

Berklee College of Music

**Developing A Curriculum For A
Contemporary Music(Jazz)Performance
Undergraduate Program in Uganda**

Submitted in Partial Fulfilment of the Degree of
Master of Music in Contemporary Performance (Production Concentration)

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Developing a Contemporary Music (Jazz) Performance Curriculum for an Undergraduate Bachelor's Degree Program in Uganda (abstract)

The stated goal of this Culminating Experience is to create a Contemporary Music (Jazz) Performance curriculum designed for Uganda and that such a program is relevant to the students who will be enrolled.

This curriculum will outline and describe courses created for the program. It will give a sample course load by term over a three-year bachelor's degree program. This will be accompanied a description of expected outcomes for all students completing the program.

Emphasis is given to the integration of traditional African music and instruments with Western styles and instruments. This is a technical reason why the program must be designed for use specifically in Uganda and East Africa in general. Another factor in creating such a program will be explored in the justification area. Here we will see how Western approaches do not always do justice to an African reality and an indigenous approach is one whose time has come.

Keywords: Contemporary Music, Jazz Performance, curriculum, Uganda, Africa

Guiding Principles of Uganda Music School

Guiding Principles

Focus on affordable access to our music education for all

Commitment to providing a high-quality student experience

Provide a forum under which our students may realise their artistic, musical, and career potential

Be open to an ever-evolving world with regard to all aspects of a sustainable educational experience

Have retention, practical knowledge, graduation, and a community bond be integral to both school planning and our student's lives

Employ technology and innovation wherever it enhances a musical education

Infrastructure

Continuously seek to upgrade our technology, sound quality, instruments, and all physical infrastructure

Complete our on-campus Performance Center

Have an open, fresh air environment that enhances the life of both students and staff

Encourage the continuation of our greater community for all staff, students, families and alumni

Seek growth through partnerships, transparency, and accountability to donor and all supporters

Inclusion

Continue to provide an educational model that is welcoming to all students regardless of tribe, religion, nationality, ethnicity, gender, or orientation

Sustained inclusiveness through students and staff from all backgrounds or country of origin

Our campus will serve as both an educational institution and as a community centre open to our greater community within a secure and welcoming environment



Developing a Contemporary
Music(Jazz) Performance Program
for Uganda

Undergraduate Bachelors Degree

By **Chris Weigers**

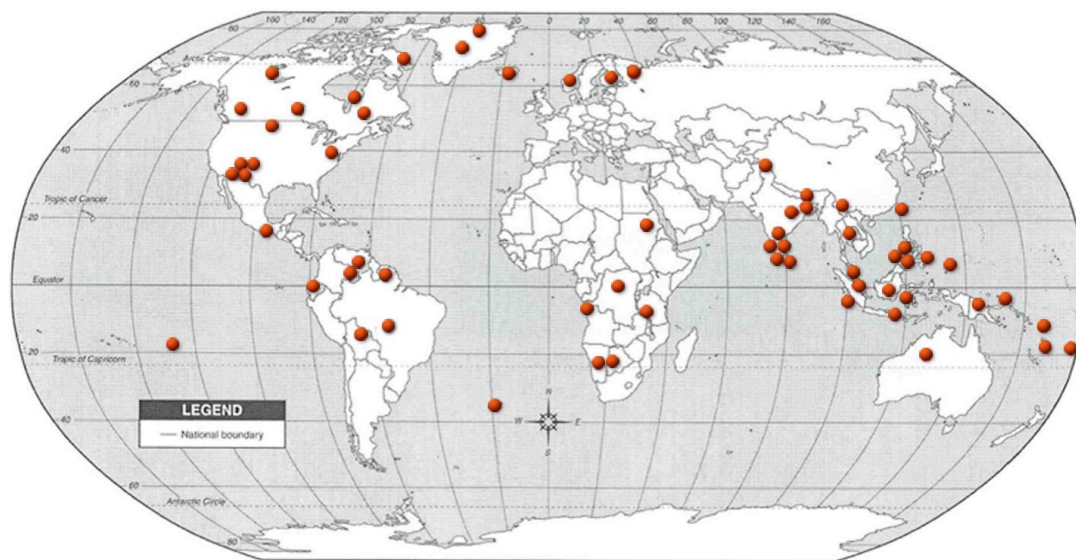
1. A Philosophical Preface to Music, and, by extension, Music Education

In describing the necessities for human survival we are taught that we require food, water, and shelter as the basics. All else can be broken down into distinct need categories subject to the particular environment in which a group of people live. Whereas most people inhabit areas of the world where the weather forces them to have worn clothing it is not a necessity for survival in man's original home, East Africa. To the above necessities for survival I would argue that Music join food, water, and shelter in that music is found in every corner of the earth, in every culture, in every village, within every home. While the human body can certainly survive without music there seems to be a spiritual element common to all people that has conjured music of some sort with no known exceptions.

Why is this important? The importance lies in the universal truth of what separates humankind from the rest of the animal world. Homo sapiens at least appear to *need* music in that it is ubiquitous. It is a trait that unites all ethnic groups. Beside the fact that there is nothing of note genetically which delineates race music is a common thread which unites humans throughout the Earth. While music is generally believed to be a cultural construct my argument is that it is a requisite for survival. The particular form it takes may be cultural or related to environment as are the types of food eaten in differing regions of the world. However, just as all humans must consume food for energy, all humans also coalesce around music. All other activities of humans show distinct

accentuations or gaps. Even the concept of war, such an accepted scourge of human endeavour, has been found to be unknown in occasional pockets of humanity.¹ Music has, therefore, a power to unite all people, however disparate they may at first appear. While a necessity for survival it is shaped by, and finds relevance in, the particular community where it is located.

NONVIOLENT AND NONWARRING CULUTRES
 (data points from Box 7.1 – D. Fry – *The Human Potential for Peace*)



The red dots on this map show the center of distribution of non-violent, nonwarring cultures. Some cultures, such as Hutterites, are actually distributed widely but receive only one dot. In the southwest U. S. there are several of these nonviolent cultures, most notably the Hopi. In northern Europe the most familiar cultures to many American are the Norwegians and the Laplanders (Saami).

Figure 1. NONVIOLENT AND NONWARRING CULTURES, accessed June 25, 2018, http://www.afww.org/pdfs/AFWW_NonviolentCulturesMap.pdf

2. Stated Goal

With this in mind this paper will attempt to develop a Contemporary Music(Jazz) Performance program that is relevant to its particular environment.

¹ Michael Finkel, “The Hazda,” *National Geographic*, December 2009, accessed June 25, 2018, <https://www.nationalgeographic.com/magazine/2009/12/hadza/>

By definition, the word “Contemporary” refers to that which is occurring in the present moment. However, to describe what is happening in the present one must have some comprehension of, at the very least, the recent past. In short, nothing, particularly in the arts, exists fully within a vacuum.

Performance directly infers that there is a public display of the skills that one has been acquiring. To have a Performance program one will therefore assume that an important aspect of the education of all students will be to perform in various public settings.

The art form we are working with here is Music, though at times it may be combined with other disciplines such as dance, drama, film, etc. The centrepiece, however, will always be related to Music. As music is critical to life itself it may be argued that it is not an “art form” as that term implies an activity which is a construct that is purely intellectually based which serves no survival functionality. While I first made the argument that music is as necessary to survival as food and water I will further argue that, over time, it integrates with overall culture in much the same way that all people develop their particular cuisine. Yes, food is a necessity to survival but it may also possess an aesthetic element that even obscures its original intent. Music is much the same; it is both a necessity for survival and also an art form, a cultural construct based upon its basic functionality.

How far does one travel in the past to adequately put something

“Contemporary” into context? It is a difficult question and can have several valid answers. To avoid randomness this program will occasionally reference the time period prior to 1900 but will generally use the beginning of the 20th Century as it’s starting point.

The given technology of the time is always relevant to any discussion and I point out that our discussion coincides roughly with the invention of the recording medium. To that end, the music commonly entitled “Jazz” shared its infancy with this new technological phenomenon. As a result, there appears to be a logical starting point for a discourse about Contemporary Music as it partnered with the technological innovations of the early 20th Century.

In an earlier paragraph mention is made that such a Contemporary Music Performance Program should be relevant to the environment in which it will be implemented. The environment we are exploring is centered on the East African nation of Uganda. I have inserted the word “Jazz” into the title of the program in deference to the fact that, in Uganda, this word is employed when describing any group that uses a Western style drum set in its instrumentation.

Why Uganda? The simple answer is that this is where I, the author of this paper and designer of this program, live and teach and where I will have the opportunity to put such ideas into practice. It is also a country I have come to know and love. An intimate knowledge and passion for the culture in which one lives is not irrelevant. In fact, it is a contributing factor in finding connections with

the people one is seeking to work with, and in this instance, to educate. While living in Uganda I have learned much about its history and culture, both from an academic perspective and, more importantly, from an experiential understanding. Being a teacher here has put demands on that cultural and historical knowledge so that I can more fully relate and communicate with my students and fellow staff members. One Side of life feeds the other.

While designed with the Ugandan reality in mind this program will always be open to the fact that this nation is tremendously multicultural and that, through this experience, should be rather easy to export, at the very least to neighbouring countries such as Kenya, Tanzania, Rwanda, and Burundi and perhaps to South Sudan or Democratic Republic of Congo.

We are all a product of our environment and our time in history. Education is intended to inform a student body with knowledge that is both useful and relatable to the culture within which one resides. Education always includes, to some degree unconsciously, a context of social norms.

While in it's ideal form educational models seek to rise above what I will term "cultural bigotry"² there are times where systems fall short. I will argue that, while the days of blatant claims of artistic supremacy are in the past, there are still vestiges of such bigotry which may be found on occasion even today within

² "Dave(blog), "Cultural Bigotry," *Thoughts Aloud: A Haven for Sovereign Rational Minds*, accessed June 24, 2018, <http://www.thoughtsaloud.com/2016/06/30/cultural-bigotry/> .

Western music performance programs. While such realities are an aside to the core of the project developed herein it will be discussed with some depth as a reason or justification for contemplating the creation of a program that, while certainly influenced greatly by long standing western music programs, will always be grounded in the fact that this is to be implemented in Uganda for an internationally diverse student body consisting primarily, though certainly not exclusively, of Africans.

To this end I believe that the program must be created with Ugandan culture and history, both musically and otherwise, taken into account. From Uganda will spring references to other nations of the East African community and from there, to the entire African continent. Beyond that, Africans, and this program, are fully cognisant that we coexist within the entire world. The program will not ignore those nations located north of the tropics or those far to the east or west.

