aid recipients either as performers or as members of the audience during different concerts, campaigns and sensitization events. The organization also uses music as a tool for teaching attributes

such as teamwork and cooperation as I will illustrate in the proceeding section. The overarching goal of the project is to provide a safe, structured "stigma free, guilt free safe space for engaging young people in the sensitive topic of HIV/AIDS" (BfA PEPFAR Report, 2019, p. 12), as Ronald, one of the BfA teachers in the project described to me:

> Mainly, we teach inclusiveness. We include people that are living with HIV/AIDS in the band. Then we talk about these topics without discrimination. We encourage them to work as a team and be able to work with each other without discrimination. Concerning abilities, we try to show them that everyone is equally capable of playing a musical instrument. We also try to show the community that playing an instrument, for example a drum, and sharing it with an HIV positive person does not mean that you will get HIV. We also engage them in activities like going out and playing together and sweating, and interacting with each other, deconstructing the myths that people have about people living with HIV/AIDS. The goal is to give the young people a chance to go out in their communities to replicate these examples, as a reflector of what negative impacts stigma can have on people, or the benefits of eliminating stigma.

As illustrated in Ronald's statement above, BfA conceptualizes music making as a social activity with the potential to not only bring people within the same sonic space, but also afford them opportunities of interaction, and learning about each other and about HIV/AIDS in the process. This conceptualization of music making is in line with Small's notion of musicking, in which he emphasized a discursive shift from emphasizing musical action as an action that is primarily concerned with 'listenables' to considering it as a multi-levelled set of dynamic relationships situated in sonic, social and physical spaces. This broader conceptualization of what it means 'to music' is helpful in exploring the other functions (social, psychological) of music beyond the sonic and cognitive functions. In this case, musicking functions as a tool in which BfA

builds an HIV/AIDS stigma free community, and through the process of musicking, the organization's values about inclusiveness are taught and embodied by the participants. In the proceeding section, I further explore how the process of musicking fosters the creation of relationships among participants at M-LISADA and BfA through encouraging teamwork and cooperation among participants in the coordination of musical and extramusical events.

Fostering Relationships through Encouraging Teamwork and Cooperation at M-LISADA and BfA

In Chapter Two, I explained how Small has conceptualized musicking as a social process because it situates individuals in a framework of collective existence. In the context of this dissertation, the music making activities in which participants at M-LISADA and BfA are engaged are collaborative in nature necessitating contact with others. For example, during my interview with Ronald, he informed me that since playing in a band requires cooperation among the participants, he encourages his students at BfA to work as a team in moving stuff around while setting up the classroom in preparation for the rehearsals.

> Teamwork is very important. I always encourage them [the students] to work together before the lesson to arrange the chairs, prepare the stands, prepare the music and any other duties. It is important to work together.

The preparatory process to which Ronald refers involves coordination and interaction among individuals, and in the process of such coordination, relationships can arguably be built between the individuals involved in the activity.

The type of teamwork to which Ronald refers above was also exhibited in a Christmas carol performance by the young people at M-LISADA which I virtually

observed on December 25, 2020. The show called *Because it's Christmas* was streamed live on M-LISADA's official Facebook and YouTube accounts. The concert featured a variety of musical performances by the children and youth of M-LISADA which included Christmas carols played by the M-LISADA brass band with congregational singing, traditional Ugandan folk songs and dances, traditional drumming, and acrobatics. The repertoire was carefully arranged in a manner that the performed items seamlessly flowed into each other. A high level of coordination among different individuals was exhibited, especially during transitional moments that involved changes in the stage set up. For example, all the moments during which instruments were to be carried on and off the stage seemed to be rehearsed, and the movements of the different participants in this activity mapped out before the performance. In fact, one would argue that these moments where different instruments and props were moved on and off the sage were part of the actual musical performance. At the broader theoretical level, the preparatory process described by Ronald, and the extra musical activities described as part of the M-LISADA performance are part of Small's characterization of the musicking process since they contribute to the success (or limitations) of the musical event. He argued.

> We might at times even extend its [musicking's] meaning to what the person is doing who takes the tickets at the door or the hefty men who shift the piano and the drums or the roadies who set up the instruments and carry out the sound checks or the cleaners who clean up after everyone else has gone. They, too, are all contributing to the nature of the event that is a musical performance. (Small, 1998, p. 9)

Basing on Ronald's remarks, on the M-LISADA concert events described above, and on Small's (1998) argument above, it can be concluded that the process of musicking

is one through which a web of interactions among individuals is created, and arguably, through these interactions, relationships may be forged. In the proceeding sections, I further delve into how relationships may be created through the micro-organization of musicking and how it functions as a mode of social interaction through the notion of intersubjectivity. In my analysis of the constitution of intersubjectivity in the musical practices of M-LISADA and BfA, I analyze two levels of intersubjectivity: (1) musical togetherness through rhythmic entrainment; and (2) *ubuntu* as a framework of intersubjectivity.

Relationships: Fostering Musical Togetherness through Rhythmic Entrainment

In the opening act of the *Because it's Christmas* concert, a group of ten M-LISADA female performers presented a choreographed piece in which they simultaneously interwove playing drum rhythms from different parts of Uganda (a practice commonly restricted to male performers), dancing, and chanting. When playing the different rhythms, all the ten performers on stage maintained a similar pattern in the movement of their hands. In their dancing and movement, the performers had similar foot work. Each of the performers had a pair of bells tied to their ankles, and the uniformity in their footwork was amplified in the synchronized sound of the ankle bells. The performers were at the same time chanting in unison. Maintaining such synchronicity among multiple performers is by no means a simple task.

I was prompted to ask Herman their trainer what strategies the performers used to maintain the beat and synchronicity with each other during the performance of this

particular piece. He emphasized that it was important for the performers to listen to each other while playing and chanting, and for them to keep monitoring each other's movements and actions for purposes of synchronicity with the movement. He also mentioned the significance of the *engalabi* (long high pitched) drum which in the case of this performance was used to not only play the specific accompanying rhythms to the performers' movements, but also give signals to the performers to mark the different cadential points in the performance. From Herman's description, achieving synchronicity is a highly social process that requires interpersonal coordination. Participants are required to immerse themselves into a shared rhythmic temporal framework (Bergson, 1913). The coordination of timing is not only temporal, but also spatial because it is also dependent on glances as well as other bodily movements of co-performers as they seek to negotiate, establish and maintain their tempo and timing. The M-LISADA performers in this case use a strategy similar to the meta-communicative notion of "listening to one another" that jazz musicians use to conceptualize their collaborative efforts in maintaining a steady rhythmic beat and coordinating temporally constrained actions (Berger, 1999; Berliner, 1994; Black, 2008; Keil, 1966). This is a high-order social behavior that requires collective intentionality characterized by sophisticated interaction among individuals around musical phenomena such as rhythm.

I use the notion of musical entrainment to explain this musical process of engagement through embodied interaction and 'tuning-in' to musical stimuli. Using McGrath and Kelly's (1986) social entrainment model explained in Chapter Two, the collective process of musicking by M-LISADA participants involves the following

parts: the performers who play different instruments, dance, and chant can be seen as embodying multiple oscillators — what McGrath and Kelly refer to as multiple endogenous rhythmic processes; the process of negotiation of rhythm and movement among the various performers in an attempt to synchronize with each other is what McGrath and Kelly referred to as the mesh. The resulting music is what they referred to as tempo. These three variables interact in a reciprocal causal relationship. The phenomenon of social entrainment advanced by McGrath and Kelly is useful in deconstructing musical behavior as not limited to only biophysically determined processes, but also, as a highly social process (Kim, Reifgerst & Rizzonnelli, 2019). In this case, entrainment through musicking implies association between different humans.

McGrath and Kelly's (1986) characterization of entrainment as a social process has implications on our understanding of human socialization and identification. In this line of thought, ethnomusicologist Alan Lomax has argued that through synchronized breath and movement as part of group musicking, a sense of belonging, affiliation and group identification is created (Lomax, 1968). Lomax's argument is grounded into the wider discourse of musicking and enculturation, with an implicit claim that an individual's ability to entrain to a given musical stimulus can be a marker of the degree to which the individual belongs to a particular community/social group. The phenomena of entrainment can therefore be a way to explore how musical sound and musicking as a social process functions as a tool that connects individuals. This is even more evident at points in the musicking process where coordination and synchronicity among participants seems to be challenging as illustrated in the

following micro analysis of an individual in a BfA class who was finding it hard to play in tune with others.

Hitting the Right Notes: Forging Interpersonal Relationships through Brass Band

On February 25, 2021, I virtually observed BfA teachers Joseph and Florence teaching a new group of brass band students at Tender Talent's Secondary School, one of the organizations with which BfA partners to extend music education to disadvantaged children and youth. In this specific partnership, BfA brings in health ambassadors to their lessons to discuss HIV/AIDS, a commonly stigmatized topic in the Ugandan society. Due to the stigma associated with the topic, the risks and preventions are not adequately discussed in society. Through music lessons, BfA seeks to create a safe space in which to engage the youth in this critical matter. The goal is to equip the students with transferrable skills such as communication skills, leadership skills, teamwork, problem solving, and self confidence that they may become health ambassadors in their respective communities.

During the music lesson, teachers Joseph and Florence spent a considerable amount of time observing and helping the students with their embouchure.[13] While performing on a brass instrument, the sound is produced by one buzzing their lips into the mouthpiece of the instrument. To change pitch, the player has to alter the muscular contraction in their lip formation. Maintaining an effective embouchure is an essential skill for any brass player. Playing in tune with others involves multiple players' lip

[13] The use of the lips, facial muscles, tongue, and teeth in playing a brass instrument, and the placement and shaping of the lips to the mouthpiece of the instrument.

buzzing oscillating at complementary speeds. I therefore consider playing in tune with others to be part of the process of rhythmic entrainment in a sense that "bodies and brains synchronize gestures, muscle actions, breathing, and brain waves while enveloped in musicking" (Becker, 2001, p. 151). The process of entrainment in this case is more visible in instances where "things go wrong or expectations are breached" (Garfinkel, 1967, p. 58) and participants have to coordinate to get back into synchronization. I specifically chose the lesson on February 25, 2021, because it was a moment during which the members were learning to perform the Ugandan National Anthem for a performance that was drawing closer, and yet some of the trumpet players were struggling to play their high pitches in tune with others as I discuss below.

When teaching the students to play the Ugandan National Anthem, teacher Joseph used the rote method, in which he played sections of the melody for the students to imitate. His reason for using this method was because the learners already knew the melody of the national anthem, yet they had a limited time to learn to play it on their instruments for a function whose date was drawing close. The students seemed to imitate his playing without much difficulty, until it got to a point in the anthem that involves two leaps of an octave: the first from D4 to D5 and the second from E4 to E5. While the rest of the students played fairly in tune, one of the students found the skips difficult to play, evidently sounding out of tune with the other players. She further indicated that she could not hit the right notes through her bodily expressions. She opened her eyes wide, turned her head to look at the fingering used by the neighbors, and restrained from playing whenever it got to the points which she

found difficult to play. This prompted the teacher to move closer to her, gesturing to her to look at his embouchure and fingering. When the teacher gave the first trumpets a break and moved on to teach the second trumpets, some of her colleagues moved closer to help her resolve her tuning difficulties. They were seen in the video whispering some instructions to her, prompting her to look and imitate their embouchure. During the next cycle where the first and second trumpets were to play in harmony, she was noticeably getting closer in tune with the other players.

McGrath and Kelly's (1986) social entrainment model can be applied to the microanalysis of events above. The trumpet players represent multiple oscillators — what McGrath and Kelly refer to as multiple endogenous rhythmic processes; the lip action and muscular contraction to negotiate pitch among the multiple performers is what McGrath and Kelly referred to as the mesh. The resulting music is representing what McGrath and Kelly referred to as tempo. These three variables interact in a reciprocal causal relationship. Occasionally, external pacers may influence the process. For example, the individual who fails to hit the right notes becomes a disruptive factor, consequently impacting on the other three aspects. To reestablish synchronicity, further coordination and tuning in is required among the participants.

The example above further serves to illustrate how entrainment is a highly social process. The musical difficulty experienced by an individual prompted physical proximity among fellow performers, and their efforts were intentionally directed towards helping this individual find the right notes. This in turn became an occasion for the members to display a social relationship of support for one another. It can therefore be inferred that the process of musicking provided opportunities for the

participants to interpret each other's actions as illustrated in the example above where an individual's bodily expressions prompted other participants to come closer to help. The group members' actions were premised in the recognition that the Other is a thinking and experiencing subject in ways similar to one's own (Desjarlais & Throop, 2011; Husserl, 1913; Merleau-Ponty, 1945). In this example, I have also sought to evoke a broader usage of the notion of intersubjectivity to refer to a mutual understanding among agents on a given set of meanings. There was mutual understanding among the performers in a sense that the meaning of a particular individual's bodily expressions was interpreted by others and approached with appropriate musically intentioned reactions to it. The example above also demonstrates how relationships and values are forged and maintained through the process of musicking. In the proceeding section, I further expand on how relationships can be forged in the process of musicking through the notion of *ubuntu* as a cultural representation of intersubjectivity.

Musicking as an Embodiment of *Ubuntu*: Towards a Cultural theory of intersubjectivity

The philosophical notion of *ubuntu* introduced in Chapter Two — that a person is a person through other people — is central to my analysis of the participants' past experiences and their musicking experiences as part of M-LISADA and BfA. *Ubuntu* delineates culturally specific notions of respect, generosity, support, and kindness, and it is expected that individuals treat each other with *ubuntu.* As illustrated in the participants' experiences in Chapter Four, many of them have undergone different adversities as disadvantaged young people, orphans, informal settlement or 'slum'

dwellers, ex-street children, refugees, and vulnerable children. Owing to these backgrounds, several participants reported having been marginalized and stigmatized in different situations. In my opinion, a marginalized and stigmatized individual is one to whom *ubuntu* (generosity, kindness, support) is in many instances not accorded.

I argue that through their humanitarian interventions, M-LISADA and BfA accord *ubuntu* to their aid recipients. The two organizations engage their participants in musicking as part of the process of creating possibilities for encouraging generosity, kindness, and support among each other, consequently improving their living conditions. For example, I have illustrated in this chapter how M-LISADA constructs the notion of 'home' and 'family' for its recipients by using musicking as a framework through which an individual is oriented into the values of the M-LISADA family, and also, as a framework through which an individual collaborates, cooperates, and performs their solidarity with the other members of the family. In the case of BfA, in their efforts to build an HIV/AIDS Stigma Free Community, they used musicking through brass band, as a key embodiment of *ubuntu* to initiate interaction among participants, seeking to foster understanding, cooperation, and support, especially towards people living with HIV/AIDS. Through the example of the BfA student seeking to find their notes, I have illustrated how the process of musicking affords individuals with opportunities to view the Other as a thinking and experiencing subject in ways similar to one's own, therefore reciprocating their support, generosity and kindness towards the Other. In this sense, the notion of *ubuntu* supports Small's conceptualization of musicking as a social process because it situates individuals in a

framework of "collective existence and intersubjectivity, serving as the basis of supportiveness, cooperation, collaboration, and solidarity" (Khoza, 2005, p. 226).