3. Personal history relevant to this project

I hope to channel my personal life and educational experiences into creating a program that, while aimed at a predominantly African student body, will be relevant to all and be largely free of negative social biases. I have an undergraduate degree from State University of New York(SUNY) College at Old Westbury, graduate credits from SUNY Stony Brook, and graduate credits from Shepherd University, Los Angeles, California. Having done my undergraduate studies in New York and then started two graduate programs in The United

Sates as well, I have educational experience at three institutions in that country. In addition, I have taught at the Primary and Secondary level in New York State. And now, finishing this one year program at Berklee College of Music in Valencia I have more experience to draw from. While this is a USA based program, taught in English, the fact that it is located in Spain adds somewhat of an international flavour.

In addition to this academic experience I have been a professional musician since 1974 when I had my initial experience performing with the band for a road company of the Broadway musical "HAIR". I have played several thousands of gigs and performed with hundreds of musicians since that time. I also have extensive experience recording, composing, arranging, and producing for CD's both in the USA and in Uganda. The first LP I played on was released in 1980³ and the most recent, which I also produced, was released in 2015, having been recorded primarily in Uganda but mixed and mastered in New York.⁴ These performances and recordings have covered a multitude of styles and have availed me the opportunity to share such platforms with musicians such as Bob Mintzer, Jimmy Haslip, Russell Ferrante, Robben Ford, Makanda Ken McIntyre, Russ Freeman, John Abercrombie, Jaki Byard, Chris Palmaro, Tony Beard, Jason Crosby, John Scarpulla, Warren Smith, Lee Finkelstein, Fred Reiter, Rob Baracco, and Paula Atherton, among others.

³ "Lothlorien" Eponymous LP 1980. <https://www.discogs.com/Lothlorien-Lothlorien/release/5535628>

⁴ Sabar Zibula, "The Journey," 2015, Arusha Records 0011 CD

My career as a private bass instructor, on both electric and double bass, began in 1985 and has been continuous through to 2017. I was an elementary and high school band director and teacher in New York State for thirteen years from 1996 - 2009. From this position I gained valuable experience teaching flute, clarinet, saxophone, trumpet, trombone, drums, violin, viola, cello, electric bass, and guitar. I also learned to arrange music for the inconsistent instrumentation that I was frequently asked to accommodate. The skills acquired over those years have proven to be very useful in Africa.

Prior to moving to Valencia, Spain I lived for nearly eight years in Kampala, Uganda. I have taught at Kampala Music School⁵, a music academy, since my fourth day in Uganda; first as a volunteer, then as a staff teacher, and later as the Head of Jazz Department, a title which I continue to occupy. I have also spent six years teaching at the university level at Africa Institute of Music⁶. At AIM I also currently hold the position of Head Of Jazz Department which I have done since September, 2012. These associations have given me valuable experience teaching in Uganda.

In addition to my educational experience, both as a student and as a teacher, my years in Uganda, with a Ugandan family and performing with

⁵ Teacher's Profile, "Kampala Music School". Accessed June 25, 2018. <http://kampalamusicschool.com/teachers-profile/>.

⁶ Faculty, "AIM". Accessed June 25, 2018. <http://africainstituteofmusic.com/staff/>.

Ugandan fellow musicians, has afforded me the opportunity to understand the locale on an intimate level. I have been fortunate to perform with Ugandan musicians such as David “Pragmo” N’Saiga, Godfrey Lubuulwa and Baxma Waves, Qwela Band, Brian Mugenyi, Maureen Rutabingwa, Charmant Mushaga, Jackie Akello, Myko Ouma, Sabar Zibula, Robert Aduba, Kaz Kasozi, Pauline Amuge, Kampala Symphony Orchestra, and Kampala Singers, as well as Dar Choral Society located in Dar Es Salaam, Tanzania. I do not live in an expatriate “bubble”. My intention is to return to Uganda to stay rather than, as most foreigners do, leave upon completion of a two or three-year contract.

Beyond my Ugandan experience I have performed in over twenty countries and have travelled to over sixty nations in all. Interacting with other cultures, finding common ground, pronouncing seemingly difficult names, eating local food, and appreciating that which I am otherwise ignorant of, are second nature. It is with this background that I believe I am uniquely qualified to attempt to design such a curriculum.

Much of the program will appear to be similar to those courses offered elsewhere in the world. This is due to the fact that much of the course material will use Western terminology and Western harmony as its most common basis. However, all education employs the use of comparisons, analogies, and an understanding of the environment in which it is a part. The implementation of this program will therefore always have not only Ugandan musical traditions taken into account but also the Ugandan social and cultural environment.

Why is this necessary? I see two primary reasons why to consider this. The first reason is simply to be able to relate more directly to the student body. From my experiences as a student at other universities I have witnessed the difference between a teacher who thinks this way and one who seemingly teaches the same way regardless of the student, or the environment, in which he or she is instructing. Between my experience living in Uganda and spending time studying its history and being amongst its people, I am able to use both abstract and analogous examples which relate to the students.

I attempt to be aware of my frames of reference. I have seen teachers with diverse student bodies use references that are purely based in the American experience, American culture, that foreign students haven't a clue about. I am keenly aware of such situations and do my best to avoid them. For instance, as a non-music specific example, in Uganda I would not use references to seasons as these do not exist in the same sense as in the USA or Europe due to its location on the equator and hence the lack of seasonal change. In other words, where autumn does not exist, do not mention it. I may make reference to the rainy season but not to summer or winter. Similarly, if one was in Australia or South Africa, when is summer? It is not in July. So, when teaching, one has to adjust to the geography of their environment and to the experiential realities of the students. Correspondingly, I would also will not make reference to the realities of driving a car as the majority of students in Uganda will have never done so. If your goal is to make an analogy that people can relate to - then do

not make an analogy that no one can understand!

All instructors within my program will be encouraged to make analogies relevant to our cultural context with the understanding that our students will, at some point, interact with the world beyond our borders. To that end, cultural sensitivity will also be incorporated into the teaching guidelines on an ongoing basis.

4. PROPOSAL

The goal of this proposal is to create a curriculum that is appropriate for students enrolled in a Bachelor's Degree program seeking a degree in Contemporary Music(Jazz) Performance. There is no standard program model that fits the reality of all nations, cultures, or environments. To that end I plan to use my experience as a music educator in Uganda, subsequent to 25 years in a similar capacity in the USA, to construct a workable, practical, and doable bachelor's degree program. I will also draw on my 44 years as a professional musician with particular attention to my time performing and recording in Uganda since 2010.

To understand how to create a program to meet the needs of a specific location it is helpful to understand the history and current situation of that region. All locales are unique in their history and in their culture or cultures. Uganda is certainly no exception.



Figure 2. Africa Map (with Uganda circled by CW), accessed June 25, 2018, "africa_pol_2012.1" <https://www.scribd.com/document/356861556/africa-pol-2012-pdf>

5. Uganda Historical Background

Uganda is unique in many ways. For one, the language of all education, from pre-school and on up through university, is English⁷. All students who have graduated high school are relatively fluent in English, though for nearly all it is a second, third, or fourth language. In the central region, where the capital Kampala lies, the lingua franca is Luganda, the mother tongue of the Baganda people. This shifts as you travel to the various regions of the country as there are upward of 65 languages in use throughout the nation. Some of these languages only have several hundred speakers remaining as they are only spoken by the members of that given tribe.

With a population of approximately 44 million as of this writing (June, 2018)⁸, Uganda, at 241,038 square kilometres⁹, is nearly the size of the USA state of Oregon. This makes it slightly less than half the size of the nation of Spain. The largest linguistic group are the Baganda people, comprising 17% of the population. There are a handful of others that reach one million or more

⁷ Uganda National Language, Ug Facts, accessed June 25, 2018
<https://ugfacts.com/uganda-national-language/>

⁸ Uganda Population, worldometers, accessed June 25, 2018,
<http://www.worldometers.info/world-population/uganda-population/>

⁹ Geography Statistics of Uganda, World Atlas, accessed June 25, 2018
<https://www.worldatlas.com/webimage/countrys/africa/uganda/uglandst.htm>

speakers such as the Iteso whose language is Ateso, Banyankole who speak Runyankole, the Basoga speaking Lusoga, and the Banyoro whose language is Lunyoro.

The country is split into four distinct linguistic regions¹⁰; the two major groups are the Nilotic languages to the northeast, and the Bantu whose mother tongues spread south from there. Also distinct, if small in number, are Central Sudanic languages, such as Ku Ku, and two languages which fall in a group called Kuliak. Ateso is a Nilotic language as is Nkaramojong of the Karamojong tribe. Examples of Bantu languages are Luganda and Rukiga. Nilotic languages differ as greatly from the Bantu linguistic group as English does from Korean. This is unique in Africa as Uganda acts as the home of a sort of euphemistic linguistic fault line between these primary groups. As there are so many mother tongues, and the fact that there are two distinct linguistic groups, English, though it is a leftover from Uganda's days as a British Protectorate, is a logical lingua franca. Very few people speak English as their mother tongue so there is no resentment from tribe to tribe over the use of English. When resentment does erupt it is a shared feeling, though, for the moment, there is no logical replacement for English.

¹⁰ [Languages of Uganda](https://ipfs.io/ipfs/QmXoypizjW3WknFiJnKLwHCnL72vedxjQkDDP1mXWo6uco/wiki/Languages_of_Uganda.html), accessed June 25, 2018
https://ipfs.io/ipfs/QmXoypizjW3WknFiJnKLwHCnL72vedxjQkDDP1mXWo6uco/wiki/Languages_of_Uganda.html



Figure 3. Linguistic Map of Uganda, accessed June 25, 2018, https://upload.wikimedia.org/wikipedia/commons/5/57/Languages_of_Uganda.png

While Kiswahili joins English as an official national language it is spoken to a far lesser degree and is not taught in schools. It is a holdover from pre-colonial days and has been mainly used in Uganda by the military, a reason for its lack of popularity for the general public. It is the dominant language in neighboring Tanzania, being a national language in that nation as well as in Kenya and Democratic Republic of Congo(DRC). As a result it is used somewhat as a language of business and trade throughout the Great Lakes region which includes the aforementioned countries as well as Rwanda,

Burundi, and South Sudan. For our purpose's it will not be considered as a language for music education as it is not broadly used and is not used in primary or secondary schools, where most of our potential students will be coming from. In the future I do see an intrepid Kiswahil speaker translating and amending this text for use in Tanzania or in Kenya.

As another interesting point of fact, the Institute for Economic Research at Harvard University released a study in 2013¹¹ which declared to Uganda to be the most ethnically diverse country on the planet. They determined this at the conclusion of an eleven-year study. Many western countries pride themselves on beings ethnically inclusive while the reality is that the 20 most diverse nations are located on the African continent. The USA is in the middle of the pack while South Korea was determined to be the most ethnically homogenous of all countries.

The ethnic diversity of Uganda is largely due to its history of tolerance. There is little to no religious strife though the country has a significant, 15%, Muslim population¹². Muslims are full integrated into Ugandan society, unlike in

¹¹ Matt Blake, "Worlds apart: Uganda tops list of most ethnically diverse countries on Earth while South Korea comes bottom", *Daily Mail*, May 17, 2013, accessed June 24, 2018

<http://www.dailymail.co.uk/news/article-2326136/Worlds-apart-Uganda-tops-list-ethnically-diverse-countries-Earth-South-Korea-comes-bottom.html>

¹² "Uganda Religion Stats," *Nation Master*, accessed June 25, 2018

<http://www.nationmaster.com/country-info/profiles/Uganda/Religion>

western countries. There was a notable terrorist act during 2010¹³ that targeted people gathered to watch, on TV, the World Cup of Football being held that year in South Africa. It was determined that those responsible were influenced by factors abroad and the local Muslim community roundly condemned the attacks.

There are, however, some tribal based tensions which most people mutter about yet realise that the way forward is acceptance. Such fears have been used in the past by certain leaders and hostility has been a result. The hope is that those problems have been relegated to the past. One's tribe (or ethnic group) continues to be a source of identity beyond that of Nationalism. Most government, school or job application forms still ask for one's religion and tribe, a notion that, as an American, I found disturbing. It is a normal part of the system in Uganda but I do believe that it has the potential to create more problems than it solves. I do admit that that is a cultural bias which I have difficulty in letting go. Whereas the American ideal professes the supremacy of the individual and "going it alone", the general African cultural thought process is to find one's place within the group or the collective. To be honest, on the personal level I vacillate between the two mindsets. Hardly any Ugandan gives a thought to the fact that everyone considers their tribe. Though Uganda's diversity is at the opposite end of the spectrum from South Korea's homogeneity, the general assumption of tolerance is a great strength of the

¹³ Xan Rice, "Uganda bomb blasts kill at least 74", *The Guardian*, July 12, 2010, accessed June 24, 2018, <https://www.theguardian.com/world/2010/jul/12/uganda-kampala-bombs-explosions-attacks>

country.

Another factor in the diversity of Uganda is that it has had an open-door policy to refugees, from neighbouring countries and beyond. In my classes I have had students from not only Tanzania, Kenya, DRC, South Sudan and Rwanda, all of whom share a border with Uganda, but also those from Somalia, Eritrea, Ethiopia, Zimbabwe, Chad, Japan, Korea, Italy, UK, Sudan, Burundi, South Africa, and even Comoros. Most of those from African countries are refugees or children of refugees. Though life is certainly far from easy for these people as many are confined to refugee camps and others have difficulties in fully integrating into a new society¹⁴. However, they have been able to escape a situation that had become a life or death struggle. I have also performed in Kampala with a fine trumpet player who is a refugee from Syria.

To compare with the United States of America, a supposed leader in welcoming those in need, in 2016 the USA allowed 86,000 refugees through its borders¹⁵. The current USA administration is doing all that it can to cut that figure in half. Uganda welcomed 500,000 refugees from South Sudan alone in

¹⁴ Julius Ocungi, "South Sudan refugees resort to charcoal, stone crushing", *Daily Monitor*, June 8, 2018, accessed June 24, 2018, <http://www.monitor.co.ug/News/National/South-Sudan-refugees-resort-charcoal-stone-crushing---/688334-4602006-fnwf05z/index.html>

¹⁵ Phillip Connor, "U.S. Admits Record Number of Muslim Refugees in 2016," Pew Research Center, October 5, 2016, Accessed June 24, 2018, <http://www.pewresearch.org/fact-tank/2016/10/05/u-s-admits-record-number-of-muslim-refugees-in-2016/>

2016¹⁶ and had opened its border to more than 100,000 per month in the first half of 2017. Clearly, the numbers and the diversity in Uganda are on the rise both through their refugee policy and via the continuously high birth rate.

The population of Uganda has been growing consistently at a rate of over 3% per year¹⁷ for decades, having grown six-fold today from a total of 7,240,174 at independence in 1962¹⁸ The rise in population, coupled with urbanisation and the preponderance of English speakers has seen a fairly sudden rise in the demand for music education.

Overall, this is a relatively new phenomenon in the country. In the post Idi Amin years (he was deposed in 1979)¹⁹ most Ugandan schools have had little in the way of performing arts studies. The general subject of “Music, Dance, and Drama” (MDD) has been, in fact, one that is derided as unimportant by many, though the tide does seem to be turning.

This has begun to change, as evidenced by the opening of such schools as “Tender Talents” magnet Secondary School which began in 1999 but has now

¹⁶ Conor Gaffey, “Uganda took in more refugees in 2016 than many wealthy European Countries did all year,” *Newsweek* January 26, 2017, accessed June 24, 2018, <http://www.newsweek.com/uganda-took-more-refugees-crossed-mediterranean-2016-aid-agency-548508>

¹⁷ “Uganda on Track to Have World’s Highest Population Growth,” Worldwatch Institute, accessed June 25, 2018, <http://www.worldwatch.org/node/4525>

¹⁸ Ibid

¹⁹ “Idi Amin Biography,” [biography.com](http://www.biography.com), accessed June 25, 2018, <https://www.biography.com/people/idi-amin-9183487>

grown in stature and has even had an auditorium constructed. Here, MDD is given high stature while the school, of course, also delivers the standard secondary curriculum²⁰

Another factor in Ugandan life that encourages music is the tremendous influence of the various denomination Christian churches. Many of them, in particular the “Born Again” faction, feature music as a centerpiece. It is employed as a way to attract new members while giving people a participatory voice. However, while the church purchases instruments and PA systems the musicians are largely self-taught with most suffering from a serious lack of skills. One consequence is that this is producing a demand for music education. Occasionally a church sponsors one of their talented, though as of yet untrained, musicians to attend music school. This musician can then go back to their church and impart some of what they have learned to their fellow musicians. Other churchgoers seek out music education on their own.

From the early days following independence in 1962 Uganda did have some sporadic music education. It was centered mostly in the schools that catered to the wealthier segments of society. It was large enough to be able to create and sustain an orchestra for several years but was a casualty of the tumult surrounding the final years of Amin’s regime and the next several years of turmoil where the Ugandan economy came to a virtual standstill. There was no

²⁰ “Background,” Tender Talents Magnet School, accessed June 25, 2018, <https://www.tendertalents.org/profile>

incentive or infrastructure sufficient to support music education when nearly all public services had come to halt and even basic necessities were in short supply.

One institution which survived those years is the venerable Makerere University²¹ which had begun a Music, Dance, and Drama department in 1971, coincidentally the same year that Amin came to power via a military coup while President Milton Obote was out of the country²². Makerere University itself was founded in 1922 and is one of Africa's longest tenured universities. Their music program was later renamed "Department of Performing Arts Film"²³ by which it is known today. This program is predominantly based in the European Classical tradition. From my vantage point, Makerere serves a different function from what I intend with my proposed curriculum. It is steeped in the European model of Classical Music. Even though they now also have an African music segment they are lacking in both a Contemporary Music department and in a system which integrates the differing programs.

In 2001 Kampala Music School was founded following an influx of donated pianos thanks to the efforts of Ms. Fiona Carr, of The United Kingdom, who

²¹ "Historical Background," Makerere University, accessed June 25, 2018, <https://www.mak.ac.ug/about-makerere/historical-background>

²² John Fairhall, "Curfew In Uganda After Military Coup Topples Obote," *The Guardian*, January 26, 1971, accessed June 24, 2018 <https://www.theguardian.com/theguardian/1971/jan/26/fromthearchive>

²³ "About us," Department of Performing Arts and Film Makerere University, accessed June 25, 2018, <https://paf.mak.ac.ug/#>

created a plan call “Pianos for Uganda”²⁴ This was so successful that the music school was a logical progression. Once located in rented space in the basement of the local YMCA, KMS now has purchased its own building in central Kampala.

This school has become a center for one-on-one classical music education and, consistent with that, is largely focused on the Associated Board of the Royal Schools of Music (ABRSM)²⁵ exams which originate in the United Kingdom. In fact, an examiner journeys from the UK to Kampala annually to listen to and assess the hundreds of Ugandans who participate. Over the last several years the school has initiated a jazz department, with a jazz group which meets weekly, but this department remains a numerical appendage of the classically based institution.

KMS also has an outreach program where it sends teachers to run instrumental music programs in schools. These are usually, again, the wealthier schools or even the International Schools. The success of these outreach programs are largely dependent on parents paying extra money for music education and the time allotted by the school administrators.

Uganda follows the British system of “O” or Ordinary Level, and “A” or

²⁴ “Home” Kampala Music School, accessed June 25, 2018, <http://kampalamusicschool.com/>.

²⁵ “About ABRSM,” *ABRSM*, accessed June 25, 2018, <https://gb.abrsm.org/en/about-abrsm/>

Advanced Level. of Secondary education. Nearly all primary and secondary schools are privately run. Government schools are usually found deep in villages where there is no alternative. In short, you get what you pay for in terms of quality of education. In low cost schools it is common to find class sizes between 120 - 150 students. Some subjects are frequently taught by an older student rather than by a trained teacher. Middle level school have class sizes upward of 50 - 70 students. Top schools have class sizes from 15 - 50. These schools all follow a curriculum designed by The Uganda National Education Board(UNEB)²⁶ Students have seven years of Primary education prior to, perhaps, continuing on to “O” level for four years and then, less commonly, continuing to “A” level for an additional two years. These are the students who can then potentially qualify for university. As there is virtually no public school, families which have no money for school fees simply do not send their children to school. This is one of the major factors in preventing Uganda from developing a more equal economic environment.

Africa Institute of Music is the first university dedicated exclusively to music education in Uganda. Founded in 2002²⁷, it is licensed by the Uganda National Council for Higher Education. In 2017 the school moved to a purpose built structure which demonstrates that it is here to stay as a force in music

²⁶ “Our Mandate,” Uganda National Examinations Board, accessed June 25, 2018, <https://uneb.ac.ug/>.