In their interventions, both M-LISADA and BfA feature a considerable amount of indigenous Ugandan music. In line with Blacking (1981), I argue that *ubuntu* can be used as a framework to analyze indigenous musicking practices employed by M-LISADA and BFA. Writing about traditional singing of the Venda people of South Africa, Blacking explained:

> the way in which diverse groups of people achieved coordinated polyphony was in itself a politically significant experience as well as a demonstration of the Venda principle that the ideal structure of musical performance should express the maxim of individuality in the largest possible community of people … This principle was frequently expressed by saying *muthu ndi muthu nga vhanwe*, "a human becomes (fully) human through association with fellow human beings," which has its counterpart in several other Southern African languages (e.g. *the Zulu umuntu ungumuntu ngabantu*) (Blacking, 1973, p. 28, 51).

In the participatory musicking process that Blacking describes above, different individualities are entangled into a form of creative community through the medium of collective singing. In this process, each of the individuals plays a role which generally adds to the unique character of the overall product (the song and atmosphere created through singing). Group musicking therefore fosters a framework through which individualities reciprocally weave into the collective/community, an essential part of the meaning of *ubuntu*.

The phenomenon described by Blacking above is one I observed especially at moments when participants in M-LISADA and BfA brass groups performed what they called 'memory songs.' These songs are mainly adaptations of traditional Ugandan melodies for brass band. They are often short, have repetitive melodies, in a call and

response style. The participants dubbed them memory songs because the songs are supposed to be memorized as described by Julius, one of the BfA teachers:

> the way I was taught memory songs at M-LISADA…someone would play a melody for you to listen and then play it back. At the end of the week, one would be able to play at least five songs off head. For a memory song, one cannot play it once and wait for the performance. You have to practice each and every day until the song becomes part of you and remains in your head. That's why we call them memory songs. For example, when someone begins playing *Hallelujah* [one of the common memory songs], you automatically know what to play on your instrument. We were also taught to be creative whereby the teachers would give you a simple bass line for a memory song and with time, you are asked to make the bass line more exciting through your creativity.

As indicated in Julius's description, memory songs are mainly used to teach skills such as improvisation and creativity, and also are an efficient way of expanding the repertoire in a short time due to their simplicity and repetitiveness. This, however, is not to argue that the simplicity and repetitiveness makes the music less challenging for the performers. On the contrary, in many indigenous musicking practices from Africa, repetition is regarded an essential part of mastery, as Africanist ethnomusicologist John Miller Chernoff has explained: "In African music, the chorus or response is a rhythmic phrase which reoccurs regularly . . . In essence, if rhythmic complexity is the African alternative to harmonic complexity, the repetition of responsive rhythms is the African alternative to the development of a melodic line" (Chernoff, 1979, p. 55). Chernoff further explained:

> The repetition of a style is important as a way of maintaining the tension of an ensemble's beat, and the duration of the style is important in terms of the crucial decision of when to change to get the maximum effect. In the timing of the change, the drummer demonstrates his own awareness of the rhythmic potential of the music and his personal control of its inherent power, but most

> important, he demonstrates his involvement with the social situation in a dramatic gesture that will play upon the minds and bodies of his fellow performers and his audience (Chernoff, 1979, p. 113).

Although Chernoff's remarks about repetition were about drumming, his broader focus was on complex forms of relations fostered among performers during the process of musicking.

In line with Chernoff, using aesthetic elements of repetition and call and response, I analyze BfA's performance of a memory song *nnaalya maama* (Mother, I'll eat) to explore how different individual performers are interwoven into a collective and how the elements of repetition and call and response warrant interdependency among performers. Below is the notation of the song *nnaalya maama.* It is one of the songs that were taught by teachers Joseph and Florence to the students at Tender Talents Secondary School on February 22, 2021, in preparation for an International Women's Day celebration event scheduled for March 8, 2021.

Naalya Maama (Mother, I'll eat)

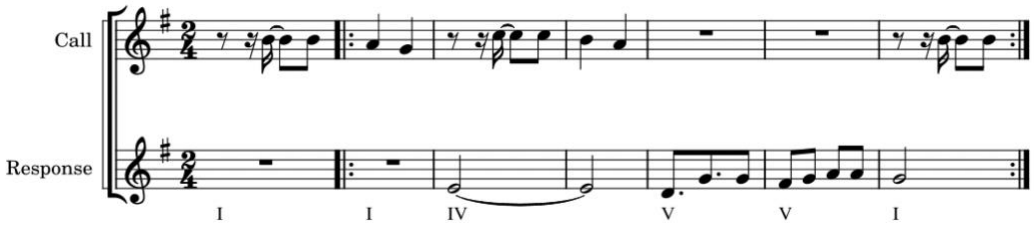

Figure 4: Notation of "*nnaalya maama*" (notation by the researcher)

This song is in *biggu,* a traditional musical style of the Baganda, an ethnic group in Central Uganda. The style is characterized by a simple duple meter, repetitive melodies, call and response style, and continuous overlapping between the call and response parts. During the performance of this particular song, the call parts were

mainly played by the trumpets and cornets, with a response from trombones, and horns in F. The lower pitched instruments (tuba and euphonium) mainly emphasized the bass accompaniment. In Figure 4 above, I have indicated the harmonic progressions that were played by the lower pitched instruments. In line with Jolaosho (2019), I argue that these structural and aesthetic elements (repetitive melodies, call and response style, and continuous overlapping), in addition to some contextual elements which I discuss in subsequent sections, are fundamental in enhancing collective participation and establishing a sonic and "somatically grounded mode of relating among those gathered [performers]" (Jolaosho, 2019, p. 9) therefore affording the embodiment of *ubuntu* through musicking.

One interesting aspect about these call and response songs is that there is normally no pre-designated soloist. As indicated in Julius's description above, the call could be made by any individual or a small group of people (normally those playing trumpet) and it would eventually be picked up by all members of the group within a very short time. The fact that the song could be started by anyone in the group speaks to the principles of inclusion and egalitarianism that characterize this process and context of musicking. One factor that makes these songs efficacious as a mode of relating is that they are very easy to memorize given their reliance on very short and simple melodic and rhythmic patterns as a means of linking the melodic and rhythmic cycles together. They can therefore easily be learned and played by almost everyone within a short time regardless of skill level.

The use of call and response as an aesthetic and organizational element also fosters interdependency among participants because a call and response structure

requires regular musical exchange among the performers. For the song '*nnaalya maama*, the call parts were mainly varied through improvisation. In this case, there was usually no fixed leader (soloist) but instead, any of the trumpet players would wait for the next available opportunity to make their lead in the call portion of the song. This musical exchange between the soloist and respondents symbolically represents the importance of interdependency among individuals in the creation of a sense of collective agency. Jolaosho (2019) has illustrated how a call and response structure fosters an evaluation based on sensory perception of the performers. She argued that the "strength of a collective's response demonstrates their evaluative assessment of the call" (Jolaosho, 2019, p. 16). When the improvised solo in the call resonates with majority of the members on the performers, a more energetic response is often achieved.

Improvisation supported by repetition is another aesthetic feature that makes such collective musicking activities efficacious in enhancing collective participation. Guided by the melody and timing of the constant response, the call parts were often spontaneously improvised to fit within the shared temporal rhythmic, melodic duration and framework of the constant refrain. Small (1977) has highlighted how repetition with variation functions to sustain the act of collective singing through forging a "liminal suspension of time" (Small 1977, p. 54–55), enhancing a temporal immersion of all participants into the musicking process over a prolonged duration. This in fact is the reason the participants were rehearsing this particular song in preparation for a community march to publicize the International Women's Day celebration event scheduled for March 8, 2021. The rationale for adding memory songs to the repertoire

was that the time only allowed for few songs to be learned by the participants and that these would be played over an extended duration during the marching event.

Through the musicking process above characterized by aesthetic elements of repetition and call and response, I have illustrated how individuals play a role by contributing in parts which generally add to the overall character of the song and atmosphere. Musicking therefore fosters a framework through which individualities reciprocally weave into the collective/community, an essential part of the meaning of *ubuntu*. My use of *ubuntu* is grounded in the interpretation that a human is most fully a human through engagement with other humans. The notion of *ubuntu* can therefore be used as a cultural theory of intersubjectivity to analyze relationships fostered by the musicking practices of M-LISADA and BfA.

Ubuntu as a cultural theory of intersubjectivity has further implications for the field of music education. There is an increasing focus on multiculturalism (Herbert & Karlsen, 2010; Volk, 2004) in the field of music education and on the need for culturally appropriate pedagogies (Bond, 2017; Lind & McCoy, 2016) which has prompted me to consider exploring *ubuntu* as a potential philosophy and pedagogical framework which affords M-LISADA and BfA's musicking processes as a medium for social transformation. The *ubuntu* worldview affords a philosophical and pedagogical framework through which the interplay between individuality and communality is embodied through musicking and as such may be examined. It can therefore be argued that the *ubuntu* worldview is a pedagogical framework which affords the process of musicking efficacy as a mode of social transformation.

The use of aesthetic elements of improvisation and call and response described in this section has also got an impact on learner agency and empowerment. Improvisation as a practice is characterized by spontaneous creation. This process fosters in the participants a capacity to enhance their creative processes and to self-assess their experiences, thus developing a more complete awareness about their musicking environment and the activities performed. The process of learner agency described above as fostered by aesthetic elements of improvisation and call and response is an example of an alternative to what Freire referred to as the banking system of education where teaching and learning consisted of information being passed on from the teacher to the learners, memorized, and reproduced. Musicking through improvisation gives the participants an opportunity to create their own knowledge by using the musicking process and musical information in creative ways. In Chapter Seven, I further discuss how musicking through improvisation affords participants with a sense of autonomy whereby the teachers' role is limited to that of facilitators in the process.

Why Brass Band?

While M-LISADA also teaches traditional music and dance to their participants, one unifying factor in the musicking practices of both organizations is the significance of the brass band and brass music. Further along the framework of affordance, we may question why the two organizations emphasize the brass band and brass music as the medium through which to teach social competence skills as compared to other forms of music making such as orchestra and choir.

Several of the participants informed me that they chose their specific instruments because the instruments afford them a voice in one way or another. For example, as explained in Chapter Six, both Sumaya and Florence chose to play the tuba as a strategy to defy social conventions since the instrument is often stereotypically associated with males.

Several participants also informed me that what makes the brass band different from other forms of musicking to them is the loudness in sound of brass instruments and the brass band as indicated in BfA teacher Victor's comment below:

> I remember when we were young, we used to march with and next to the brass bands every time they passed by our home and we would shout in excitement applauding the players. It was as if it was magnetic whereby, we had to follow and march with every band that passed our way. Even old people would join in and march.

Victor's comment above highlights the efficacy of the brass band as a tool for mobilization of people and communities in Uganda. I have explained earlier in this dissertation that the two organizations use community marching as a strategy to attract people to events such as performances and workshops. Still in relation to the loudness of brass instruments, some participants reported that this affords them a sense of independence and self-expression. For example, Tadeo said:

> The reason why I chose to play the trombone is because of my physical condition. I do not have fingers so I cannot play an instrument with valves. But I got to love the sound of the trombone. Its loud and makes it easy for me to express myself. Even when I am playing with others, when I have a solo, I can still be heard because the instrument is loud and has a good unique sound

As expressed by Tadeo, he is able to assert his independence and agency through a display of audio strength in the musicking process which sends a message that he is in

control of his immediate environment and perhaps in control of the environment of others in that particular moment.

James, the BfA founder, explained to me the following as the reasons why he perceives brass band as an efficacious tool for teaching social competence skills to young people. Firstly, concerning practicalities of music making in Uganda, brass instruments are easier to maintain as compared to strings and woodwinds. As reported in Chapter Four, BfA has a number of outreach programs and these require regular transportation of musical instruments to the outreach centres. The durability of brass instruments makes them appropriate for this nature of work. James further said:

> You can also get a reasonable result from a brass instrument quite quickly. I mean when you are learning to play the violin, it might take a longer time, maybe three years until you play something that tuneful. With a brass instrument, within the first three lessons, you are able to play five notes. And we have lots of five note tunes. And these are polyphonic, and they sound great

From James's comment above, it can be inferred that brass instruments yield reasonably quick rewards, enhancing participants' sense of self achievement and efficacy within reasonably shorter times.

Another factor is that brass music is normally performed in an ensemble (brass band) context, making it efficacious in situating individuals in a shared sonic space through which relationships may be forged in the process. While this is not peculiar to brass music and the brass band, this and all the other factors highlighted above reciprocally interact to make brass music and the brass band an efficacious mode and tool for building social competence skills among young people.

Conclusion

In this Chapter, I have discussed how both M-LISADA and BfA use musicking as a pedagogical process to build relationships and a sense of community among their participants. I have explained how M-LISADA uses the musical soundscape not only as a way of orienting new members into their new "home" and "family", but also, as a way of sending a message to new members of the family that musicking is an organizing factor through which they would be engaging with peers and other people at the organization. I have also illustrated how BfA not only teaches about inclusiveness to their participants, but also, how this is embodied in their musical practices through the inclusion of people that are living with HIV/AIDS in the band. Through the notion of rhythmic entrainment, I have explained how musical sound and the musicking process functions as a tool that connects individuals. I have also explained how aesthetic elements such as repetition and improvisation enhance collective participation and interdependency among participants because these aesthetic elements necessitate regular musical exchange among the performers. I have used the notion of *ubuntu* with the understanding that a human is most fully a human through engagement with other humans. Through musicking therefore, the two organizations are able to afford *ubuntu* to their participants. My implicit goal has been to discuss how the two organizations use musicking as a pedagogical process through which individuals learn to participate and weave into the collective/community. The overarching argument in this chapter has been that the musicking community functions as a model for social life in which goals and values are collectively negotiated, performed and embodied.

CHAPTER VI

ON YOUTH EMPOWERMENT, AGENCY, AND TRANSFORMATIVE MUSIC ENGAGEMENT

Introduction

In this chapter, I further explore the transformative function of music engagement among young people by situating the musicking practices of M-LISADA and BfA within the framework of youth empowerment and agency which I introduced in Chapter Two. As I explained in the data analysis section in Chapter Three, the following themes emerged from the data which I collected as the conditions necessary for meaningful youth empowerment and agency to be achieved through musicking: (1) honoring youth voices (2) fostering a pedagogy of belonging and (3) creating opportunities for self-determination. In this Chapter, I discuss each of these conditions basing on a microanalysis of some of the participants' experiences.