²⁷ Stanley Gazemba, “Africa Institute of Music - bio,” *Music In Africa*, October 15, 2014, accessed June 24, 2018, <https://www.musicinafrica.net/directory/africa-institute-music-aim>

education in Uganda. What makes this school unique is that it focuses on three primary disciplines; The European Classical tradition, Jazz, and indigenous Ugandan music. The goal is for each to have equal significance and for all students to attend course in each program while the emphasis remains on their core interest.

6. OBJECTIVE

The objective of the Culminating Experience project is to have a workable Contemporary Music(Jazz) Performance curriculum model that is relevant to the Ugandan experience and culture. I also believe that it would be workable, with some minor adjustments, throughout East Africa due to the regional similarities. With more significant tweaking I would hope that it could be found useful throughout much of Africa.

SUB-OBJECTIVE

While the curriculum itself will be largely based on Western contemporary music from the jazz tradition we will draw from the African music department as we develop and encourage a synthesis of the two styles. In doing so we will explore both the differences and the similarities between the traditions. Where do the systems meet? Where is there musical conflict? What is to be gained and what may be lost by such an integration? Can we overcome such ingrained Western beliefs that African music is to be classified as “primitive”?

The live presentation of this Culminating Experience, while being far too cumbersome to detail in a 20 - 25 minute time frame, will be skewed in favour of this subject of a fusion of African and Western traditions. This written paper will

find more of its emphasis on the Ugandan background environment and the actual school music curriculum. I believe that Western traditions do not demand a video or audio to the degree that a depiction of Ugandan traditional music, and its fusion with those Western traditions, does. For those reading this text please see the Youtube links for the slideshow and imovie presentations given.

With that in mind the plan is to give a brief summary of the overall Contemporary Music curriculum in the presentation whereas further details will be spelled out in the written paper. I propose to use the bulk of the presentation time to present a video based demonstration of Ugandan traditional music and then show how it can be fused with Western traditions. At times, I will play my electric bass to “jam” with an adungu on video or to demonstrate how a song may be composed by superimposing chordal structure upon a traditional melodic theme.

7. METHODOLOGY

The methodology I will employ is twofold; the bulk of the curriculum will be based upon my personal experience as discussed in the opening paragraph. This will draw from the four university institutions I have attended, from private instruction from bassists such as Richard Davis, Dave Holland, Abraham Laboriel and Gary Willis, and from years of teaching at elementary, secondary, and university levels. I have also had the opportunity to play and record with several notable musicians and countless “unknown” musicians, many of whom I have gathered knowledge through a musical osmosis.

Besides personal experience and contacts I will employ other resources as

listed throughout the paper.

8. JUSTIFICATION

The justification for such a project is clear to me. It fills a void in education and will help describe a growing trend. Until the last few decades, Africa and African music was left unto itself and given little respect by musicologists and musicians of the west. Even in the midst of an otherwise glowing article about composer, musician, bandleader, Duke Ellington, a writer in 1930 had this to say about Ellington's future direction; "At present he is at work on a tremendous task, the writing, in music, of "The History of the Negro," taking the Negro from Egypt, going within to *savage* Africa, and from there to the sorrow and slavery of Dixie, and finally "home to Harlem."²⁸ The word "savage" is italicized by this author. Such words always seemed to be attached to Africa in contemporary accounts.

From the African perspective, music has had a long history of being a part of daily life, that is; it was not an art form separate from all else. Music, as well, has also been an integral part of ceremony, whether grand or small scale, and usually combined with dance and/or storytelling which both served as a kind of oral history.

As we now move well beyond the colonial era African music is searching, and finding, new ways to both survive and be relevant to Africans and people

²⁸ Mark Tucker, ed., *The Duke Ellington Reader*, original article by Florence Zunsler, New York Evening Graphic Magazine, December 27, 1930 (New York and Oxford: Oxford University Press, Publisher, 1993)

throughout the world. An examination of where a section of that music exists today and how music education can aid in its growth serves a clear role and will therefore be of importance. The notable American jazz musician, pianist Randy Weston, notes the disconnect in the West between the African reality and that portrayed in both popular culture, such as film, and in the classroom. In speaking how Africa was displayed as he was growing up in the 1930's and 1940's he states that "With the negative and white supremacist images in those films, you couldn't blame black folks for not wanting to make a connection with Africa at all."²⁹ With reference to the education he experienced as a youth he says "Whatever they teach you, it's that the white man came to Africa, brought Christianity and freedom to those supposedly primitive Africans."³⁰

The goal is to provide quality music education for two core reasons; first, to teach the skills that will allow Ugandans and others attending the school to be able to join musicians anywhere in the world by learning the basic language of music. Secondly, we aim to create a new generation of music teachers where there is now a dearth of those with and knowledge to teach or organise choirs, ensembles, or church groups.

In both theory, and through personal experience, it has been logical to conclude that all cultures have something beautiful to contribute to the world. The goal should be cross cultural interaction. We should accept all cultures as they currently exist while encouraging new fusions of music, as well as food,

²⁹ Randy Weston, and Willard Jenkins, *The Autobiography of Randy Weston: African Rhythms*. (Durham and London: Duke University Press, 2010) page 18

³⁰ Ibid, page 19

architecture, art, etc. To do so properly we must break down old systems that perpetuate the idea of cultural superiority. One problem in Western Culture is the advent of the short attention span. A forty second video clip to demonstrate the sound or capability of an instrument is now considered lengthy.

Imagine the African music scholar, with a Doctorate, upon hearing Beethoven, or Coltrane, or Tito Puente for the first time. This scholar is given a 40 second example to hear and then it is assumed that they can make a logical generalisation and value judgement based upon that short excerpt.

Imagine a music scholar who has never heard Beethoven? I doubt there are any music PhD's who are unaware of Beethoven. Now imagine a music scholar unaware of Fela Kuti. Who? Or Youssou N'dour or Hugh Masakela? Sadly, it is not difficult to picture a Western music scholar who is ignorant of the greatest of African artists. The point is that Africa, in every way, has been relegated to the sidelines for too long. The goal of this program is to bring African music onto an equal playing field with *ALL* music. The way for me to do so seems contradictory - I aim to teach and lead a department that will predominantly teach a Western style of music - jazz and its "children", other forms of Contemporary music. However, our program will always be aware of the roots of this music which extend through generations of African Americans, to slavery and the slave trade, and continue to Africa itself. In that regard we will come full circle through a study of Contemporary Music. And, we will always be aware of, and open to, a Ugandan, or African "spin" to be placed upon the music. While there is a historical framework under which the music will be

studied it is never to be considered static. It is ever evolving.

As a personal anecdote, after I had been in Uganda for merely a month or so, I was training teenage children from the M-Lisada Children's Home one of their first lessons in jazz when I was overcome with a revelation. The origins of jazz, while very debatable (how far do we wish to go back in time?), is frequently traced back to New Orleans in the person of Louis Armstrong. Mr. Armstrong, known equally for his virtuoso musicianship, vocal originality, and showmanship, spent a crucial period of his childhood in an orphanage³¹ where he received his first musical training in that institutions' brass band. Now I found myself introducing jazz, an art form created by African Americans, to these African children at a home for former street children, many of whom were orphans. The irony of this was surpassed only by the eagerness of these kids, many of whom have now grown to be fine adults and professional musicians in Kampala. The circle had been completed for me.

This now begs the question; why not simply transplant a western music program onto Ugandan soil? To a large degree we will do just that. However, it is of the utmost importance to recognise that which we must avoid.

As much as the western world makes valiant efforts to erase unpleasant facts about its recent past there frequently seem to be remnants that come to light now and again.

³¹ Matt Micucci, "Louis Armstrong and the Colored Waif's Home For Boys," Jazziz, July 4, 2016, accessed June 24, 2018
<https://www.jazziz.com/louis-armstrong-colored-waifs-home-boys/>

One such example is simply the use of the term “Ethnomusicology”. To its credit, the book “Musics of Many Cultures”³² attempts to tackle this dilemma though, in the end, the unfortunate phrase persists. Despite all explanations to the contrary I would agree that such a term, in practical usage, refers to music that is inferior to that of the European tradition. That inferiority is based upon such cultural biases toward music with an oral tradition rather than a written one or the non-existence or “simple” concepts of harmony, or even the fact of performance spaces not being those of a grand hall with pomp and circumstance.

Along with this is the assumption that a music that fits the category of being an “ethno” music is one that is produced by people who are non- European or non- white. Performances of Beethoven by African musicians resents an interesting disconnect for the ethnomusicologist.

This brings us more specifically to the African reality. As the goal of this paper is not to examine anti-African bias I will only point to one specific example but I will delve into it rather deeply. References to traditional African music and instruments seems to fit like a glove with the word “primitive”. Why is that?

In all of my research I have been unable to find any reference to any European music being classified or described as primitive. European music will be defined as “folk” as in Irish folk music. It will be described by its region as in the “Balkan” tradition. We will read descriptions of the ancient instruments of

³² Elizabeth May, ed., *Musics of Many Cultures* (Berkeley and Los Angeles, California: University of California Press, 1980) 1 - 9

Greece but even they are not primitive, they are ancient or they are precursors of a modern instrument found today.

Perhaps an instrument may be classified as primitive because the it is produced purely of natural materials that may be gathered in the forest and from the bush. Wood, cut and shaped by hand must therefore be the definition of a primitive instrument. But no, that also describes the process that gave us the Stradivarius violin, an extremely finely crafted instrument. Such an instrument would never be classified as primitive so the materials and tools shaping an instrument can not be factors in its description.

Is it the, at times, atonal (to western ears) melodies found in African music? Any brief attention given to several 20th Century classical composers will yield similar “non-melody” melodies. Stravinsky string quartets do not exactly lend themselves to being characterised as melodic tunes or as potential bedtime lullabies. Therefore, being “pleasing” to the ear is not a factor here.

Conversely, could it be due to the sometimes simplistic melodies found in African music? That could apply to the majority of the western world's most beloved children's songs, popular songs, and renowned classic melodies so that also must be dropped as a determinant. Who composed “Twinkle, Twinkle, Little Star”?

Is it the rhythmic complexity found in much African music? Well, that can't be as the use of the word complex seems to discount the idea of “primitive” by the very definition of the word.