Empowerment, Agency and Transformative Music Engagement

The notions of empowerment, agency, and transformative music engagement which I introduced in the theoretical framework in Chapter Two were found to be interrelated and reciprocal processes and outcomes of the numerous experiences described by the several participants whom I interviewed. As discussed in Chapter Two, empowerment involves processes aimed at enabling participation and enhancing control, for example through processes that involve shared decision making, and creating possibilities and opportunities to learn, practice, and increase skills (Zimmerman, 2000). Empowerment is therefore aimed at enabling and enhancing individuals' abilities to act. In this line of argument, empowerment fosters agency,

which I conceptualize in this dissertation as "the socioculturally mediated capacity to act" (Ahearn, 2001, p. 112), with every individual involved in the process of musicking as an agent "engaged in actions meant to bring about effects from the social situation" (Baron, 2010, p. 65).

The discourse of empowerment and agency is especially important to music education, a field that has historically had a tense relationship with issues of social justice (McCarthy, 2015). For example, the field has undergone heated criticism for promoting and privileging particular sets of musical practices, traditions, and forms of knowledge which in turn contributed to the systematic alienation and exclusion of many populations from music education opportunities (Allsup, 2016; Bradley, 2007; Griffiths, 2020; Talbot, 2017; Yob & Jorgensen, 2020). In other parts of the world such as Africa and Australia, music education was a significant part of the colonial project, having been used as a tool to promote colonialist culture, and to acculturate the natives into colonialists' dominant culture (Bradley, 2012; Kagumba & Sekalegga, 2018). In these contexts, music education was used as a tool of suppressing agency and empowerment of marginalized populations. In the contemporary era of post-colonial and global neoliberalism, the discipline of music education has become increasingly engaged in research and practice to rectify some of these social justice flaws, particularly aimed at creating expansive music learning and music making opportunities for diverse groups of people (Borgo, 2007; Burton & Dunbar-Hall 2002; Hess, 2020; Kallio, 2020), open participation, and lifelong music learning (Myers, 2007; Shuler, 2011) with a strong focus on the transformative capacity that musical engagement fosters. It is within these developments that I situate musicking as part of

the theoretical framework of youth empowerment and critical pedagogy. My argument is that the musicking processes of M-LISADA and BfA afford young people with a sense of a capacity to act on issues which they define as important to their lives, therefore effecting transformation in their lives. In the following section, I discuss the three conditions necessary for meaningful youth empowerment and agency to be achieved through musicking. These include honoring youth voices, fostering a pedagogy of belonging, and creating opportunities for self-determination.

Conditions Necessary for Meaningful Youth Music Engagement, Empowerment and Agency to Occur through Musicking

Honoring Youth Voices

As indicated in the participants' stories in Chapter Four, several of them reported how music has transformed their lives by 'giving them a voice' through making their musical achievements recognized by peers and the communities from which they come therefore gaining their attention and respect. For example, when asked about the importance of music in his life, Tadeo said:

> Since I am a disabled person, people feared me even though they could not directly show it to me. But with time, they got to understand me and also got to know who I was. I also did not hide from them what I was and slowly, I started proving them wrong even though I still had the habit of isolating myself…When I was introduced to the alto trombone, I found something that I never knew would transform my life. Slowly by slowly, I started disproving people that I could play and produce a good sound. The alto trombone gave me a voice because people begun to listen and appreciate the music I play regardless of my physical appearance.

In line with Tadeo's metaphorical use of the notion of voice, several scholars have illustrated how marginalized people may "lose" or "find" their voices. For

example, British anthropologist Shirley Ardener coined the term muted group in 1975 to explain why certain groups in society are silent or un-heard. The main idea of the muted group theory is that the dominant groups in society generate and control the mode of expression and in the process, marginalized groups are silenced by these structures of dominance. The dominant groups formulate the rules and systems of accepted discourse, leaving marginalized groups 'without a voice'. In this context, a group is said to be 'muted' because "lived experiences are not represented in dominant structures" (Orbe, 1998, p. 4). Although the muted group theory was initially developed to study hegemonic gender relations, it can also be applied to any marginalized group, in this case, disadvantaged youth who are the main beneficiaries of M-LISADA and BfA programs. Tadeo is an example of the individuals who fall in the muted category owing to the marginalization and culturally institutionalized silencing which he faced due to his physical disability. In subsequent paragraphs, I illustrate other muted groups based on conditions of marginality such as gender.

Youth empowerment, conceptualized in this dissertation as a process aimed at enabling and enhancing individuals' capacities to act, is grounded in the assumption that the youth at M-LISADA and BfA as a disadvantaged, marginalized population, and often a muted group should have a voice in issues that are of importance to them. It is in this line of thought that Turley (1994) has argued that "listening to the voices of students [young people] validates them as partners in the education process" (Turley, 1994, p. 4 my brackets). I therefore examine the pedagogical processes of M-LISADA and BfA to explore how the two organizations avail opportunities for participants' voices to be heard.

BfA has two strategic goals deliberately designed to give young people a voice through musicking. The first is their strategic goal on disability inclusion through which the organization uses music to "ensure that as many children and young people with disability get the opportunity to showcase their potential and demonstrate that all they need is opportunity and not sympathy." (BfA website). This strategic goal is corroborated through the experiences and narrative of Tadeo. The second strategic goal is gender equality, aimed at averting historical gender inequalities that have silenced girls as a marginalized population in the Ugandan society. The organization's programing "focuses on deliberately including and supporting girls, creating a safe space for them to learn and compete equally with their male counterparts."[14] This is exemplified in the stories of Florence and Sumaya earlier cited in Chapter Four, and which I continue to summarize below.

Both Florence and Sumaya reported having been discouraged by members of their communities from joining the brass band on the pretext that it is 'an activity meant for boys'. Florence said:

> Our community had a mentality that brass music was for boys especially those boys who do not go to school and would come and disturb the community… whenever people would see me in the band, they would say I have joined a group of thugs

Sumaya reported similar concerns that Florence raised. She said:

> When I started playing in the brass band, they thought I would get into contact with bad guys. People used to tell my mother that I would become rebellious. My dad did not like it at all. He was like, No!

[14] Brass for Africa strategic goal on gender equality https://www.brassforafrica.org/our-work/

Both narratives by Florence and Sumaya are representative of the cultural biases and stereotypes associated with the brass band, leading to processes of discouragement and exclusion of girls from participation in brass bands. These cultural biases leading to the discouragement of girls from participation are an example of Ardener's muted groups, with the girls representing marginalized groups whose voices are silenced by cultural structures of dominance.

By allowing the possibility for these two girls to join the brass band, BfA contributes to the process of honoring their voices and unmuting their silenced voices, since the very act of allowing them to participate deconstructs cultural biases and counters the structures of dominance that limit participation. However, it would be an oversimplification to assume that simply allowing the girls as a marginalized group to participate in the brass band would equal to honoring their voices, given that the brass band in itself as cultural group may have its own hegemonic structures which might further limit participation in specific ways. Freire (1973) has emphasized that even when given opportunities to participate, those who have been silenced may not be able to speak with their authentic voice. Instead, they may reflect or echo the voice of the dominant culture. For example, some studies have documented how freedom of choice and participation within musical ensembles such as band is limited in specific ways, with teachers and band directors taking dictatorial approaches in deciding instruments to be played by individuals based on biased attributes such as gender, race, and physical appearance (Pucciani, 1983; Shields, 1977). Such practices are muting processes in a way that they require individuals to submit to a person of authority which may contribute to further suppression of individuals' voices (Ellsworth, 1989).

Both Florence and Sumaya self-reported that they each were given the freedom and space to select their instruments of choice. They both deliberately chose to play the tuba as a means of contesting the discouragement they encountered prior to joining the band and the stereotypical association of the instrument with boys. Florence said:

> I have the mentality to inspire girls to do things boys think we cannot do because we have lots of issues of gender equality within our communities. So, the reason why I chose to play the tuba is that it is a big instrument in the band and every boy feared it. So, I was like let me play it.

Sumaya raised similar concerns when she said:

> When I walk down the street with my tuba, the boys and men are like, hey you cannot play such a big instrument. Girls cannot do that! …but I'm like, what boys can do, I can do too!

From Florence and Sumaya's comments above, their strategic action of choosing instruments stereotypically associated with men was a way of resisting oppression and marginalization (Harrison, 2005). In relation to the experiences of the BfA female participants above, some female participants at M-LISADA similarly reported having faced discouragement from participating in specific activities because of their gender. For example, Sylvia, one of the members of the M-LISADA acrobatics team and traditional music troupe narrated the restrictions she faced during her initial stages of joining the acrobatics group. She said:

> When I joined M-LISADA, the first thing that interested me more than anything else was acrobatics since it was a new thing in my eyes, and I really love doing unique things. So, when I saw the boys doing acrobatics, I was like, I like that. I got the idea of asking the trainer whether I could join them. At the beginning, it was not an easy thing to be allowed by the boys since I was a girl…Everybody was saying no you are a girl! You will not be able to carry anybody… it hurt me for the first time but since I loved what was going on, I had to make them believe that I could do it. The trainer recognized a talent in me that I would be able to do contortion, so I was doing two things in the group contortion and

> acrobatics…people's perspective about me has changed…when people see me performing, they get amused… When I see people appreciating my talent, it makes me feel like I have a purpose.

Sylvia found her sense of purpose through realizing that she could gain the community's respect and support through mastery of skills in a domain which was originally restricted to boys. To state it another way, by succeeding in acrobatics and contrition, Sylvia was able to assert her voice by challenging long held dominating narratives of restriction of girls from participating in acrobatics.

In the examples cited above, I have illustrated how both M-LISADA and BfA provide a safe inclusive space for female participants as a marginalized group and participants with disabilities to participate on reasonably equal grounds with others. Creating this safe inclusive space is a means of honoring the voices of these marginalized individuals, which is most likely to have transformative consequences. For example, through the cases of Florence, Symaya, and Sylvia, participation in the brass band and acrobatics team respectively, and having the freedom to choose their respective instruments and activities, gave them the voice and opportunity to negotiate, contest, and challenge long held gender stereotypes associated with these different musicking activities. In the case of Tadeo, the trombone gave him a voice, having earned the appreciation and respect from peers as someone capable of contributing to the community regardless of his physical disability.

In this section, I have discussed the importance of honoring youth voices through a microanalysis of individual stories of participants. In Chapter Seven, I will further illustrate how youth voices are honored at macro levels in the work of M-LISADA and BfA through a discussion about the importance of availing multiple

leadership opportunities for participants in the process of musicking, and the importance of recognizing competences by the different participants in the group, situating them as knowledgeable others in the learning process.

I have linked the importance of honoring youth voices to the process of empowerment, with an implicit argument that marginalized individuals or groups should have a voice in issues that are of importance and issues concerning them. However, the honoring of youth voices can only be a means of empowerment if their voices are responded to through deliberate action and intentionality. It is in this line of thought that Arnot and Reay (2007) have argued that "pedagogies construct the voice/message which teachers and researchers hear" (p. 311). Their implicit concern is that it is necessary to adopt a pedagogical approach which allows meaningful participation and engagement to occur. Such a pedagogical approach would necessitate "the involvement of the student in relevant, engaging, and interesting activities with the opportunities for responsibility and contribution. Providing young people with opportunities for meaningful participation is a natural outcome of environments that convey high expectations" (Bernard, 2004, p. 5). In line with Bernard's point above, meaningful participation is a process aimed at providing opportunities for individuals (and groups) to develop capacities through learning that is connected and applicable to their lives and personal interests. An environment that conveys high expectations is necessary, implying that the learning process should be facilitated rather than directed by the adults. The notion of meaningful participation is related to Freire's problem-posing education described in Chapter Two - One in which students are engaged in processes and acts of cognition as opposed to being passive

recipients of information. In this section, I have indicated that to enable meaningful participation, it is important to honor youth voices and foster a safe space in which participants have the possibility to participate regardless of constraining factors like gender and physical disability.

Meaningful participation can be understood and afforded through the process of musicking as conceptualized by Small. As I explained in Chapter Two, in the musicking process, all participation is important and meaningful for participants because the meaning of the music is not limited to the musical objects, but in action – in what people do with and through music. Musicking as an immersive social activity involves a process in which participants explore their relationships to each other, sonic events, and their physical environment. In this context, musicking is a form of experiential learning, which as implied in Benard's definition above is an important part of meaningful participation.

Fostering a Pedagogy of Belonging

As illustrated in their individual stories in Chapter Four, recipients of M-LISADA and BfA's intervention are mainly victims of diverse adversities, many of whom have undergone experiences of neglect, rejection, and abuse. Kaplan and Johnson (1992) argued that when individuals who are facing different forms of adversity do not feel accepted in the mainstream, they find means of seeking their own sense of belongingness, often in contexts that are more antisocial. For example, they may end up joining gangs since these would function as communities which would provide them with a sense of acceptance and belonging unavailable in other contexts

of their lives (Burnett & Walz, 1994; Riskin, 2020). It is against this background that both M-LISADA and BfA seek to become a home and educational institution where these young people can experience positive human relationships with a goal of giving them a sense of acceptance and belonging.

In Chapter Five, informed by interdisciplinary theories of community and belonging, I illustrated how both organizations use group music making as a tool to foster relationships among participants and to create a sense of community with a goal of establishing musicking as a lived experience rooted in caring relationships. The purpose was to illustrate how musicking, being an immersive social process, which situates individuals in a framework of collective existence, affords the orientation of new members into a new community - the musicking community. In this section, I extend the discussion on relationships, community, and belonging by using Beck and Malley's (1998) notion of pedagogy of belonging to highlight the importance of teacher-student relationships and peer-peer relationships as a necessity for meaningful youth empowerment and agency to be achieved through musicking. A pedagogy of belonging "refers to those 'kinds of things' that change a group of strangers into a successful, transcultural community of practice that supports youths' academic, social, and cultural participation and development" (Malsbary, 2012, p. iii).

Ibrahim and El Zaatari (2019) emphasized the importance of the relationship between teachers and their students in impacting on the students' sense of belonging, a factor which was reported by several of the participants at M-LISADA and BfA. This is especially significant in contexts where the participants have experienced different forms of rejection, neglect and abuse. Due to the fact that the teachers at BfA and M-

LISADA spend a significant amount of face-to-face time with the students than any other person, they become by default some of the most influential people in these individuals' lives, and an important source of security and stability.