Are they referring to music produced prior to the recorded era? Well, if so, how does anyone truly know what that sounded like if it was never written down and never recorded? If we follow that train of thought then we must also assume that one of the most famous musicians, Niccolo Paganini³³, was but an expert primitive musician. His prowess can not be proven to be anything beyond hearsay. What is to distinguish Paganini's brilliance from that of a contemporaneous kora playing Malian griot?³⁴

The word prehistoric falls into this category. Paganini was at least an historic figure. The supposition is that, due to a lack of written history with names of famous musicians, that all prehistoric African musicians were, by inference, primitive. But that would then apply to all musicians throughout the world. Prehistoric portrays that which has not been recorded, prior to written documentation, and, while being distantly related, that is not exactly synonymous with primitive.

If the description is that the music is simply unfamiliar or dissatisfying to western ears that could be an acceptable interpretation. But it's not the phrase most commonly used. And, plenty of African music is found by many foreigners to be pleasing to the ears.

As there is no way to actually define what makes a music "primitive" then it

³³ *Encyclopedia Britannica*, s.v. "Niccolo Paganini" accessed June 24, 2018
<https://www.britannica.com/biography/Niccolo-Paganini>

³⁴ "Mali Empire and Griot Traditions," *Culture and Literature of Africa*, October 6, 1998, accessed June 25, 2018,
<http://web.cocc.edu/cagatucci/classes/hum211/CoursePack/coursepackpast/maligriot.htm>.

surely must be a term whose usage has fallen by the wayside, has been relegated to the trash heap, and no longer has the odor of cultural bigotry.

But no, this term is still in use today. It can be found in a text used in university classrooms in the year 2018. It is used with vague reference to African music in such a manner that it slips by without hardly being noticed. What text is that and where may it be found?

The reference I am citing is found at the Berklee College of Music, Valencia Campus within a Master's Degree program. Using the scientific method we only require one example to dispel the mythic claim that racist, bigoted, or biased thought is no longer perpetuated in leading centres of higher education. The evidence is not in the form of presumption or rumor. We find it clearly stated in a syllabus.

The course itself is from the Contemporary Performance (Production Concentration) program. It is from the Contemporary Arranging ARR-511 class taught in the Spring Semester 2018. Attached is the page in question when discussing guitar riffs.

"Riffs can be traced back to call and response patterns that were common in primitive african music, and. . ."³⁵ etc. In addition to using the term "primitive" in such a throwaway manner that is insulting to any and all Africans (and therefore should be insulting to any human) the word "African" is written in lower case. Proper English asks that this be capitalised. Is this merely a "slip of the pen"

³⁵ Enric Alberich, "Design of Riffs for Guitar," pg. 1, accessed May 10, 2018, (ARR-511 Contemporary Arranging, Berklee Valencia Campus, Valencia, Spain, January, 2018).

that accidentally saw African not be written with an upper case “A”? Or is this a subtle way, consciously or unconsciously, of further censure of African culture as a whole? The embedded document in question is seen below:



ARR-511 Design of Riffs for Guitar p. 1

ARR-511
Contemporary Arranging

Design of Riffs

DEFINITION

A "riff" is a comping figure most commonly played by a harmonic instrument, such as guitar, piano or keyboard. Its main function is to contribute to the definition of the harmony of the moment. At the same time a riff supports the style through its rhythmic component. Riff is usually based on a repetitive pattern, similar to obstinato, with the difference that riff has the option of improvised variation, always according to taste and skills of performer. A riff pattern usually combines a simple melodic design with some type of harmonic structure, with a wide variety of possibilities. Thus, there exist riffs built upon a single note, up to riffs composed by one or various chords alternating in a constant rhythm.

Riffs can be traced back to call and response patterns that were common in primitive african music, and that were further adapted by gospel music in a similar way (soloist sings, choir responds the same formula). The word riff is also applied to the bass pattern, when it is of the same nature, a repetitive formula that the performer varies freely. Even sometimes we will hear referred as riff to the drummer patterns.

Figure 4. excerpt of page from ARR-511, accessed May 10, 2018, Berklee OL

Shouldn't we be given an example of what african(sic) music the writer may be referring to? No, because, I would argue, it is stated in such a manner that it is an unquestioned given that *all African music is primitive due to the fact that it is African.*

Is this a one time error? I should think not in a Master's Degree Program where the students are chastised for not labelling their files properly. It is nearly unthinkable that a simple error should find its way into the relevant notes for a Berklee Online(OL) course. One should think not when the institution in question is one of the most famous of all music schools in the world. I should think not in a music program where there is rarely a mention of the existence of

African music or culture in any way. One would think that, in a school where the word “diversity” is so revered that a reference to an entire continent would show some semblance of respect or, at least, some true acknowledgement of its cultural dignity. Instead there is a correlation made between African music (and, by extension, Africa and its culture) and the word primitive. Can the music and instruments be described as different from Western music? Yes, in fact a fine Ugandan musician, Samuel Nalangira, refers to his music as “a fusion of traditional instruments with exotic machines such as the piano and guitar”.³⁶ From a Ugandan perspective the piano is exotic. That is logical. But it is not in any way dismissive. Is this because western instruments are clearly non-primitive? A case could be made for any instrument being primitive. What could be a reason for piano to be thought of as primitive? For one, it is now a quite old invention. Secondly, it is very cumbersome to shift from location to location. Third, it takes forever to tune it and the pianist his/herself rarely has the training to tune it themselves. Its primary material is that of wood whereas, ironically, a necessary component was once crafted from the tooth of an elephant. The tusk which this majestic African animal gave its life for was used for decade upon decade to produce ivory, a prized component for fabricating white piano keys. This description sounds like some ancient, dare I say primitive, instrument. Nalangira, however, is respectful toward the instrument of another culture. Why do so many people in the Western world insist of making a value judgement when they assess cultural attributes from another land? How can such a blanket

³⁶ Stanley Mukooza, “Nalangira on mission to sell world music,” *SQOOP*, January 20, 2018, accessed June 24, 2018, <http://www.sqoop.co.ug/201801/features/nalangira-mission-sell-world-music.html>

statement be made to classify African music as primitive?

Let us consider the impression such a statement makes upon an African reader/student. The only mention of African music, or any aspect of African culture for that matter, in this course description is this one. The musical output of an entire continent is classified in this manner. How should this student feel as he or she attempts to integrate into the program as a whole? Perhaps if there were dozens of references to various examples of African music and this was a solitary illustration (with a specific footnote given) it could be forgiven. Perhaps, with a solid argument based upon comparisons, it could be acceptable. But it is not. It is the only reference to African music in the entire course syllabus. Hackett³⁷ argues for a “model also encourages the construction of an emancipatory educational setting which permits students to become actively engaged in their own learning process.” I would argue that imposing such a word as “primitive”, with reference to Africa and its music, into a school curriculum may serve to discourage any student, particularly one from Africa or of African descent, from being engaged in the class whatsoever.

It is quite unfortunate that so little has changed in the decades since the Francis Bebey, coincidentally a notable guitarist from Cameroon, wrote the

³⁷ Cedric D. Hackett Assistant Professor, Department of Africana Studies, California State University, Northridge, “Kufundisha: An Innovative Teaching Approach for Student Engagement and Experiential Learning,” *Africolgy: The Journal of Pan African Studies*, vol.9, no.8, October, 2016, accessed June 24, 2018 <http://www.jpanafrican.org/docs/vol9no8/9.8-X-7-Hackett.pdf>

following, first published in 1969; “The Westerner who wishes to understand the authentic music of Africa must be willing to reject the notion that it is “primitive” music consisting merely of rhythmic noises. This simple act of rejection will “open his ears” and allow him to discover gradually that African music in many respects resembles his own. Slowly, he can begin to pinpoint those differences which, if comprehended correctly, may enrich universal culture.”³⁸ It is amazing that we are one year shy of fifty from the original publishing date of Bebey’s volume. Yet still, African music, and African people are given little respect in the West. That such disrespect is found within academia should be shocking but the Western mindset is so accustomed to this attitude that bigoted statements float right past the average reader. For the word primitive implies a value judgement being applied to either an object, an action, a creation, or even human beings themselves. If one observes a little deeper it becomes clear that people the world over do the same things. They just do them slightly differently. To classify something as primitive is simply the inverse of designating another as superior, and that is a slippery slope.

This recalls the historical reality which Africans have had to endure now for centuries. The transatlantic slave trade which began in the 16th Century gave way to the Berlin Conference³⁹ of the 1880’s where the African continent was

³⁸ “Francis Bebey, “African Music A People’s Art,” (London: George Harrap & Co 1975, first published by Horizons de France 1969), pg.2

³⁹ Matthew Craven, “Between law and history: The Berlin Conference of 1884-1885 and the logic of free trade,” *London Review of International Law*, Volume 3, Issue 1, March 1, 2015, Pages 31–59, accessed one 24, 2018,

carved up by European powers into morsels for the new colonial masters
Concurrent with the colonial period Europeans introduced African culture to the homeland via human zoos⁴⁰, the last of which was in operation as late as 1958 in Belgium⁴¹. Yes, Africans were housed in zoos, usually alongside cages of monkeys and apes, where paying customers came to stare. The USA Civil Rights Movement extended well into the 1960's, colonialism continued in Africa into the 1980's, and the apartheid regime in South Africa only fell in 1990⁴². Such blatant racism is of recent vintage.

During my visit to Kampala, Uganda in May, 2018 I read the above quote from the Contemporary Arranging class to several Ugandan colleagues to get their reaction. Some people reacted to the word primitive immediately. Some attempted to disguise their reaction in an attempt at being courteous to me, an apparently white American who must not realise what he is actually saying. And some passed right by the word at first as they were focused upon our greater musical discussion. But they would somehow always return to that word as it stuck in their ear, their brain, their consciousness. It is clearly a powerful word. It

<https://academic.oup.com/lril/article/3/1/31/2413101>

⁴⁰ Hugh Scofield, "Human Zoos: When real people were exhibits," *BBC News*, December 27, 2011, accessed June 24, 2018, <https://www.bbc.com/news/magazine-16295827>

⁴¹ Daniel Boffey, "Belgium comes to terms with 'human zoos' of its colonial past," *The Guardian*, April 16, 2018, accessed June 24, 2018, <https://www.theguardian.com/world/2018/apr/16/belgium-comes-to-terms-with-human-zoos-of-its-colonial-past>

⁴² "A History of Apartheid in South Africa," *SAHO*, accessed June 25, 2018, <http://www.sahistory.org.za/article/history-apartheid-south-africa>

is both powerful, distressing, and ugly.