As aforementioned, all of the teachers at BfA started their journey as disadvantaged children or young beneficiaries of the BfA music and life skills program. The organization finds it strategic to employ alumni who underwent analogous adversities with their students because these teachers would serve as a constant reminder and embodiment of the value of caring that the organization seeks to afford to its recipients. Another rationale is that employing teachers who have undergone related adversities with their students puts them in a better position to connect and empathize with their students. This position was confirmed by some of the teachers. For example, Gilbert, who had spent years under detention at Kamplingisa Rehabilitation Centre, returned to the centre as a BfA teacher. He explained how his experiences at the rehabilitation centre informed his understanding of the young people with whom he was working in his new capacity as a teacher. He said:

> From my life experience, I know that each child at Kampilingisa has got a different story behind their life there. There are those, like I was, who think that their parents would never call them back home…those that are totally hopeless…and so, I know how to relate with them. I have to give them hope for them to see that if I, Gilbert, was once here and now I am in a different world, it is possible…I believe seeing me as their teacher made them gain hope. Seeing that a person who was living under the same conditions in which they are is now their teacher, I believe they were motivated and believed they could make it. They started to see music as a source of hope…the staff at the centre always point at me and use my story to inspire them… I also always share my story with new members, and I think it really sticks in their minds.

From Gilbert's comment above, his personal experiences as someone who lived at Kampilingisa put him in a better position to empathize with his student's experiences, build relationships as a consequence of perceived similarities in experience, and motivate his students by virtue of his own experiences and successes being a product of the same intervention of BfA that he is affording to his students. Gilbert (and several other teachers) also uses his personal story not only as a means of creating a connection with his students, but with a hope that they can learn from his example to avert the challenges they experience.

I asked the participants to think retrospectively about their experiences being taught by teachers who had related backgrounds to them and who were almost in the same age bracket with them. Gilbert said:

> What I know is that they were raised in an orphanage and it is obvious that you cannot have such a background, and everything is well off. They too must have lived challenging lives. It made me understand that it is not about coming from a well-off background for you to achieve something good in life.

As illustrated in Gilbert's comment, having known that his teachers had analogous adversities to his helped to create a connection with them and for him to buy into BfA's intervention and value music as a tool for social transformation. In this context, Gilbert's teachers functioned as social role models to him. Gilbert further said:

> When I saw people in my age bracket teaching us and making jokes, I was inspired. First of all, when you are taught by an adult twice your age, it is hard to open up to them. At times adults are even stressed up and they cannot relate to somethings a student or child is going through. But with our peers we were free, we made jokes and even when it was not time for a lesson, we would be hanging out and you could ask them any question and they would explain everything freely to you. Even issues about their personal lives and how they managed to make it to become teachers.

Gilbert's comments above justify an important argument raised by psychologist Albert Bandura regarding the significance of social role models in influencing individuals' sense of connectedness, empowerment, agency, and efficacy. According to Bandura, "Seeing people similar to oneself succeed by sustained effort raises observers' beliefs that they too possess the capabilities to master comparable activities to succeed." (2000, p. 302). For Gilbert, having these teachers as social models to emulate not only provided him with a justification to accept and immerse himself into the music making activities, but it also gave him a sense of what can be achieved and how it can be achieved through BfA's process of musicking.

Another important takeaway from Gilbert's experiences and comments above concerns the importance of teacher self-disclosure in relation to affording students a sense of motivation, belonging and attachment. In this context, self-disclosure is information "about the self that may or may not be related to the subject content but reveal information about the teacher that students are unlikely to learn from other sources" (Sorensen, 1989, p. 260). As emphasized by Gilbert, teacher self-disclosure helped reduce the power differences between BfA teachers and them as students, and also, was a way in which students perceived their teachers as fellow human beings who shared a common sense of *ubuntu*, identity, related experiences, and history with them. As implied in Gilbert's statement, teacher self-disclosure, represented in the act of making jokes with the students and telling them about their personal lives, gave Gilbert a sense of trust in his teachers, enabling him to open up to them. This serves to demonstrate the reciprocity of self-disclosure (Bigelow, 1977; Miller & Kenny, 1986); that is, individuals might respond to other's disclosures by providing disclosures that

are analogous in sensitivity (Lee et al, 2020; Miller & Kenny, 1986; Worthy, Gary & Kahn, 1969).

The notion of self-disclosure is also important among peers. Participants reported how self-disclosure among peers contributed to their sense of connectedness with others, and a better understanding of their own situation. For example, Okema, one of the current participants at M-LISADA narrated:

> When I came to M-LISADA, and I started interacting with the many children and people at the organization, I learned that many people even had more touching stories than mine…I thought I was alone, but I got to learn about children who were left in their homes, others were thrown on the street and did not know who their parents were. It was sad, but it was a source of consolation to me. I realized that I was not alone and no matter what, I should get going like my colleagues…because despite having such difficult backgrounds, they were moving on with their lives…I learned that we are a family and need to support each other.

Okema got a better understanding of himself and his situation through an understanding of others' experiences. In this line of thought, the notion and process of self-disclosure is related to that of *ubuntu* discussed in Chapter Two because the different participants' related history and life experiences are what situate them in a framework of connectedness and collective existence "serving as the basis of supportiveness, cooperation, collaboration, and solidarity" (Khoza, 2005, p. 226). Okema's understanding of all the young people as belonging to one family, connected by their lived experiences and identity as youth who have undergone different forms of adversity, is also related to Etzioni's conceptualization of community discussed in Chapter Five as a "web of affect-laden relationships among a group of individuals, relationships that often crisscross and reinforce one another" (1997, p. 127). From

Okema's and Gilbert's experiences, it can be inferred that teacher-student and peer-peer self-disclosure is an important part of a pedagogy of belonging because it fosters relationships of trust and connectedness among the participants.

In this section, I have emphasized a pedagogy of belonging as necessary for meaningful youth empowerment and agency to be achieved through musicking. Through the notion of pedagogy of belonging, I sought to illustrate how a group of strangers develop a sense of connectedness among each other. Using theories of community in Chapter Five, I illustrated how both M-LISADA and BfA use group musicking as a tool to facilitate interaction among participants, therefore fostering a sense of community. I have also highlighted the significance of teachers as social role models in influencing individuals' sense of connectedness, empowerment, agency, and efficacy. Another attribute of the pedagogy of belonging is teacher-student and peer-peer self-disclosure because it strengthens teacher-student and peer-peer relationships, enhancing cooperation and equitable power sharing between teachers and their students and among peers. Musicking in its very nature as a collaborative act, is important to further enhancing participants' connectedness and as such belonging because as I have illustrated throughout this dissertation, it is based on collective existence and on relationships, these being in and of themselves the reason for and demonstration of musicking.

Affording Opportunities for Self Determination

The recipients of M-LISADA and BfA's intervention, several of whom fall in the adolescence age bracket, are at a critical phase of their life. During this stage,

young people are faced with physical, psychological and emotional changes with which they have to cope (Hui & Tsang, 2012). This is also a transitional stage in which the young people are in search for self-identity and in the case of M-LISADA and BfA, a stage at which they are dealing with a transition to meeting, living, and working with new people and in a new environment over an extended period, and at the same time transiting to adulthood. In this regard, it is important for the young people to achieve a sense of self-determination in the form of autonomy and independence. There is a significant amount of educational research concerned with self-determination and youth educational programs (Ackerman, 2006; Carter et al, 2006; Lepore-Stevens, 2020; Palmer & Wehmeyer, 2003; Solberg et al, 2012). Within this paradigm, self-determined individuals are 'causal agents' who are actors in their lives, influencing the action rather than being acted upon (Wehmeyer et al, 2000). Self-determination is therefore an important factor in affording individuals with agency and empowerment. I use the notion of self-determination in line with psychologists Deci and Ryan (2000) who have proposed that the tendency towards personal growth and a more unified sense of self is supported through the fulfilment of the basic psychological needs of relatedness, competence, and autonomy.

I have extensively discussed the notion of relatedness in Chapter Five where I have illustrated how musicking affords social connectedness through interdependency among individuals fostered by musical and aesthetic processes such as rhythmic entrainment, call and response, and improvisation. In the previous section on pedagogy of belonging, I have also illustrated how individuals depend on close bonds with others in complex social networks, and how environments that are supportive of

relatedness enable participants at M-LISADA and BfA not only to cope with life but understand their situation through others' experiences and empathize with others. In the context of these social relationships including teacher-student and peer-peer relationships, more enhanced participation tends to occur, resulting in agency and empowerment of individuals. In the proceeding paragraphs, I discuss the attributes of autonomy and musical competence in relation to self-determination and the work of M-LISADA and BfA.

Deci and Vanskeenkiste (2004) have conceptualized autonomy as the "desire to be causal agents of one's own life and act in harmony with one's integrated life" (2004, p. 25). They emphasized that this does not mean being independent of others, but rather, a process in which people feel in control of their own actions, behaviors and goals. Through the narratives of Florence and Sumaya earlier discussed in this Chapter, I explained how these two individuals asserted their sense of autonomy by deliberately choosing musical instruments associated with boys rather than conforming to cultural stereotypes and expectations. Sumaya and Florence's sense of autonomy was further supported by their teachers who did not control or limit their choices, but rather provided encouragement for their specific instrument choices. Several studies have emphasized the importance of autonomy-supportive teachers in enhancing students' self-determination through offering choices, supporting their students' choices, empathizing with students' perspectives, and desisting from the use of control language and mechanisms in the learning process (Hornstra et al, 2020; Liu et al, 2021; Sánchez-Oliva et al, 2017). In this sense, autonomy-supportive teachers operate in line with Freire's "problem-based learning" in which individuals become

subjects of their own learning, a process which enables them to develop critical consciousness that affords "transformative action" and an "emancipatory praxis" (Freire, 2009, p. 57-60).

I have so far illustrated the notion of autonomy with regard to individual choices made by participants. In the proceeding paragraphs, I illustrate how autonomy is also afforded through the creative musical practices of M-LISADA and BfA, in particular, improvisatory music practices.

In Chapter Five, I explained how the use of call and response, and improvisation as aesthetic organizational elements foster interdependency among participants because a call and response structure and improvisation necessitate regular musical exchange among the performers. To further the discussion, I argue in this section that improvisatory music practices afford participants with a sense of autonomy by situating them as causal agents in the process of musicking. Improvisation as a social process situates participants in a shared sonic and temporal framework through which an individual creatively interacts with the musical language and syntax and other performers through being spontaneously challenged to make musical choices, invent, and experiment. Through this musicking process, individuals are afforded a shared and safe space for self-expression and risk taking through musical improvisation.

However, this is not to make a simplistic argument that all musicking processes that involve improvisation afford a safe space to participants. For example, there are some studies which have documented how on the contrary, some music education environments evoke fear, stress and anxiety in participants, resulting in their

intense dislike and sometimes withdrawal from music making activities (Patston & Osborne, 2016; Vitale, 2012; Wehr-Flowers, 2006). For a safe space to be afforded through musicking, teachers can contribute to the process through providing positive experiences for participants. For example, through carefully selecting repertoire with a mix of challenges and already-mastered skills so that students feel neither bored nor struggling in performing their task. Teachers could also encourage learners to focus on the challenge at hand without necessarily comparing themselves with others or focusing on their shortcomings and failures. Creating a safe space through improvisatory musical practices therefore requires a nurturing and learning environment, characterized by a relationship of trust in the teacher among their students that the teacher is not setting them up for failure or embarrassment. The notion of a safe space described above is analogous to a child learning a language in the company of family and adults. In this process of language acquisition, the safety of trusted adults' relationships is important in affording children with a safe space to take risks while learning to speak the language (Reynolds, Long & Valerio, 2007). In the process, competence is achieved.

The boosting of one's competence improves an individuals' sense of self-determination in a manner that they feel they can make an impact on the environment around them and gain some valued outcomes within it (Deci & Ryan, 2000). To refer back to the process of musical improvisation, a sense of autonomy in the individual is illustrated in their improved capacity to spontaneously make musical choices, invent, and experiment, therefore influencing the musical events as they progress in real time.

One of the interview questions that guided my examination of the transformative work of M-LISADA and BfA was where the priority lies between musical competence as compared to a focus on social skills. Indisputably, all participants conceptualized any type of musical competence and achievement as part of the process of social transformation as well. In this regard, any musical progress registered by the participants such as the improvement of a technical skill, the learning of a new challenging piece, or the holding of a successful performance has the potential to afford broader behavioral changes among their participants, therefore contributing to the participants' social competence as highlighted in BfA founder, James Trott's comment below:

> For BfA, music is a tool but it is also our integrity. It is our tool to make a social impact, to make an impact on individuals; to make an impact on government; to make an impact on public thinking; to make an impact on perception. But, if I'm going to cut a tree down and my tool is a blunt saw, it is not going to work. If I have got a sharp sow, I would be much more effective. So, I think musical integrity has to be intact. And that is really important to our teachers and our participants. The fact that they can improve in music and get better at music…As an individual, if you you are not getting any better you might not want to carry on with the task because you are not enjoying it as much.

From James's comment, it can be inferred that on the one hand, experiences of competence and achievement have a motivational effect on participants. On the other hand, experiences of inability, difficulty, and failure contravene the need for competence, which may result into attrition. Musical competence is therefore important to affording individuals with a sense of self-determination because it develops in the individuals a strong sense of self efficacy (Bandura, 1994). A strong sense of self efficacy is especially important for disadvantaged youth because it gives

them optimism and confidence in their abilities even when they face more challenging tasks. To further the discussion about the significance of competence in enhancing an individual's sense of self confidence, I have given a more detailed description in Chapter Seven about how both M-LISADA and BfA conceptualize self-confidence as a life skill that can be taught, learned, developed, and strengthened through the mastery of music-specific skills.

In this section, I have emphasized the affording of young people with opportunities for self-determination as important for meaningful youth empowerment and agency to be achieved through musicking. My use of the notion of self-determination is in line with Deci and Ryan who have proposed the three basic psychological conditions of relatedness, competence, and autonomy as necessary for self-determination to be achieved. As I have illustrated in this section, musicking functions as a process through which these conditions are embodied, performed and negotiated.

Conclusion

In this chapter, I have explored the transformative function of musicking among young people by discussing how the musicking practices of M-LISADA and BfA relate with the broader theoretical discourse of youth empowerment and agency. Citing specific examples from participants' experiences in the two organizations, I have discussed the honoring of youth voices, fostering a pedagogy of belonging and creating opportunities for self-determination as the conditions necessary for meaningful youth empowerment and agency to be achieved through musicking.

CHAPTER VII

A SUMMARY OF THE SOCIAL COMPETENCE SKILLS TAUGHT BY M-LISADA AND BFA

Introduction

In this chapter, I answer the second research question which states as follows; what skills associated with social competence are afforded to M-LISADA and BfA's aid recipients through musicking? In response to this question, I explore M-LISADA and BfA's musicking practices and how these are linked to specific social competence skills to be taught to their participants. Basing on official documents such as BfA's integrated life skills curriculum and on information I gathered through interviews with participants, the following emerged as the social competence skills which the two organizations reported to be afforded to their recipients through musicking: communication skills, self-confidence, teamwork, leadership, resilience, grit and perseverance, and problem solving.[15] In the following section, I summarize these social competence skills as conceptualized by the two organizations and the participants.

Communication Skills

In her description of the participants' character and behavior during their first days at BfA, the head of music education at the institution Lizzie Burrowes mentioned that many of them feel "sidelined, left with low self-esteem…cannot look anyone in the eye…they feel like worthless and hopeless". It is in this respect that both BfA and

[15] See appendix D for a sample section of the BfA integrated life skills curriculum.

M-LISADA appeared to emphasize the importance of teaching communication skills to their recipients in order to improve their self-esteem. In their integrated life skills curriculum, BfA defines communication skills as the "process of using words, sounds, signs, or behaviors to express or exchange information" (BfA website). Several BfA teachers reported how they encourage their students to look others in the eyes when speaking to them and to speak clearly about themselves. By taking the time to emphasize these culturally accepted behaviors, the BfA teachers are showing their interest in building their students' competence and esteem.

The musicking process plays a crucial role in enhancing these behaviors. As BfA teacher Ronald explained:

> Communication skills are important. If we are going to perform as a band, we need to be able to hear each other, see each other, understand each other's eye and body communications.

The interactive process described by Ronald above in which performers rely on verbal and non-verbal communication to coordinate musically is representative of what McGrath and Kelly (1986) referred to as the mesh in their theory of social entrainment. From Ronald's comment above, it is implied that interpersonal communication (both verbal and non-verbal) among performers is necessary for social entrainment to occur. Yet as also emphasized by Clayton, Sager, and Will (2005), interpersonal interaction and communication are necessary for musicking. They noted "if entrainment is a factor in any interpersonal interaction and communication, we should expect that it is a factor in any variety of musicking" (p. 7). Both M-LISADA and BfA therefore use the process of musicking as a pedagogical tool because of its

affordance of interpersonal interaction and communication among participants and through these, social entrainment occurs.

The two NGOs appear to perceive interpersonal skills and communication skills as social competence skills which can be learned and strengthened through musicking, and that can be transferred for application in their participants' daily lives. For example, Herman the head of music at M-LISADA explained to me how he cultivates in his students the practice of speaking confidently as opposed to speaking shyly or softly when he encourages them to maintain eye contact with their audience and sing loudly so that members of the audience can hear them. By emphasizing these communication skills, both organizations are attempting to develop their participants' sense of self-confidence.

Self-Confidence

Through musicking, the two organizations seek to build their participants' self-confidence by encouraging them to "be secure in themselves and their abilities" (BfA, Self-Confidence Module, undated). I use the notion of self-confidence in a synonymous relationship with that of self-efficacy. Self-efficacy as defined by Reeve (2015) is an individual's judgment of how well (or poor) they will cope with a situation with the possession of certain skills. In this context, self-confidence is a necessary skill for a positive sense of self efficacy. Both M-LISADA and BfA perceive self-confidence as a skill that can be learned and developed through the mastery of music-specific skills and when these skills are mastered, the participants' self-efficacy is boosted. In this regard, Bandura (1986) has argued that:

> educational practices should be gauged not only by the skills and knowledge they impart for present use but also by what they do to children's beliefs about their capabilities, which affects how they approach the future. Students who develop a strong sense of self-efficacy are well equipped to educate themselves when they have to rely on their own initiative. (p. 417).

Considering the musicking practices of M-LISADA and BfA as educational practices, both organizations appeared to encourage their participants to set meaningful musical goals, and to accomplish them through practice and hard work. In this process, the students not only develop competence on their specific instrument or musical skills, but also their self-confidence as BfA teacher Victor explained:

> I might sometimes teach these students a difficult song and they fail to get it immediately. I encourage them to keep on trying like getting back to a particular section and identifying the problem. If it is the rhythm that was not correct, we try to work on it until they get it right…when they get it, they feel good about themselves… I too tell them that look how far you have come…to some of them, it is a big thing to learn that they can be something and do something excellent through playing their instrument and even be appreciated by their teachers and peers.

Victor's comment not only highlights the impact that mastery of specific music skills may have on the participants' self-confidence and self-efficacy, but also, the significant role played by the teacher in the musicking process. In this line of thought, Pajares (2003) argued that teachers can influence their students' self-beliefs and attitudes about their own ability by providing them with challenging but meaningful tasks and activities to master. Victor's act of consistently supporting his students through the process is empowering and contributes to the students' self-confidence because it demonstrates that he believes in his students. In this line of inquiry, several studies have highlighted the importance of teacher encouragement on students'

efficacy and self-confidence (Komarraju, 2013; Tuckman & Sexton, 1991) and the importance of teacher feedback on student achievement (Duke, 1999).

Teamwork

BfA defines teamwork as "being an effective group member" (BfA, teamwork module). This understanding of teamwork which is mainly rooted in the dynamics of the activities and relationship between an individual and others is related to Small's conceptualization of musicking as a social process since it situates individuals within a framework of collective existence. As explained in Chapter Five, Small's (1998) definition of musicking is inclusive of extramusical activities such as the selling of tickets at the door, the setting up of the stage, and the cleaning of the venue after the performance, since these contribute to the whole musical event. In line with Small's (1998) description above, I have illustrated in Chapter Five how Ronald and other BfA teachers encourage their students to cooperate and work as a team in extramusical activities such as setting up the classroom and preparing venues for performances. It is within this line of thought that I argue that both M-LISADA and BfA conceive musicking as a pedagogical tool through which teamwork is taught, practiced, and embodied by their participants as illustrated in BfA teacher Julius's statement below.

> When one plays in a brass band, teamwork is very important. For example, one person cannot play all the harmony by themselves. They have to do it in a group. Also, when playing in a group, teamwork is important. You have to listen to the rest so that you balance in relation with the others, you have to play the right harmonies, you have to play the right rhythms, you have to sound in tune with the rest…We play a lot of marching music. We have to exhibit teamwork through uniformity in our movements.

From Julius's description above, the process of musicking is a highly intentional one, and the intention is to achieve synchronicity. In this case, teamwork is synonymous with collective intentionality of the participants and this is exhibited through ensemble playing, uniformity in marching, and establishing/maintaining sonic phenomena like tempo, syncopation, tuning, and harmony. Any changes in the level of collective intentionality/teamwork would reciprocally impact the quality of the performance. On the other hand, an evaluation of the sonic output would give insight about the level of collective intentionality/teamwork involved in the process. This is an example of how both M-LISADA and BfA use musicking as a model for social life in which collective goals such as teamwork are synergistically negotiated, performed, and embodied.

Leadership

The two organizations appear to conceptualize leadership as a plural process: both in the traditional sense as an individually determined process (one in which an individual e.g., a teacher influences or guides others) and in a broader sense as an emergent social process.

Leadership as an Individually Determined Process: The BfA Teacher Preparation Process

All of the teachers at BfA started their journey as disadvantaged young people and recipients of the organization's intervention. The organization has in place a teacher preparation program through which individuals who exhibit various talents and leadership qualities are trained to serve in different capacities at the organization as music teachers, instrument repairers and administrators. This teacher preparation program is believed by those involved in the work of BfA to be important in a number

of ways. First, it serves as a practical example through which the organization uses music as a tool to transform lives of disadvantaged young people, since some of them are able to get full time jobs as teachers at the organization. It is also important for purposes of sustainability given the organizations growing number of aid recipients and that it is a program through which future leaders who would serve in the capacity of teachers and mentors for the organization are trained as indicated in head of music education Lizzie's comment:

> All of them are having their first professional experience there is so much other stuff we train them to do. They train as student volunteers, they do an apprentice program, and they move on to train as teachers … I try to teach them how to be an educator…but they also need to know how to manage a budget, and in some cases like their own health, personal presentation and even things like being clean like at the beginning you know and so this that journey linked like bonds you to somebody to an extent that you get to know them and have very high expectations of them…you expect it to be a role model.

From Lizzie's comment above, the BfA teachers undergo a rigorous three stage process. First, as student volunteers, a stage at which they express their interest to become a teacher at the organization. During this three-month stage, the student volunteers are given light assignments to assist more experienced teachers with duties such as moving equipment from place to place in preparation for classes and observing classes taught by more experienced teachers. The student volunteers then advance to the stage of apprenticeship, one during which they take on more advanced and paraxial roles like assisting BfA teachers to teach sections of the brass band.

During these stages, the individuals receive training in different aspects with a purpose of skilling them as music educators. They receive training in music theory and

musicianship skills and are required to take music theory and performance examinations set by the director of music education at the organization. They are also required to take a Grade 5 Music Theory and Performance examination of the Associated Board of the Royal Schools of Music (ABRSM). The teachers also undergo a teaching practicum, a process in which they are trained in skills like developing and executing lesson plans. As part of their assessment and evaluation, the BfA apprentices are required to teach some classes on their own. As indicated in Lizzie's comment, during this period, teachers are further trained in other personal, professional and social aspects such as health, personal etiquette and presentation. Upon successful completion of the apprentice program, the individuals are then recruited as full-time teachers of BfA.

As earlier mentioned, the BfA individuals who undergo the teacher preparation program are trained with an expectation to take on direct leadership roles as mentors, role models, and teachers for future aid recipients. While M-LISADA does not have a teacher preparation program, the organization also offers support in the form of training its aid recipients, several of whom have taken administrative positions at the organization. Through BfA's teacher preparation program and M-LISADA's staff support programs summarized above, the organizations have in place a deliberate process to groom leaders and create leadership opportunities in the traditional sense of the term. In the proceeding section, I explore another facet of how the organizations conceptualize leadership as an emergent social process through group musicking.

Developing Leadership in the Ensemble Setting at M-LISADA and BfA

In Chapter Five, I explained how both M-LISADA and BfA use group learning as a pedagogical strategy to achieve the building of a sense of community. Both organizations appear to conceptualize the musicking community as an avenue through which a shared sense of leadership is taught to their participants. I use the notion of shared leadership in line with Fletcher and Kaufer who have described it as a product of social interactions and something which "occurs in and through relationships and networks of influence…the relational interactions that make up shared leadership are understood to be fluid and multi-dimensional and less individual, one-directional and static than more traditionally individualized models" (2003, p. 23). In a related line of argument, Day, Gronn and Salas (2004) explained that shared leadership is consequence of "all team members participating in the leadership process…[making it] a shared, distributed process that creates a capability for versatility and adaptability" (p. 859). It can be inferred from the definitions of shared leadership above that musicking, considering it as a social process, can afford conditions for shared leadership to develop among participants involved in the process.

However, it would be an oversimplification to assume that every community created through the process of musicking affords opportunities for shared leadership or that mutual cooperation would automatically occur. For example, as earlier illustrated in Freire's *Pedagogy of the Oppressed* (1973), the development of a sense of a community could be stifled through a teacher's dictatorial approach to coordination of classroom activities. In such a context, mobilization in the group is solely determined through the power of an individual leader – the teacher – rather than being dependent

on collaboration and interdependency among the students. While the students may enjoy the process of creating music together, the lack of student responsibility or decision making in the process limits the possibility of group or shared leadership. In line with Freire's "problem-solving education", I illustrate in the proceeding section how teachers at both BfA and M-LISADA use a flexible leadership style through which individual expression and development is encouraged and participants are given multiple opportunities to exercise leadership in the process of musicking.

Herman, the M-LISADA teacher, explained to me the process through which he avails multiple opportunities for participants to take on leadership roles. He said:

> So, whenever I am teaching a song or a dance, I make sure I create opportunities for them to teach each other. When I give them an assignment, I put them in groups. When they get to those groups, I set for them the elements that they are to learn from each other in the group. I normally identify those who are advanced in a specific skill and I assign them to teach groups of small numbers, like 6 or 7 people…I always identify different leaders for the different tasks to give everyone an opportunity.

As described by Herman above, he uses the method of collaborative learning to avail opportunities for different participants to take on leadership roles. Collaborative learning (CL) "is an educational approach to teaching and learning that involves groups of learners working together to solve a problem, complete a task, or create a product" (Laal & Laal, 2012, p. 491). Herman uses a collaborative learning community to foster cooperation and interdependency among the participants. For the process to be successful, he gives the participants instructions at the beginning, setting a goal to be achieved and dividing them in small sized groups.

The notion of collaborative learning is in line with the constructivist framework discussed in Chapter Two, in particular, Lev Vygotsky's social learning theory (1962). In this theory, Vygotsky emphasized the importance of social interaction for the development of learning and cognition with community as a key factor in the process of creating knowledge and meaning. Vygotsky's implicit argument is that learning and individual development is informed by social and cultural contexts. Through his notion of the 'more knowledgeable other' (Vygotsky, 1978), he proposed that interaction with more knowledgeable people propels learning, understanding and cognition. The more knowledgeable other is an individual that has accumulated knowledge and experience, and this could be a parent, a teacher, or even more important to this discussion, a peer. Through interactions as part of the process of collaborative learning, desired behavior is modeled by the more knowledgeable others.

Regarding the recognition of students as knowledgeable others, BfA teacher, Robert, explained to me how he identifies participants who excel in particular skills during his teaching and encourages them to model specific technical aspects for their peers during the class. He said:

> When one of the students excels in a particular skill, I normally ask them to come Infront of the class and demonstrate to their classmates. This is a way of inspiring others to work hard so that I pick on them next time. But also, I am teaching them to become leaders among their peers.

In both cases of collaborative teaching described by Herman and peer modeling described by Robert, the recognition and respect of skills and competencies by different participants in the group is emphasized. Through these processes, shared

leadership, conceptualized as an emergent social process, is enabled through interactions where individuals are able to recognize others' experiences, allowing them to influence the group. This is a collaborative process that would require others to coordinate the letting go of authority and creating the space for another knowledgeable other to influence the proceedings. Ronald, another BfA teacher, believes that this ability to let go of authority and create a space for others can be taught through musicking, in particular through call and response songs that require improvisation. He explained:

> When someone is taking a lead, we need to know when to back off and let them have their moment…when to respond, and when to give space for another person. If we do not do these things, the music will not sound good… it will be hard for us to coordinate.

From Ronald's explanation, through musicking, participants are oriented into the importance of creating a space for others to lead, a necessary value for the emergent process of shared leadership to occur.

I have illustrated how both M-LISADA and BfA conceptualize leadership as a plural process. As both an individually determined process, primarily influenced by the educator, and as a shared process through availing multiple opportunities for participants to exercise leadership in the different aspects of musicking.