Though my sample group was small, only ten people, they all reacted negatively. Some were forgiving, thinking that the one who phrased the statement was unfortunately ignorant or entirely unaware of what African music actually is, rather than being of malicious intent. Others were decisively halted in their tracks and refused to allow such a statement to get by without a serious comment. Finally, some kept returning to it as they realised the full implications of how it belittled their peoples' entire musical heritage.

I have attached four comments to my video presentation so that the viewer may appreciate both visual and oral reactions as representative examples⁴³ of reactions from Ugandans concerning the Berklee College of Music statement on primitive African music.

Have I overstated my case? Are there some uncomfortable readers out there? I say no, I have not overstated my case. There is a compelling new term in use, "implicit bias"⁴⁴. It is used to describe such instances where someone, or some institution, does not consciously discriminate against someone, yet they do discriminate because, well, it is just the normal thing to do.

⁴³ Weigers CE accompanying CE video, Part 3 with Kaz Kasozi, Tshaka Mayanja, Ssesaazi Julius, Kiggundu Musoke May, 2018, Youtube link, <https://youtu.be/ccqlu8m7YA>

⁴⁴ Alia E. Dastagir, "As Starbucks trains on implicit bias, the author of 'White Fragility' gets real," *USA TODAY*, May 28, 2018, accessed June 24, 2018, <https://eu.usatoday.com/story/news/2018/05/28/racism-white-defensive-robin-diangelo-white-fragility/637585002/>

The cases are endless. For example, the two young African-American men arrested at Starbucks in Philadelphia⁴⁵ for the crime of “waiting for a friend while black” sparked that coffee shop chain to close over 8,000 of its stores one day to train its personnel about this topic. There are so many case of “driving while black”, “walking down the street while black” or doing just about anything while black that (fill in the blank with any action or inaction) W(hile) B(lack) is becoming an accepted term in the USA. *Driving While Black*, has given way to *Eating While Black* or *Waiting While Black*. The key point is that by simply being black one is a real or potential target for mistreatment. Words such as primitive contribute to perpetuating these presumptions.

However, our example concerning an excerpt from a Masters level course at a respected institution is not based on a drama which may be explained as being the result of a poorly educated and inadequately trained low wage employee. We are not speaking of a racist police officer in a crime ridden neighborhood, or an ignorant person who has never had a personal encounter with a person of color or one with a distinctly foreign appearance. There are no such excuses to be found here, as invalid as such explanations actually are.

Institutions of higher learning are supposed to be above and beyond such a mentality. Berklee College of Music, Valencia campus, clearly is not. An education is not simply an expounding of a curriculum. The medium of communicating any curriculum is via the particular teacher of the course material and the overall school environment where such knowledge is

⁴⁵ Ibid

disseminated. If any of those components is either insensitive or unaware of the implicit bias, racism, cultural insensitivity, or however one chooses to categorise such practice then the program is likely doomed to being severely compromised or even to failure. The student is the client. The students is also the employer. The student is both of these at the same time in that the student both purchases the product (education) and therefore pays the salaries of those trusted to deliver that product. The following quote is also taken from the online notes of this same Berklee class:

Diversity Statement: Material and activities in this course support a commitment to understanding diverse cultures and learning styles and abilities. This is accomplished through the use of repertoire from a variety of cultures and through the use of multimodal learning activities.⁴⁶

The reality of how the course unfolded is in direct opposition to this statement. While the intention behind this excerpt is noble it acts to further demonstrate how far the Western world must still go to achieve its stated goals. It says one thing and does another. The Western world seems to have learned it's lessons about flagrant racism. Those old terms have indeed vanished from everyday use by the majority of people. In fact, much emphasis has been placed on flowery language as in the highlighted statement about. It does sound good. My only argument with this statement is that it should somehow recognize the need for a variety of examples from within different cultures, so that one example of culture which encompasses a large group, such as Africa in its entirety, can not be dismissed with a single disparaging comment.

⁴⁶ Enric Alberich, Syllabus pg 19, Diversity Statement, (Online access, ARR-511 Contemporary Arranging, Berklee Valencia Campus, Valencia, Spain, January, 2018).

Unfortunately, if the true meaning of such statements are to have real value there must be a consistent follow through. I believe there is a genuine attempt at improvement with regard to racism but the ingrained biases are deeply rooted. I expect to find this in certain regions of the USA or Europe where the populace is isolated from “diverse” cultures and is subject to the uneducated biases of generations past. It is depressing to find such biases in full force in an institution such as Berklee College of Music which, on paper, prides itself on being so internationally oriented and diverse. Perhaps Berklee is succeeding somewhat in reaching out to certain countries in Asia, and that is a positive step. However, a casual observer of the Valencia campus bears witness to but one black African student in all of the four master’s programs combined with zero being in the Contemporary Performance (Production Concentration) program. In glancing at the list of students from the program from the prior school year (2016/2017) there were no names which appear to be African though I certainly could be misreading that. I would argue that this is far from representative of the world population whereas Africa now has over one billion people. On top of this underrepresentation, Berklee, in it’s very curriculum, as documented here, presents an unwelcoming image to the African student.

The context of where the statement using the word primitive is found is also telling. It is located in the Arranging Class' online “Design of Riffs” “Definition” page. The statement that I would argue is either an example of implicit bias (at best), cultural bigotry (somewhat stronger), or blatant racism (at worst) is found

on a page under the heading of “Definition”. What is the definition of the word “definition”? It is “a statement of the exact meaning of a word” or “an exact statement or description of the nature, scope, or meaning of something”. We are delineating an “exact statement” or an “exact meaning” in a way that is culturally insensitive, vague in an insulting manner, and pejorative in its use of a lower case “A” for African. It is not a subtle indiscretion.

My intention was to develop a Contemporary Music Performance curriculum specifically with the Ugandan culture and environment in mind before I discovered this page in the Arranging Class online pages. My belief in this necessity was based on experience, feelings, discussions, and intimations. There was little that I could put my finger on directly. Upon discovery of this statement I realised that my intention to design a curriculum with Uganda in mind, as opposed to purely transplanting one from the west, was a correct one. If an argument is made to counteract my above claims that there was, in fact, no negative intent, no derogatory inference, behind the use of the word primitive in its sole reference to Africa music then I would argue that that person should re-evaluate the definition of that word and its usage. For words are the primary tool, or weapon, of an educator. They can not be brandished so indiscriminately within an academic environment, particularly when embedded in an educational text, only to be later dismissed as immaterial. An academic environment can not claim to welcome diversity with one hand while ridiculing the people, and potential students, from an entire continent, with the other hand.

In concluding the Justification chapter of this paper it is more clear than

ever that Uganda, and Africa as a whole, must develop Contemporary Music Programs from within. When a prestigious university such as Berklee College of Music allows such an attitude to exist, even when brought to the attention of a program director, without so much as a follow up question let alone an investigation, shows a callous disregard for Africa as a whole. One would expect more concern in an academic environment but no, that is not the case. The nice words are in the formal policies but, when an issue is brought to light there is no response. It is a shame when the President of Berklee, Roger Brown, is someone who shows deep concern for all regions of the world, and lived for a time in Kenya, next to Uganda, and that his vision is not shared by those at the Valencia campus. Some faculty members do “get it” but others do not and communication is not the strong suit of the school administration.

Many enlightened and dark complexioned students do “get it” and were eager to attend the CE presentation of which this argument was an integral part. Those who have been subjected to discrimination know it when they see it. Many others are attuned to such situations and this gives me hope that, through greater awareness, one day in the future there will indeed be a more level playing field at Western universities and in their programs. Sticking one’s head in the sand and hoping that a distasteful issue goes away is not a solution. It is unfortunate that such an academic faux pas is ignored by those in a position to act to rectify it. Yet, in 2018 that has proven to be the case and for that I was shocked and saddened.

With this in mind we will proceed.

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9. School Environment

Prior to discussing the curriculum proper we will describe the overall school environment. A healthy, friendly, and encouraging environment makes learning and studying more enjoyable and fulfilling. I will briefly describe such an environment as we have at Africa Institute of Music, and similarly at Kampala Music School, for that matter, as a concrete example and a model for any school.

We are now fortunate to have a new campus, still partially under construction, but fully open for classes. The infrastructure is very Ugandan in that it is brick, concrete, and plaster walls with simple chairs and desks. The buildings have windows which open to allow fresh air to flow through the rooms. The “U” shaped buildings which envelop an airy central lawn are further surrounded by open areas. Thus, the physical environment is both pleasing to the eye and a literal breath of fresh air away from the usual congestion of downtown Kampala.

There is a canteen where one woman prepares fresh meals daily for those inclined to fresh local food. There is room in the main building to eat if it rains but, generally, everyone sits outside using a table and chairs under a big mango tree.

The most important part of the environment is the relationship which is

encouraged between all those at school. Everyone socialises with the other. The teachers are all cordial with each other and with the administration and students. While there is deference to each other in accord with one's position there is also a relaxed interchange between all.

We have three departments that carry equal weight at school; The Classical (traditional European model) department, The African Music department (traditional African Music & Dance, and the Contemporary Jazz Performance department of which I have been the Head of Department(HOD) since September, 2012 having begun my tenure as an instructor in January of that same year.

The HOD's have academic board meetings bi-monthly where curriculum, teacher hiring, enrollment, exams, concerts, fundraising, other matters arising, etc., are discussed. We all agree that our goal is the overall betterment of the school and the education of our students. We take note of what we are lacking and where we have underachieved so as to continually be working toward improvement. To that end the recruitment of teachers is critical. It is our policy that all teachers must also "do"; that is to say that all our teachers are also performing musicians. While having the theoretical and technical capability to explain coursework and instrumental technique to students is a necessity it is also expected that every teacher be adept at demonstrating their areas of expertise. To this end we have two faculty performances per year where the students are able to listen and peruse what their teachers have been discussing all term.

As HOD I speak with the teachers in my department. We discuss the basics expected of each student and any particular issues that we should be aware of. I have to say that we have never faced an irreconcilable problem. There is an easy going mutual respect between every member of the staff. Some of the general expected outcomes of our teachers will be discussed subsequently.

There is a spirit of cooperation between everyone at the institution. From the Principal of the school to the administrative staff to the teachers to the cook and the custodial help, everyone is a member of the community. Everyone greets all the others warmly. No one is unimportant.