Problem Solving

Both M-LISADA and BfA were found to conceptualize improvisation as a medium through which creative problem-solving approaches to learning can be taught and learned by their participants. I use the term problem solving in line with Guildford and Hoepfner's description below:

> The greater the need for novelty, the more signs there are of creative functioning. This means a greater dependence on divergent-production abilities [generation of logical alternatives from given information, where the emphasis is on variety, quantity, and relevance of output from the same source…or upon abilities involving transformations [changes of various kinds, e.g., redefinitions, shifts, transitions or modifications, in existing information], or upon activities that involve both. (Guildford & Hoepfner, 1971, p. 31)

From Guildford and Hoepfner's description above, problem solving is a complex process which requires cognitive evaluation, memory, and the convergent and divergent creation of solutions. This conceptualization of problem solving has a number of characteristics that relate with the process of improvisation as a complex and multidimensional act which involves creativity, spontaneous creation, and real time reaction to other musicians through performance. In line with Guildford and Hoepfner's description above, improvisation can be understood as a problem-solving process because it involves cognitive processes such as identifying a musical problem, spontaneously creating a musical hypothesis (finding solutions) based on the conventions of the musical style (memory) and testing the hypothesis through performance and sustained by repetition.

Biasutti (2015) emphasized the importance of improvisation as a mechanism for teaching individuals to adapt to changing circumstances, thus providing necessary skills for lifelong learning. His implicit argument is that since improvisation is a complex process which requires real time invention, evaluation, and execution of musical solutions, the same skills to problem solving could be adapted in other extramusical contexts. This is a position that was affirmed by several of the BfA participants as exemplified in the following statement by BfA teacher Tonny.

> When a problem happens in life, I ask myself what is plan B? what is plan C? This is the same technique I use when I improvise. The skills learnt through my instrument, are the same I use for real life.

As indicated in Tonny's statement above, improvisation enhances his spontaneity skills, affording him ability and a creative mindset to approach real life problems in a disciplined and systematic manner. Tonny's example affirms a thesis advanced by Kipper, Davelaar, and Harst (2009) that as an individual's spontaneity is enhanced, their cognitive ability too is enhanced while their anxiety levels decline.

The use of improvisation as a pedagogical tool is empowering in a number of ways. Firstly, as illustrated in the previous section, through the process of improvisation, a temporal space is created for an individual to take a lead(ership) role while collaborating with others. This is a process which encourages individuals to independently make decisions, execute them, and self-assess their experiences in relation with other participants. I argue that this process affords the participants with a sense of ownership over the created material, a sense of authority in the form of taking increasing responsibility for decision making during the process of improvisation, and a sense of autonomy in the form of taking control and influencing musical events of the group in real time.

Resilience, Grit and Perseverance

The story of M-LISADA is one of resilience, grit, and perseverance. The organization which had its origins in a group of homeless boys struggling to survive under the harsh conditions of the Katwe slum in Kampala, has developed into a fully registered Non-Governmental Organization that has provided humanitarian services to

over 1000 children and youth since its inception in 1996. Also, as can be seen in the individual stories of the participants in this study in Chapter Four, each of the recipients of both M-LISADA and BfA has undergone several adversities in their lives. In both organizations, music, especially the brass band, signifies a cultural belief in grit, resilience, and perseverance which is enacted and embodied through their musical practices.

Learning to play a musical instrument at a reasonable level of competence is a process that requires commitment, patience, and multiple hours spent grappling with the technical difficulties that go with achieving mastering. These requirements involve a process in which individuals must exhibit intentionality, courage, and resolve to achieve success at a specific task, as indicated in BfA teacher Victor's statement below:

> When it comes to resilience, the ability to bounce back and go through any difficulty… For example, I might teach these students a difficult song and they fail to get it completely. But instead of giving up, I encourage them to keep on trying like getting back to a particular section and identifying the problem. If it is the rhythm that was not correct, they try to work on it until they get it right. I then always tell how these skills apply in their daily lives… If a student failed a chemistry test for example, I advise them to go back and check out the problem that made them fail the test, get the possible solutions, and make practice and revisions...Since in music we make mistakes and then correct them, I advise them to transfer that skill to their day-to-day life.

As implied in Victor's statement, both organizations use music as a tool for teaching values of commitment, patience, and practice to their recipients with a belief that these can be transferred to extra musical contexts.

I have explained earlier in this chapter that as a product of BfA's teacher preparation model, all of the teachers at BfA are alumni, and as former aid recipients,

they have undergone analogous adversities in relation to the students they teach. This is a strategic move used by the organization because by employing teachers who have themselves experienced related adversities to those of their current aid recipients, these teachers serve as a constant reminder and embodiment of the values of resilience, perseverance and grit. They serve as role models to their students that success through music making is an achievable endeavor. This example is well captured in the introductory remarks made by Tadeo before his performance of *Hope* to an audience of over 600 people at the Cheltenham Music Festival in the UK on 13th July, 2019.[16]

> Through music I became resilient. Even though I faced a lot of challenges, I did not give up. I feel so proud to be teaching many other children with disabilities as their role model and to inspire them to keep moving on. The next song is called *Hope*. *Hope* was written for me by Mr. Allan Fernie. It is about giving hope for me and for the future, and for other disadvantaged children. Please enjoy!

Tadeo further said:

> I want to inspire people and what I know is, even though you are disabled or not, what destroys someone is giving up. If they see me and see the sound I produce, it gives them a message. Disability should not stop your chances. Never give up! Topowa!

In the following section, I analyze Tadeo's performance of *Hope,* primarily in order to argue that the values of resilience, perseverance and grit are also symbolized

[16] *Hope* was written for Tadeo by British composer Allan Fernie, who was appointed BfA's composer in residence in 2016, a position which enabled him visited Kampala several times to teach, conduct and mentor the young musicians and teachers at the organization.
https://pressat.co.uk/releases/brass-for-africa-musicians-from-uganda-to-play-alongside-world-famous-trumpet-player-wynton-marsalis-at-the-cheltenham-festival-429634ce39eb0a247d088c437a40f28a/
In July 2019, a group of 7 BfA teachers got an invitation to perform alongside world famous trumpet player Wynton Marsalis at the Cheltenham festival in the UK.

in the musical aesthetics employed by BfA. Using the framework of signification, borrowed from the disciplines of musicology and music theory, I seek to analyze the song *Hope* as a form of musical narrativity. I focus on structural elements (rhythm, pitch, tonality, texture, timbre, and harmony), but seek to highlight the linkage between musical aesthetics and the values of resilience, grit and perseverance.

The piece is written for solo trombone, accompanied by trombones, horn, tuba and percussion. The song is characterized by a slow tempo and a slow soaring melody often moving in steps. The accompaniment is also characterized by a slow harmonic rhythm that changes after every four beats in the first section of the piece, and after every two beats in the second section. The accompanying harmony is homophonic and plays a background and supportive role to Tadeo's solo, symbolizing the importance of support for others who need it. The piece is also sustained by an unresolved tension, mainly created by the consistent use of half and deceptive cadences to intentionally evade the perfect authentic cadence which only appears at the end of the piece. This unresolved tension creates a sense of continuous yearning for resolution, which only appears at the end, symbolizing the need for persistence and resilience until a sense of resolve and fulfilment is achieved. Through the framework of signification, and in particular the notion of musical expectancy, the musical aesthetics relate with values of resilience, grit and perseverance.

Tadeo received a standing ovation for his evidently emotional performance as confirmed by a brief moment of silence before the clapping started, and by teary members in the audience captured in the recording. Some musicologists have emphasized that the induction of emotions is a consequence of musical expectancy

(Kivy, 1994; Meyer, 1956; Steinbeis, Koelsch & Sloboda, 2006). This involves a process in which "an emotion is induced in the listener because a specific feature of the music violates, delays or confirms the listener's expectations about the continuation of the music" (Deutsch, 2012, p. 615). Although it is beyond the scope of this study, there is a need for a phenomenological inquiry about music, affect and the role and meaning in the evocation of emotions in individuals. My implicit concern is that in the framework of signification and musical expectancy, "affect is regarded as a property of the music, instead of a sensation evoked in the listener" (Meelbeerg, 2009, 324). Also, a singular listener framework does not adequately take into account collective listening. An understanding of affect as primarily motivated by signification is limited and limiting because it "excludes the human body from the experience of listening" (Meelberg, 2009, p. 324).

To further illustrate how musical aesthetics relate with values of resilience, grit and perseverance as conceived by BfA and M-LISADA, I examine the centrality of the brass band and musical practices such as marching to the musicking work of both M-LISADA and BfA. In addition to teaching individuals to improve in terms of technical skills required to play their particular instruments, the different participants are also taught to march because in their humanitarian work, both M-LISADA and BfA feature community marches as a strategy to mobilize communities to attend their events, and also, as a strategy of showcasing their presence in the different communities where they serve.[17]

[17] For example, on 8th March 2021, BfA in conjunction with Tender Talents Secondary School hosted an International Women's Day celebration event at New Mind Centre in Kiti, Wakiso District. The

A significant amount of the marching repertoire played by both marching bands of M-LISADA and BfA are traditional Ugandan militaristic songs that were used by the National Resistance Movement (NRM) during the guerilla war that brought the current political regime into power in 1986. I argue that this use of militaristic songs is strategically connected to the values of grit, resilience and perseverance that M-LISADA and BfA seek to cultivate in their participants. The use of militaristic songs for marching bands is not limited to these two organizations. It comes from a long historical tradition in which the marching band, in particular drums and fife majors, have been an inseparable part of warfare (Amir & Wolf, 2008). Drums, fife, and bugles were frequently used during wartime to inspire and boost morale in military camps, on the battlefield, or during military marches, to intimidate the enemy, and to give signals to troops (Reck, 1977). It is with a related understanding that music, in particular brass band has become recontextualized as a symbol of a cultural belief in grit, resilience, and perseverance at M-LISADA and BfA. I argue that the use of militaristic idioms such as militaristic music and a marching band is strategically employed to emphasize the relationship between the adversities that the different participants at M-LISADA and BfA have undergone as analogous to the challenges that soldiers experience on the battlefield. This analogy is exemplified in the description below about BfA's anthem/march of resilience, *Topowa!* Composed by BfA founder James Trott in 2019. The description below is

event started with a charity march by the brass band as a mobilizing strategy to give a signal to the residents that an event was to be happening in their community.

captioned on the video performance of *Topowa* posted on BfA's official YouTube page.[18]

> Topowa (never give up) is used by our Brass for Africa team in Kampala when signing off emails and social media posts, when encouraging each other and their students or even when smiling for the camera. When you understand the very difficult situations in which they work, and the day-to-day challenges faced by the participants on our programmes it becomes a battle cry of hope and resilience.

As illustrated in the description, the challenges faced by the participants in BfA programs are compared to those on the battlefield. It is within this context that the march *Topowa* is used to inspire and boost morale of the teachers and participants at BfA. In the proceeding section, I use the signification framework to analyze the march, highlighting the militaristic idioms used in the score.

As illustrated in the score in the figure 5 below, *TOPOWA* is an aggressive and lively march in 6/8-time signature performed at a BPM of 120. The song is broadly loud in terms of dynamics and there is a strict use of *staccato* and *marcato* articulation marks, all of which add to the aggressiveness of the march. Another feature that contributes to the aggressiveness of the march is the consistent use of eighth notes and syncopations in most of the melodic instruments, juxtaposed with a consistent emphasis of the strong beats with quarter notes in the bass drum and tuba.

[18] Topowa performance by BfA https://www.youtube.com/watch?v=mrrvBqYl3k0

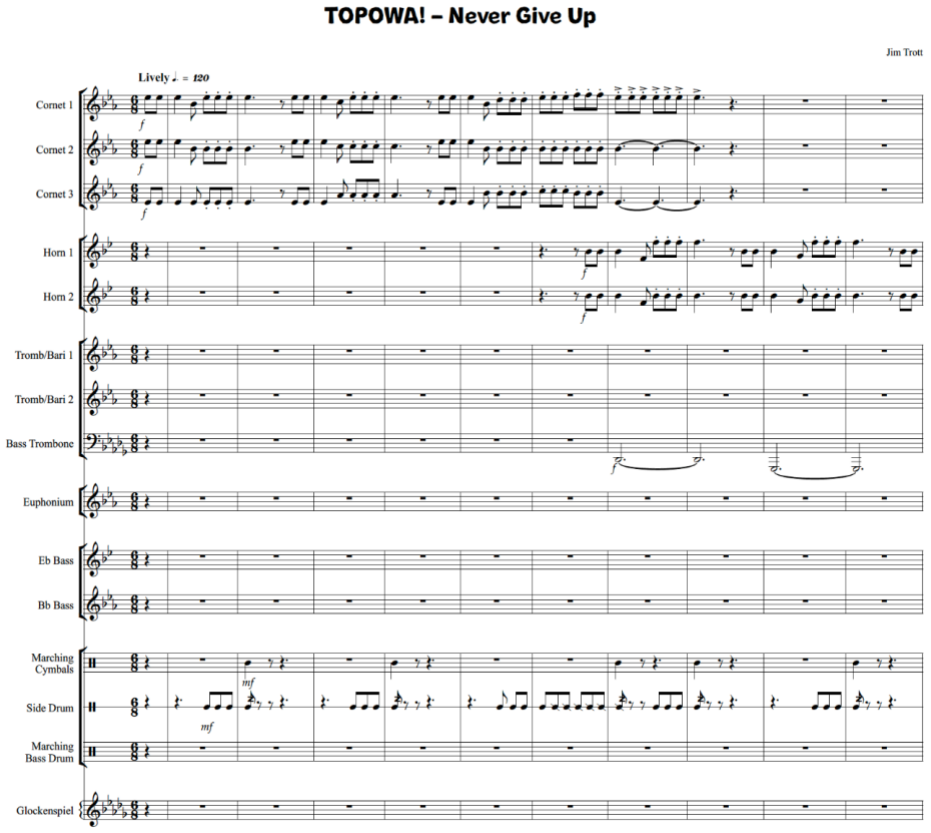

Figure 5: Excerpt of the Topowa! score

In measures 20 – 27, all performers chant to the text in Figure 6 below.

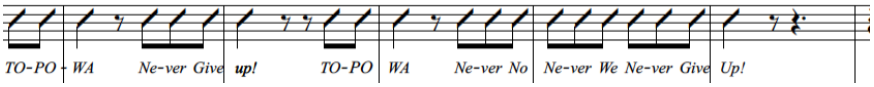

Figure 6: Extract from the Topowa! Score (measures 20-27)

As illustrated in the figures above, the main subject (measures 1 – 3) uses a rhythmic motif borrowed from the natural rhythm of the words *topowa, we never give up* illustrated in figure 6. The march which is 88 measures long is sustained by continuous repetition and imitation of this main rhythmic motif by different instruments. The continuous repetition of the theme is a constant reminder to the participants not to give up and the ubiquitous imitation of the theme by various

instruments and in different ranges symbolizes multiple cries of hope and resilience as indicated in the description below by BfA teacher Ronald.

> Topowa, as the song is titled, is a definition of never giving up. When you listen to the opening theme, the rhythm rhymes with the words topowa, never give up. The continuous use of that rhythm and melody throughout the song reminds me of the importance of not giving up. When you look at the phrasing of that song, it does not provide a lot of time to breathe. But it provides a continuous phrasing that requires that everyone plays with energy and that each of their parts sounds strong. One of the essences of not giving up is strength, energy, resilience, grit, and perseverance…The song to me describes a story. The people I work with and the life which we have all lived is a life of hardship whereby we hit dead ends, but we have to keep pushing on and being resilient. So, the melody and the energetic sound required by the song just brings that out…that just keep on moving. And then the way the song ends, that energy, that at the end of the day you end like a champion

The use of militaristic metaphors such as an aggressive march, brass band, loud dynamics, and the *topowa* chant serves to reinforce the notion of the participants' challenging circumstances as a war/battle. The music is therefore used to reinforce a warrior ethos among the participants as one of the fundamental values for survival and success. The cultural values of grit, resilience, and perseverance implied in the *topowa* chant are those of a warrior ethos, encouraging everyone in the struggle to keep fighting on and never to give up. The act of playing this march in a group is also symbolic of values of unity, community, and loyalty to one's comrades, all important to the warrior ethos. The use of militaristic metaphors in the process of teaching values of resilience, presents a form of antagonism, especially since some of the participants are dealing with the effects of warfare.

The word *topowa* is in Luyaaye, an urban language primarily used as a street-code among street youths (Namyalo, 2017) and "many young people living on the socio-economic margins of Uganda" (Lwanga, 2020, p. 202). Some of the BfA

teachers explained to me how they use Luyaaye in their classroom as a strategy to build rapport with their students. Because of its importance in shaping the social background of many of the participants at BfA, Luyaaye is therefore strategically employed both as a way of articulating the participants' backgrounds and also as a means of forging common grounds of association among the participants.

In this section, I have illustrated how music and music making is an important pedagogical tool through which M-LISADA and BfA teach values of grit, perseverance and resilience to their aid recipients. I have explained how processes such as learning to play a musical instrument require a degree of patience and resilience. I have also made a linkage between musical aesthetics used by M-LISADA and BfA and how these are used to reinforce the values of grit, perseverance and resilience. For example, through the Topowa march, militaristic idioms are employed to situate the different challenges and struggles that the participants at BfA experience as analogous to the experience of being in a battlefield. The word *topowa* in itself is strategically used because it comes from an urban code primarily associated with the socio-economic status of most of the BfA participants.

Conclusion

In this chapter, I have answered the second research question by discussing the specific skills associated with social competence which the two NGOs seek to afford to their recipients through musicking. I have discussed the following in as the social competence skills which the two organizations seek to build in their recipients through musicking: communication skills, self-confidence, teamwork, leadership, resilience,

grit and perseverance, and problem solving. In discussing the social competence skills above, I have illustrated how each of them is embodied through the musicking practices of M-LISADA and BfA.

CHAPTER VIII

CONCLUSION AND FINAL REFLECTIONS

Introduction

This is the conclusive chapter to this dissertation. I give a recapitulation of the purpose of the study and a summary of the research findings. I reflect on why music and the brass band may function as a unique tool for teaching social competence skills and enhancing social transformation among young people. I further reflect on the limitations of this study, implications of the research findings for practice, pedagogy and policy in the field of music education, and make recommendations for possible research in the future.

Recapitulation of Purpose and Findings

The purpose of this study was to examine the use of music as a pedagogical and transformative tool for building social competence among disadvantaged young people in the city of Kampala, Uganda, by exploring the transformative work of two NGOs; Brass for Africa (BfA) and Music, Lifeskills, and Destitution Alleviation (M-LISADA). The findings provided some evidence on a micro level, that music can indeed function as a tool, and musicking can function as a pedagogical process for the teaching of social skills and enhancing social competence, thus empowering disadvantaged young people. I have argued that both M-LISADA and BfA conceptualize social competence as an ongoing process of transformation, strengthened as a set of specific ways of behavior, and that these behaviors can in turn

be learned and consolidated through musicking. The NGOs seek to build their participants' social competence as a form of empowerment.

This study was guided by two broad research questions summarized as follows.

Research Question One: How does M-LISADA and BfA Rationalize Social Competence through Musicking?

In this question, I sought to explore the pedagogical process through which certain sets of behavior, values, knowledge, and skills are taught and strengthened through musicking. In answering this question, I discovered that the two organizations use musicking as a pedagogical process for fostering relationships and building a sense of community among their participants. The organizations then use the musicking community as a model for social life and as a medium through which the social skills they aim to impart in their participants are synergistically negotiated, performed, and embodied.

For example, in Chapter Five, I illustrated how M-LISADA uses the musical soundscape not only as a way of orienting new members into their new "home" and "family", but also, as a way of sending a message to new members of the family that musicking is an organizing factor through which they would be engaging with peers and other people at the organization. I have also illustrated how BfA not only teaches about inclusiveness to their participants, but also, how this is embodied in their musical practices through the inclusion of people that are living with HIV/AIDS in the band. Through exploring the phenomena of rhythmic entrainment, I have illustrated how musical sound and the musicking process functions as a tool that connects

individuals. This is even more evident at points where coordination and synchronicity among participants seems to be challenging as illustrated in the example of the individual in a BfA class who was finding it hard to play in tune with others. I have also explained how aesthetic elements such as repetition and improvisation enhance collective participation and interdependency among participants because these aesthetic elements necessitate regular musical exchange among the performers. In this line of argument, the two organizations therefore use musicking as a pedagogical process through which individuals learn to participate and weave into the collective/community, an essential part of the meaning of *ubuntu.* I have used the notion of *ubuntu* with the understanding that a human is most fully a human through engagement with other humans. Through musicking therefore, the two organizations are able to afford *ubuntu* to their participants.

In further answering the first question, I have demonstrated in Chapter Six that both M-LISADA and BfA seek to build their participants' social competence as a form of empowerment. It is within this reasoning that I have argued that both organizations use musicking as a process to afford their participants with agency in the form of a sense of a capacity to act on issues which they define as important to their lives, therefore effecting transformation in their lives. I have discussed three emergent conditions from the data necessary for meaningful youth empowerment and agency to be achieved through musicking. These include the honoring of youth voices, fostering a pedagogy of belonging, and creating opportunities for self-determination.

Research Question Two: What Skills Associated with Social Competence are Afforded to M-LISADA and BfA's Aid Recipients Through Musicking?

In answering this question, I have discussed the following in Chapter Seven as the social competence skills which the two organizations seek to build in their recipients through musicking: communication skills, self-confidence, teamwork, leadership, resilience, grit and perseverance, and problem solving. In discussing the social competence skills above, I have attempted to illustrate how each of the skills is embodied through the musicking practices of the two organizations. For example, in order to boost participants' communication skills, they are encouraged by their trainers to maintain eye contact with their audience and to sing and speak loudly and confidently so that members of the audience can hear them. With regard to boosting participants' self-confidence, both organizations place an emphasis on mastery of music skills with a reasoning that this impacts on the participants' sense of self efficacy, self-confidence, and esteem. I have demonstrated how musicking, in its very nature as a social process, situates individuals within a framework of collective existence, fostering skills associated with teamwork among participants. The collaborative nature of the musicking process also affords participants with opportunities for shared leadership. I have illustrated how leadership roles are switched from teachers to students, soloist to the ensemble, and among peers as knowledgeable others. I have explained how teachers at BfA perceive the skill of problem solving as one which has related characteristics to the process of improvisation, a complex and multidimensional act which involves creativity, spontaneous creation, and real time reaction to other musicians through performance.

In relation to the skills of grit, resilience and perseverance, I have explained how BfA employs their alumni whose personal stories and successes are a product of grit, resilience and perseverance. These serve as role models to their students that success through music making is an achievable endeavor. I have also discussed the process of learning to play a musical instrument as one which requires commitment and patience, both important attributes associated with grit, resilience and perseverance. Using a musicological framework of signification, I have illustrated how values of resilience, perseverance and grit are also symbolized in the musical aesthetics employed by BfA, for example through using militaristic idioms in the music. All the above comprise the evidence in this study that music can indeed function as a tool, and musicking can function as a pedagogical process for the teaching of social skills and enhancing social competence, thus empowering disadvantaged young people.

Limitations of The Study

The restrictions on international travel due to the COVID-19 pandemic paused some challenges and limitations in this study. For example, restrictions on international travel made it impossible to proceed with my original plans of conducting fieldwork, interacting with participants, and observing their behavior over an extended period. I believe this would give me a more comprehensive understanding of the internal structure of the two organizations that I have examined in this dissertation. This however is not to imply that the data which I collected and analyzed in this dissertation is lesser in any way. Rather, the nature of this study was revised to elicit different type of data. The data which have been analyzed for this dissertation

was limited to participants' retrospective memory narratives about their experiences as alumni of M-LISADA and BfA, and their current experiences as teachers and actors at the two organizations in different capacities.

I also used live videoconferencing and recorded videos as a mode of observation and method of data collection. These however had limitations and challenges too especially that my observation was limited to the selective subjectivity of the person operating the camera. While the video mode enabled me to observe some aspects of social interaction, it limited my ability to observe multiple activities as they simultaneously occurred in the musical process.

This research project was limited to the cultural work of two Ugandan NGOs and the participants whom I engaged are mainly those aged between 18 to 25 who have undergone either M-LISADA or BfA intervention programs (n = 18), the founders of the two organizations (n = 2), and the heads of music education at the two organizations (n = 2), with (N = 22) as the total number of participants interviewed. The choice of this sample population and size was aimed to enable me to have reasonable time to exhaust the experiences of each of these individuals in their engagement with the cultural work of the two NGOs under investigation. The sample size allowed for in-depth inquiry into the complex experiences of each of these actors. The rationale was to use this sample size to provide a snapshot of the multifarious issues related

to the musicking processes of the two NGOs. While the findings of this study have provided some evidence that music can indeed function as a tool, and musicking can function as a pedagogical process for the teaching of social skills and enhancing social

competence, thus empowering disadvantaged young people on a micro level, generalizations must be made with caution due to the small sample size in terms of number of organizations investigated and number of participants involved in the study. Generalizations based on the responses from the participants in this study should be viewed with caution because it is possible that these responses may not equally represent perceptions of young people engaged in musicking processes in other NGOs and educational institutions in Uganda.

Implications of Research Findings

Implications for Music Education, Teaching and Pedagogy

The emphasis on musicking as a social process which I have highlighted throughout this dissertation is useful, I believe, as a critique to the field of music education and to music educators to be conscious of music making practices and how these may enable or limit possibilities for students. Often, music educators are focused on the listenables with their efforts primarily geared towards teaching style-specific techniques needed to perform and appreciate music in a given idiom. Allsup (2016) has referred to this as the master-apprentice model, in which the music teachers assume the role of the masters who assert their expertise through an enforcement of "strict interpretive choices, technical mandates and expected subservience from their apprentice(s)" (Beauregard, 2017, p. 235). The litmus test for progressing to the next level of study or professional success is often controlled by the masters in the form of adjudicated solo competitions, graded recitals, performance juries among other graded aspects of music making. This system is limiting in terms of possibilities for student

participation because the focus is usually mainly on the few talented individuals who are deemed worthy to progress to higher levels of skill.

Considering seriously the social meaning of Small's notion of musicking necessitates an emphasis on the musical process as opposed to goals being predefined by musical praxes. This approach brings students and relationships at the core of the educational activity rather than a limited focus on transmission of musical information. "It is the student, as part of the community of musicking, who is in the focal role in musical signification: the students' relationships to sound, to other students and to the shared physical environment determine what is to be learned from the music event" (Odendaal et al., 2013, p. 169). In this context, the goals of music education are determined by the social context of musicking and enacted through an egalitarian process in which as Small has emphasized, every individual has a role to contribute to the musicking process regardless of skill level. An emphasis on the musicking process as opposed to music education being predefined by musical praxes is therefore more inclusive and can be the first step towards a process of lifelong music involvement for all individuals.

A consideration of the implications of musicking as a process also suggests a different view on individual expression in relation to the community. In this dissertation, I have attempted to highlight this as a relationship characterized by reciprocity. One in which individual expression does not amount to "individualistic expression" but rather one in which expressing the "insights gained through [individual] music learning [are] to the benefit of the whole community" (Odendaal et al, 2013., p. 160).

As I have emphasized earlier, this study offers suggestive evidence to support music's function as a tool, and musicking's function as a pedagogical process for the teaching of social skills and enhancing social competence among young people. As aforementioned, one of the unique aspects about music as a cultural form is its cross-cultural ubiquity making it possible for this study to have implications beyond the specific local contexts of this study and beyond the Ugandan context. I believe that educational initiatives with a focus on arts based social transformation targeting youths will be able to draw from the theoretical and pedagogical models of M-LISADA and BfA discussed in this dissertation, but as well draw from the musics and contexts of the specific cultures or countries in which they may operate.

Implications for Policy

This dissertation has documented NGOs as an alternative context in which education in and through music can be achieved. Many rural schools and schools serving low socio-economic status populations in Uganda experience adverse lack of resources and large levels of segregation when it comes to access to music education, resulting in diminished opportunities for students to participate in music making (Sekalegga, 2017). Given these challenges, it is important to acknowledge the role and place of NGOs as alternative cultural educative spaces through which musical participation is made available, particularly to underserved populations. It is my hope that this dissertation functions as the beginning of a scholarly framework which seeks to explore the musicking practices of NGOs in Uganda and their viability, and to

explore how NGOs may offer alternative music education models that may complement other music educational practices such as schooling.

Recommendations for Future Research

There are numerous areas for future research in the realm of the transformative work of NGOs through musicking. A longitudinal study of participants within an NGO musicking intervention for disadvantaged young people would likely produce other insights into the pedagogical process and transformative function of musicking. It would be interesting to follow the lives of a group of young learners participating in musicking interventions by a selected NGO over a longer duration, observing how musicking impacts the lives of the people at different moments in their lives.

Another area for future research would be to engage in a more focused study similar to this one, but using fieldwork and ethnography, in particular, participant observation as the major mode of engaging with interlocutors and collecting data. This would provide an opportunity for the researcher to "immerse [themselves] in the [culture] … and experience it firsthand in its diverse settings" (Meyers, 1992, p. 22; see also Clifford et al 2010). This would perhaps yield other insights into the topic since the researcher would be experiencing the activities from the viewpoint of a learner, doer, and interrogator. The researcher would also be in closer proximity with the dimensions that facilitate social relations such as spaces and places in which events happen, the actors, activities, actions, objects, events, time, sequencing of activities over time, and goals. An ethnographic approach and participant observation would also enable researchers to conduct a phenomenological inquiry into transformative

music interventions and affect and emotions, an aspect that has been beyond the scope of this study. A closer proximity with the participants and with the musicking process would give the researcher an opportunity to be able to analyze with precision theirs and others' experiences as they are affected in the process of musicking.