One issue which I have become increasingly aware of during my tenure at Berklee College of Music is the necessity of pronouncing every student's name properly. A student's name *IS* his or her identity in its plainest form. Berklee, in particular, spends countless hours of class time accentuating the importance of creating the student/artist "Brand". At its core, the foundational brand of everyone is their name. It is self defining and is what other people recognise and respond to. When someone's name is mispronounced it is indicative of disrespect. When someone's name is mispronounced continuously it is either a gross oversight or a deliberate sign of malicious disrespect. I took this very seriously in my years as a teacher in elementary and secondary schools where children are learning, besides coursework, concepts of respect toward their teachers and fellow students. I have continued this as my teaching has gone on to the university level. For years, I have made it a conscious point to have every student's name properly pronounced, without fail, by the third week of each

term or new school year. To do any less demonstrates a lack of empathy for the student and a disregard for their individuality. Uganda presented new challenges to this but I took these to heart and made the effort to be respectful in my new environment.

As Ugandan's generally do not have "family" names, as is common in the West, my secondary goal is to memorise the name by which each student prefers to be addressed. Most students have an African name and a Christian or Muslim name and some have several names, all equal in stature and interchangeable as to the order. For example, one of my daughters is named Aruto Betty. She sometimes will write Betty Aruto. Either order is fine. I chose her name for an example as it is both short and has a familiar Western name. "Betty" should be easy to pronounce for Westerners. But what of Aruto? "Ah - Roo - Toe" is correct though one must also be aware of the Ugandan compunction to pronounce the letter "R" similar to the letter "L". Therefore, she may also be called "Ah - Lu - Toe". The end result is somewhere between the two letters. The important point is that, when first encountering a student, I will ask which name they prefer and I memorise that name first.

One bass student is named Ovgilberto Nsubuga Omony. He prefers to go by Omony. Another student is named Godfrey Lubega. He goes by Lubega. This is not to be confused with Nalubega Angel though one must learn that "Na" is a prefix for a Baganda woman, not a man, but it can be a prefix for a Musoga man. You have to ask, politely, and then do your job and learn the name. Yes, I consider it to be a core part of the job to learn to pronounce names correctly.

I discuss such issues because they do matter. These are things which are, to my mind, overlooked in Western institutions. In comparison with Ugandan daily life, Western culture displays a lack of warmth, a lack of interaction, and a lack of respect, that inhibits meaningful learning. I imagine that most Western educators will scoff at these statements as being ridiculous while a few others may wistfully dream of such an environment, where the windows open to allow a cool breeze to enter and every person is treated warmly. But this is the way things are done in Uganda. I will refrain from attempting to decipher which cultural attributes, those found in Uganda or those of the West, are more primitive as that would be rude and Ugandans go out of their way to not be rude. You can not separate the music from the culture as a whole. Despite great diversity the society is not so fragmented as it is in the West. The curriculum which follows is meaningless without understanding the cultural environment in which it will be taught.

10. Project - Uganda Contemporary Music Curriculum

All Western Instruments and all Ugandan instruments will be accommodated in this program as either a major or minor choice. As stated herein, all students must study piano in some format. The reason for this is to be able to apply Western concepts of harmony and composition which require the knowledge of the twelve note chromatic scale and its derivatives based upon the seven note major scale. The pentatonic scale, integral to much African Music will be given more extensive study than in Western music programs.

In addition, a special emphasis will be placed upon rhythm, particularly when desiring to combine Western and African traditions. The curriculum itself, while always a work in progress, is presented below:

Contemporary Music(Jazz) Performance - Curriculum

130 Credits required to earn Bachelor's Degree

All courses earn 4(four) credit hours toward a BA degree and meet for four hours per week, usually twice per week, two hours per day. The main exception is during the "Vacation Semester" during June/July when classes meet four days per week in a condensed format.

The only exception to this is when a student may be asked to join an ensemble, the orchestra, or the culture troupe to prepare for (by practising and attending rehearsal for) a performance of that group which they are not otherwise a member of. In this case the student can earn one or two additional credits at the discretion of the Dean of Students in accordance with the effort entailed.

11. General Requirements are as follows:

- 1) For at least four semesters the student must take private instruction on their primary instrument whether it is a Western or African instrument. It is encouraged for this instruction to be taken in each semester.
- 2) For at least two semesters each student must take private instruction on

piano (for non-piano majors) or, for piano majors, private instruction on a secondary Western instrument

- 3) For two semesters each student must take private instruction in an African instrument
- 4) For at least two additional semesters each student must take private instruction on either piano (for non-piano majors), a secondary Western instrument, or an African instrument
- 5) Each student must complete four terms of Elements of Music (Elements of Music I, II, III, IV)
- 6) Each student must take Musicianship in Term I
- 7) Each student must perform with an ensemble each term (“Band Skills” in Term I)
- 8) Each student must perform with orchestra in Term II & III
- 9) Each student must perform with orchestra or culture troupe (or both) in Terms IV, V, & VI
- 10) In addition to these classes students are expected to perform at school functions, including graduation ceremonies, fundraising concerts, and other possible performances.
- 11) Students are also expected to attend at least one rehearsal of “YO (Youth

Orchestra) Africa”⁴⁷ per semester in a mentoring capacity

Flexibility with given requirements is possible. However, any substitution from the above requirements must be approved by the HOD and Dean of Students.

What follows is an explicit course title outline. This list will always be subject to change as the program develops and instructors bring their specialties and ideas to the school. All course will not be available every semester. The courses set down within the Contemporary Music (Jazz) Performance program is comprehensive while those listed under the Classical and African Music departments are only those normally made available to CMJP students.

12. Uganda Contemporary Music(Jazz) Performance Curriculum

Course Titles:

CJ prefix = Contemporary Music (Jazz) Performance Department

MT prefix = Music Technology Department

CL prefix = Classical Music Department

AF prefix = African Music and Dance Department

- 1) One on one instruction**
 - A) CJ 101/201/301 Major instrument**

⁴⁷ George Wabweyo, “YO Africa, Uganda’s first youth Orchestra launched,” *New Vision*, June 5, 2013 , accessed June 25, 2018, https://www.newvision.co.ug/new_vision/news/1321996/yo-africa-uganda-youth-orchestra-launched

B) CJ 102/202 Minor instrument (required for pianists, optional for others)

2) Piano

CJ 103/203/303 Piano for non-pianists as a secondary instrument (required for all except pianists - major or minor)

3) Ensembles

- 1) CJ 104 Band Skills - all first term students**
- 2) CJ 105 Blues**
- 3) CJ 106 Rock**
- 4) CJ 201 R & B**
- 5) CJ 202 Gospel**
- 6) CJ 203 Jazz Fusion**
- 7) CJ 301 African Fusion (Interdisciplinary with African Music and Dance Department)**
- 8) CJ 302 The Music of Afrigo Band**
- 9) CJ 303 Jazz Standards**

4) Contemporary Music Disciplines

- 1) CJ 107 Rhythm Studies I**
- 2) CJ 108/109 Elements of Music I & II**
- 3) CJ 207 Rhythm Studies II**
- 4) CJ 208/209 Elements of Music III & IV**
- 5) CJ 210 Composition I (CJ 109 prerequisite)**
- 6) CJ 310 Composition II**
- 7) CJ 311 Arranging (CJ 108/109/208/209 prerequisite)**
- 8) CJ 312 Songwriting for TV and Film (CJ 109/210 prerequisite)**
- 9) CJ 313 Introduction to Film Scoring (CJ 209/210 prerequisite)**
- 10) CJ 314 Career Opportunities for the Performing Musician**
- 11) CJ 315 Secondary careers for a Musician**

5) Contemporary Music History

- 1) CJ 110 Jazz History - from USA roots to Worldwide**
- 2) CJ 210 Western popular music since 1950**
- 3) CJ 211/AF 205 West and South African popular music since the Independence Movement**
- 4) CJ 212 Ugandan/East African music history (interdisciplinary with African MD)**

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The following are courses from the Music Technology, Classical Music, and African Music and Dance departments from which our students are required to take one from Technology and three classes from each of the others.

6) Music Technology

- 1) MT 101/201/301 Recording Production
- 2) MT 202 Music Notation software
- 3) MT 203/303 Live Sound/DJ
- 4) MT 204/304 Electric Instrument/Amplifier repair

7) Classical

- 1) CL 101 Musicianship (required for all incoming students)
- 2) CL 102 Orchestra (required for all each term after term one)
- 3) CL 103 Classical music historical overview
- 4) CL 201 Study of the music of J.S. Bach, W.A. Mozart, and L.V. Beethoven
- 5) CL 202 Baroque Period
- 6) CL 302 Modern period - from Debussy to Stravinsky
- 7) CL 203 Chamber group (varies by semester)
- 8) CL 104/204 Ear Training I & II
- 9) CL 203 Sight Singing
- 10) CL 105/106 Western Music Theory/harmony
- 11) CL 205/206 Western Music Theory/harmony
- 11) CL 207/307 Composition I & II
- 12) CL 308 Arranging for orchestra and chamber groups
- 13) CL 107 Choir

8) African Music and Dance

- 1) AF 101 Traditional music of Uganda, history and current usage
- 2) AF 201 Private instruction of a Ugandan traditional instrument - adungu, amadinda, akogo, tube fiddle, long drum, ngoma drum (required for 2 semesters)
- 3) AF 202 Traditional dance - focused on dances found regionally In Uganda - Baganda, Bakiga, Banyankole, Bunyoro, Basoga, Itesot, Karimajong
- 4) AF 301 Traditional music & dance from selected African countries -Ghana, Mali, Senegal, Zimbabwe, South Africa, Rwanda, Kenya
- 5) AF 203 Historical overview of non-Ugandan African music
- 6) AF 204 East African popular music with an emphasis on Ugandan artists
- 7) AF 205/CJ211 West and South African music since 1960
- 8) AF 102 Culture troupe

9) AF 302 Independent in depth research/study of an approved national or regional music and dance tradition

Students may enroll on a full or part time basis. The selection of courses is partially mandated by the particular term and prerequisites. All students will meet with an advisor to discuss their goals and student status throughout their time at school. The individuality of each student will be taken into account as to their ability level at that time with particular emphasis in regards to the choice of ensemble. The course load example given below is for that of a full-time student doing the maximum allowed over a three year period. This included six full time semesters plus two "Vacation" intensive semesters. This is intended solely as an example of course selections.