Finally, the opportunity to explore a similar study within different cultures or countries would provide insights into the cross-cultural implications of transformative music engagement. For example, the two organizations studied in this research mainly use brass music and traditional Ugandan music. It would be interesting to study musicking practices of other NGOs that use different types of music such as choir, orchestra, dance, and popular music. It would also be interesting to study the musicking and transformative work of NGOs in other countries for purposes of drawing comparisons and where appropriate, making informed generalizations backed by evidence.

Autobiographical Reflection

As I write this final section, I am filled with nostalgic thoughts about my experiences with the several participants with whom I have corresponded in the process of writing this dissertation: I reminisce the brass sounds of resilient young people practicing in the background as I held video interviews with their colleagues. I think about the emotional and personal stories that each of the participants shared with me. I vividly recall Tadeo's voice of grit as he narrated to me the multiple hardships that he has experienced due to his physical disability. I remember the smiles of confidence by the female participants who have turned music into a weapon to counter

and defy hegemonic social conventions and expectations. Through the example of the girl who could not find her notes, and how her colleagues were quick to move closer to help her play the right notes, I visualize the forms of supportive communities which have been established at M-LISADA and BfA through musicking. I hear in my head the youthful young people at BfA chanting *Topowa,* encouraging each other and their students never to give up in life. I see in my mind the many courageous youth striving to beat all odds and achieve brighter futures through music. Writing the conclusion of this dissertation feels like wrapping all these special and unique voices and my whole graduate school journey into a special knowledge bank to which I will always refer for the rest of my career.

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APPENDICES

Appendix a

IRB Approval

Date: 4-26-2021

IRB #: IRB2020-569
Title: Orchestrating Social Competence: NGOs, Music Making, and Life-Skills Education among Youth in Kampala, Uganda
Creation Date: 7-13-2020
End Date:
Status: Approved
Principal Investigator: Jacque Henninger
Review Board: Institutional Review Board
Sponsor:

Study History

Submission Type Initial	Review Type Limited	Decision Exempt - Limited IRB

Key Study Contacts

Member Janice Killian	Role Investigator	Contact janice.killian@ttu.edu
Member Jacque Henninger	Role Principal Investigator	Contact jacqueline.henninger@ttu.edu
Member Andrew Kagumba	Role Primary Contact	Contact andrew.kagumba@ttu.edu
Member Andrew Kagumba	Role Investigator	Contact andrew.kagumba@ttu.edu

Appendix B

Information sheet for the consent process

Orchestrating Social Competence: NGOs, Music Making, and Life-Skills Education among Youth in Kampala, Uganda

Thank you for agreeing to participate in this research study about music making and life skills education among youth at M-LISADA and Brass for Africa in Kampala, Uganda.

Your participation is completely voluntary there are no direct benefits for your participation. We appreciate your time and effort for this research study.

You will be asked to respond to a series of interview questions regarding your experiences as part of your participation in the activities of either M-LISADA or Brass for Africa.
This research should only take 50 minutes to complete. You can skip parts of the research you are not comfortable with and stop at any point. There are no foreseeable risks to your participation.

If you have any questions about this research, please contact the Principal Investigator for this dissertation

Dr. Jacqueline Henninger
Jacqueline.henninger@ttu.edu
Phone: +1 806-834-2661
Associate Director for Performance, Education, and Applied Studies
Associate Professor of Music Education

If you have questions about your rights as a research participant, contact the Human Research Protection Program, Office of Research & Innovation, Texas Tech University, Lubbock, Texas 79409. Telephone +1 806-742-2064 or email: hrpp@ttu.edu.

Appendix C

Interview questions guide for M-LISADA and/or BfA participants

1. Tell me about yourself and your life experiences before joining M-LISADA or Brass for Africa?
2. What do you remember to have been your experience as a student at M-LISADA or Brass for Africa?
3. How useful was music in all the experiences you have described to me?
4. What are the life skills that you have learned through music making as a student and teacher at BfA?
5. How were these skills taught and transferred to you through music?
6. In your opinion, why do you think music is central to the work of BfA? Can't life skills be taught without music? Why teach life skills through music?
7. Why brass band? What's special about brass band? That other forms of music making cannot afford e.g choir, or basketball?
8. What are some of the connections between your lived experiences and those of your students, and other fellow staff at BfA?
9. What does it mean to you to see and work with other children living in analogous experiences that you have lived?
10. What do you think it means to your students to see and work with you a teacher who has had analogous experiences with them?
11. As a teacher at BfA, how do your past lived experiences influence your present role a music educator?
12. In what other ways do the core musical practices employed by BfA actually impact the living conditions of the aid recipients (financially, socially)?
13. Where is the focus? Musical excellence? Or life skills?
14. What are some of the positive results of music in the teaching of life skills that you have witnessed or experienced?
15. Is there anything else that you would like to add to what you have said or ask me?

Appendix D

Selected email correspondences with research collaborators

Hi Lizzie

I spoke to you about Andrew who is studying for a PHD in Texas and is featuring Mlisada and BfA in his dissertation.

Would you be able to talk to him about our teaching processes?

Best wishes
Jim.

Hi Jim and Andrew,

Yes of course, I would be happy to talk to you Andrew.

Andrew, please could email me and let me know some of the questions that you have, and then we can arrange a call?

Best wishes
Lizzie

Dear Andrew,

Thank you for your reply. Your dissertation sounds fascinating. I would be very happy to help you, and look forward to reading it one day.

I had not realised until just now, looking again at your name, that you are Andrew from Tender Talents! It is good to be in touch again.

Would you like to Zoom tomorrow, Friday 10th July? Is your time zone the same as Austin, Texas - GMT-5? If so I am available at 5pm my time, that would be 11am your time.

Best wishes
Lizzie

Dear Lizzie,

Thank you so much for your response.

I'm very excited about this project, and about the possibility of collaborating with you again.

Yes. I'd like to zoom tomorrow Friday 10th July. I can I set up the zoom meeting and send you the link. Yes. My time zone is the same as Austin Texas.

Best Regards,

Andrew Kalyowa Kagumba

Good morning Lizzie,

Here is the link to our meeting. I look forward to our discussion.

Andrew Kagumba is inviting you to a scheduled Zoom meeting.

Topic: Andrew Kagumba Dissertation -
Time: Jul 10, 2020 11:00 AM Central Time (US and Canada)

Join Zoom Meeting
https://us02web.zoom.us/j/81894260102?
pwd=UzI0SHh1cFBhVzFUV1Y3cjVJcGs0dz09

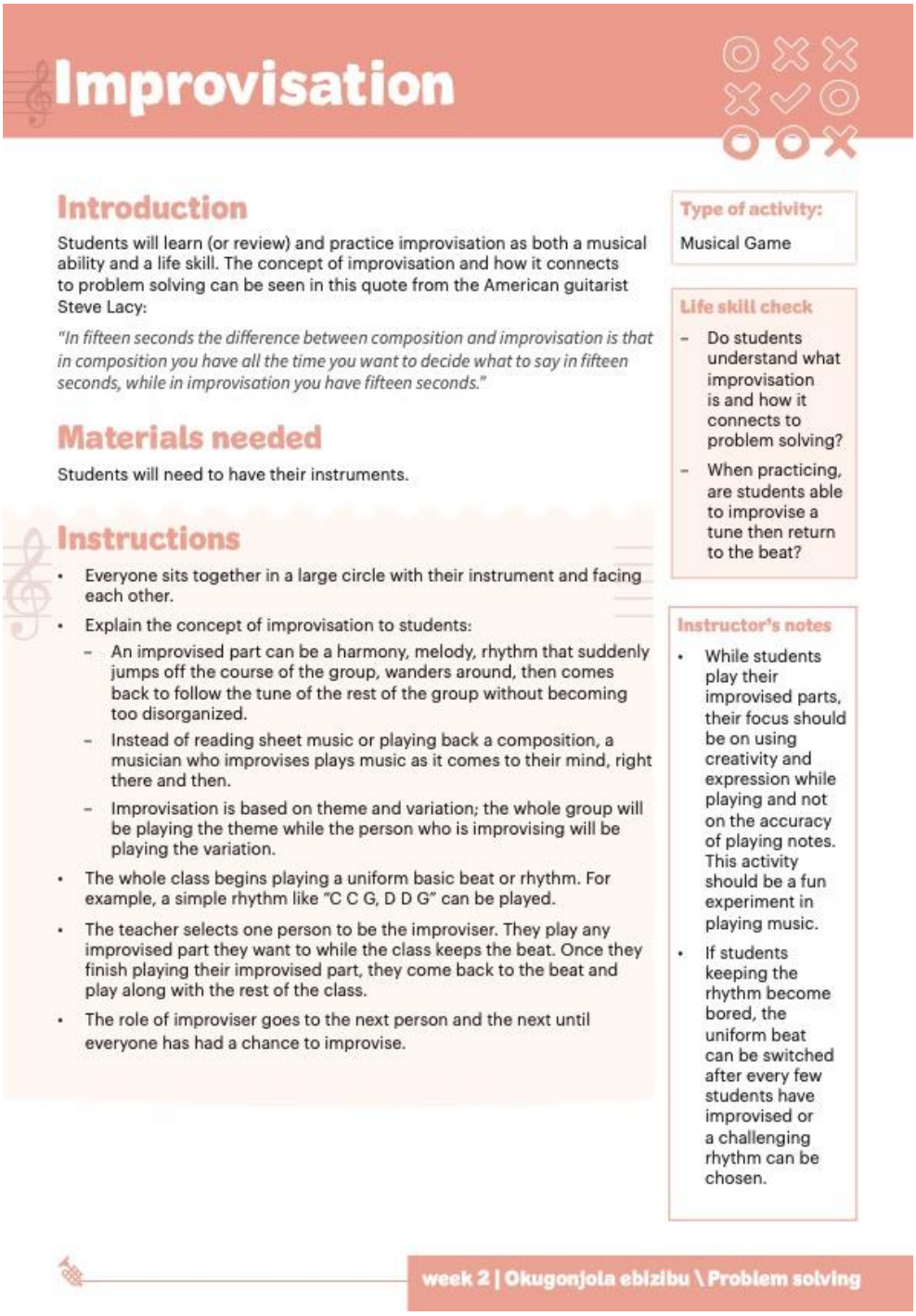
Meeting ID: 818 9426 0102
Password: 0bzNeP

Regards,

Andrew

Appendix E

Extract from the BfA integrated life skills curriculum



Improvisation

Introduction

Students will learn (or review) and practice improvisation as both a musical ability and a life skill. The concept of improvisation and how it connects to problem solving can be seen in this quote from the American guitarist Steve Lacy:

"In fifteen seconds the difference between composition and improvisation is that in composition you have all the time you want to decide what to say in fifteen seconds, while in improvisation you have fifteen seconds."

Materials needed

Students will need to have their instruments.

Instructions

- Everyone sits together in a large circle with their instrument and facing each other.
- Explain the concept of improvisation to students:
  - An improvised part can be a harmony, melody, rhythm that suddenly jumps off the course of the group, wanders around, then comes back to follow the tune of the rest of the group without becoming too disorganized.
  - Instead of reading sheet music or playing back a composition, a musician who improvises plays music as it comes to their mind, right there and then.
  - Improvisation is based on theme and variation; the whole group will be playing the theme while the person who is improvising will be playing the variation.
- The whole class begins playing a uniform basic beat or rhythm. For example, a simple rhythm like "C C G, D D G" can be played.
- The teacher selects one person to be the improviser. They play any improvised part they want to while the class keeps the beat. Once they finish playing their improvised part, they come back to the beat and play along with the rest of the class.
- The role of improviser goes to the next person and the next until everyone has had a chance to improvise.

Type of activity:

Musical Game

Life skill check

- Do students understand what improvisation is and how it connects to problem solving?
- When practicing, are students able to improvise a tune then return to the beat?

Instructor's notes

- While students play their improvised parts, their focus should be on using creativity and expression while playing and not on the accuracy of playing notes. This activity should be a fun experiment in playing music.
- If students keeping the rhythm become bored, the uniform beat can be switched after every few students have improvised or a challenging rhythm can be chosen.

Appendix F

List of collaborators for the study and dates of interviews

Collaborator's name	Organization(s) and position held	Date of interview
1. Lizzie Burrowes	BfA (Head of music education)	10th July 2020
2. Julius Mwebe	Alumni (BfA and MLISADA), Currently a teacher at BfA	3rd September 2020
3. Mwolese Tonny	Alumni (BfA and MLISADA), Currently a teacher at BfA	3rd September 2020
4. Tadeo Kamukama	Alumni (BfA and MLISADA), Currently a teacher at BfA	3rd September 2020
5. Ronald Kabuye	Alumni (BfA and MLISADA), Currently a teacher at BfA	3rd September 2020
6. Ampaire Victor	Alumni (BfA and MLISADA), Currently a teacher at BfA	3rd September 2020
7. Mugisha Gilbert	BfA alumni and currently a teacher at BfA	4th September 2020
8. Bagumirabingi Joseph	Alumni (BfA and MLISADA), Currently a teacher at BfA	4th September 2020
9. Mugerwa Robert	Alumni (BfA and MLISADA), Currently a teacher at BfA	4th September 2020
10. Ivan Kibuuka	Alumni (BfA and MLISADA), Currently a teacher at BfA	4th September 2020
11. Nakachwa Florence	BfA alumni and currently a teacher at BfA	4th September 2020
12. Nabakooza Sumaya	BfA alumni and currently a teacher at BfA	5th September 2020
13. Nyirabanansi Miriam	BfA alumni and current teacher	5th September 2020

14. Birungi Sharon	Alumni (BfA and MLISADA), Currently a teacher at BfA	5th September 2020
15. Allan Mukama	Alumni (BfA and MLISADA), Currently a teacher at BfA	5th September 2020
16. Brian Kidega	BfA alumni and currently a teacher at BfA	5th September 2020
17. Sylvia Nakyejwe	Current member of MLISADA troupe	18th February 2021
18. Bosco Okema	Current member of MLISADA troupe	18th February 2021
19. Hager Nansamba	Current member of MLISADA troupe	19th February 2021
20. Bosco Ssegawa	Founder MLISADA	18th and 24th February 2021
21. Herman Bagonza	Head of music department at MLISADA	22nd February 2021
22. James Trott	Founder BfA	16th March 2021