13. A suggested course load by Year and Term:

Year One - Term I

<u>Course title</u>	<u>credits earned</u>
1) Private instruction on Major Instrument	4
2) Piano for non- piano majors (Or minor instrument for pianists)	4
3) Musicianship (from Classical Department)	4
4) Band Skills	4
5) Elements of Music I	4
6) --> A 6th class is possible only with approval of HOD in term one.	(4)
a) Music History - dependent upon which is offered that semester	
Or (b) Contemporary ensemble (upon approval of HOD)	

Year One Term II

- | | |
|---|-----|
| 1) Private Instruction on Major Instrument | 4 |
| 2) Piano for non -piano majors (Or minor instrument for pianists) | 4 |
| 3) Orchestra | 4 |
| 4) Elements of Music II | 4 |
| 5) Ensemble (choose from those offered) | 4 |
| 6) Upon approval of HOD another elective may be chosen from: | (4) |
| a) Music History class being offered | |
| Or b) an approved course offered in another department | |

Total credits earned for Term 1 & 2 --> 20 - (24) each term

Accumulated credits after Year One --> between 40 - (48)

“Vacation semester I” - limited courses offered which meet four times weekly.

A maximum of two classes may be taken in this semester

- | | |
|--|---|
| 1) Jazz Ensemble to be determined | 4 |
| 2) Music Technology course to be determined | 4 |
| 3) Music History course to be determined | 4 |
| 4) African culture troupe | 4 |
| 5) Orchestra or chamber group to be determined | 4 |

Vacation Semester study may earn between 4 - 8 credits maximum

Year Two Term 3

- 1) Private Instruction on Major instrument 4
- 2) Private instruction on African instrument; choose from adungu, amadinda, tube fiddle, akogo, long drum, ngoma drum. 4
- 3) Elements of Music III 4
- 4) Orchestra 4
- 5) Ensemble 4
- 6) On approval of HOD another elective may be chosen from: (4)
 - a) any 100 or 200 level class in the Contemporary, Classical, African, or Music Technology Departments
 - Or b) continue on piano or secondary instrument or begin study of a new secondary instrument

Year Two Term 4

- 1) Private Instruction on Major instrument 4
- 2) Private instruction on African instrument continues; choose from adungu, amadinda, tube fiddle, akogo, long drum, gnoma drum. 4
- 3) Elements of Music IV 4
- 4) Orchestra or culture group 4
- 5) Ensemble 4
- 6) On approval of HOD another elective may be chosen from: a) any 100 or 200 level course not yet taken and offered in the Contemporary, Classical, African, or Music Technology Departments (4)
Or b) continue on piano or secondary instrument

instrument or begin study of a new secondary instrument

Total credits earned for Terms 3 & 4 --> 20 or (24) each term

Accumulated credits after Year Two --> between 80 - (96) or up to (104) if student attended first Vacation semester

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“Vacation semester 2” - limited courses offered which meet four times weekly. A maximum classes of two classes may be taken in this semester

- | | |
|--|---|
| 1) Jazz Ensemble to be determined | 4 |
| 2) Music Technology course to be determined | 4 |
| 3) Music History course to be determined | 4 |
| 4) African culture troupe | 4 |
| 5) Orchestra or chamber group to be determined | 4 |

Year Three Term 5

- | | |
|--|---|
| 1) Private Instruction on Major instrument | 4 |
| 2) Private instruction on African instrument, piano, or secondary instrument
or 200 or 300 level course not yet taken | 4 |
| 3) 200 or 300 level CJ course not yet taken | 4 |
| 4) Orchestra or Culture Troupe | 4 |
| 5) Ensemble | 4 |

- 6) On approval of HOD another elective may be chosen from:
 - a) any 200 or 300 level CJ, CL, AF, or MT class or
 - b) continue on piano or continue/begin secondary instrument study 4

Year Three Term 6

- 1) Private Instruction on Major instrument 4
- 2) Private instruction on African instrument, piano, or secondary instrument
or 200 or 300 level course not yet taken 4
- 3) 200 or 300 level CJ course not yet taken 4
- 4) Orchestra or Culture Troupe 4
- 5) Ensemble 4
- 6) On approval of HOD another elective may be chosen from a) any CJ, CL, AF, or
MT 200 or 300 level course or b) continue on piano or secondary instrument study 4

Total credits earned for Term 5 & 6 --> 20 or (24) each term

Accumulated credits after Year Three --> at least 120 if full time. To achieve the 130 credits required for graduation with a bachelor's degree an additional 10 credits must have been earned either in "Vacation semesters" or by adding, with approval, to the normal full time course load.

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13. Expected Outcomes

The expected outcomes of such a curriculum for each student are as follows:

Categories (random listing not in order of importance):

- 1) Instrumental proficiency
- 2) technical skills specific to chosen instrument
- 3) music reading ability
- 4) music theory - rhythm, melody, scales, harmony
- 5) listening skills (music appreciation)
- 6) ensemble skills - solo, duet, small group to orchestral setting
- 7) composition
- 8) knowledge of other instruments
- 9) use of technology i.e.: recording, practice applications, notation software
- 10) business settings to employ music skills
- 11) teaching/mentoring skills
- 12) improvisation/creativity
- 13) ear training/transcription skills
- 14) jazz, contemporary, and African music history
- 15) basic piano skills/knowledge for non-keyboard players
- 16) crossover courses acknowledging the interactions of contemporary musical styles with both the European classical and African traditions (both of which have their own separate major fields of study within the school curriculum).

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I have determined the above sixteen categories with the understanding that there will be much interaction and redundancy between them. This is a positive reality as each subject will clearly reinforce aspects of others. The natural cohesiveness will make it easier for the student to grow from the foundation up. None of these subdivisions act within a vacuum. Therefore, the main questions become; 1) Where does one begin? And 2) What is the minimum amount of knowledge expected to be gained from each of these subjects by the student body in general?

Every student will be entering the program with their own distinct skills, experience, perspective, and cultural background. To that end our undergraduate program will be accepting students who range from pure beginners on their instruments to professional musicians who have been primarily self-taught and are now seeking skills with which to interact with the greater musical community both within Uganda and internationally.

Taking these factors into account it is clear that the outcome for each student will reflect this. However, our goal will be to determine the minimal understanding to be acquired in each of these sixteen categories from all of our students. Some of these will barely scratch the surface while others will go quite in depth. This is to be based on the student's prior experience combined with their current interest. My belief is that every student should be introduced to each of these concepts. How far they go with each will be determined as they progress through the program.

For example, Composition is a subject that some students will embrace greatly while others may even fear. We aim to give those who are enthusiastic about the subject ample opportunity to explore this interest. Those with next to zero interest will not be forced to sit through more than one course within one semester. However, Composition is on the list as it is a critical element in encouraging a musician to explore their creative side, to synthesise their musical experience in their own unique way. It may open a door that they were unaware of and it makes them better interpreters of music they will play in the future as they will now have a comprehension of the inner workings of a piece of music that they lacked prior to the class.

The consistent emphasis within the program will be on each student improving their skills on their chosen major instrument. They will have a private lesson and play in an ensemble every term. There will also be a handful of performances within the school each term.

The overall emphasis for all students is on “feel” and “time”. This will always take precedence over knowledge for its own sake or a technical approach to an instrument that is devoid of expression. “Doing” is more important than “knowing”. The goal is to incorporate both attributes but it is key to not abandon the difficult task of connecting completely with the music at hand.

While we aim for a high level of achievement the minimum required outcome for instrumentalists and vocalists (add/substitute “sing” to any description saying “play”) would roughly be as follows:

- 1) Being able to play a chromatic scale from the bottom to the top of the practical range of each instrument. We can safely describe this as a two octave range.
- 2) Play a western major scale, a major pentatonic scale, and a natural minor scale in all twelve keys.
- 3) Play the following scales/modes for two octaves in at least four keys: Dorian, Mixolydian, Harmonic minor, Blues scale (1, b3, 4, b5, 5, b7)
- 4) Be able to play, and name, all the natural modes in at least one key: Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrian.
- 5) Be proficient in reading any rhythm comprising whole, half, quarter and eighth notes. There are only 72 possible permutations of these, along with their accompanying rests, in one measure of music so this is very doable.
- 6) Understand sixteenth notes and both eighth and quarter note triplets
- 7) How to read a music “map”; chart reading with key and time signature, repeats, codas, endings, dynamic markings, rehearsal letters, etc.
- 8) We would primarily be interested in these abilities being employed within an ensemble context. Playing them alone is does not demonstrate a practical knowledge.
- 9) Be able to count off a song to begin a piece within an ensemble context.
- 10) Be able to play three major scales on piano and also execute triads and seventh chords in root position (for non-piano majors)
- 11) Be expressive at all times
- 12) Be able to improvise on a 12 bar blues and a second chosen song form
- 13) All playing should always “tell a story”
- 14) When combining all of these categories the goal is for each student to develop their own musical personality

Drummers:

- 1) Will be given ample opportunity to play their instrument with fellow musicians both formally within ensembles, recording situations, or performances and informally in practice sessions.
- 2) Will have occasion to practice with a metronome or a click track
- 3) Will have cross department training with the culture dance troupe playing traditional long drum and other drums
- 4) Will be instructed how to count off a song so that it is clear to fellow musicians where the tempo is
- 5) Will be expected to learn to read both drum notation and lead sheets
- 6) Will be taught several basic drum grooves from the drum instructor so as to have a foundation for ensemble playing.
- 7) Will be taught to “take charge” of an ensemble by playing both forcefully and delicately but never with fear.

Our goal is that once a student has completed the program, and reached these expected outcomes, he/she will have become a literate, performing musician capable of interacting with other musicians from all corners of the globe. While our program is designed with Ugandans in mind the scope is not limited to a Ugandan musical experience. Furthermore, the graduate will have attained qualifications and skills required to enter music performance master’s degree programs offered outside Uganda if they strive for that international experience.

14. DESCRIPTION OF COURSES

The following is a brief description of the content of the courses which appear the outline. There will be a lesson plan for the coursework that will be constantly evaluated and subject to change, particularly in the first three years of implementation. Some of the particulars of the coursework have been “field tested” already while for others this will be breaking new ground at our institution.

1) ONE ON ONE PRIVATE INSTRUCTION

PRIMARY or MAJOR INSTRUMENT

As the vast majority of our incoming students will have had little or no formal musical training the assumption, unless shown to be otherwise, will be to begin with the basics. Even students with a degree of experience usually have large gaps in their technical or musical knowledge of their specific instrument as well as music in general. The emphasis will be twofold, to get the student to learn the fundamental techniques on their instrument necessary to produce a good sound and also to learn those skills which will allow them to join a band, ensemble, or the orchestra as quickly as possible. Ensemble playing will always be at the core of the overall program. It is my firm belief that, while solitary practice is absolutely necessary to work on new concepts, ensemble playing is

where one learns how to interact with others and this is likely to be the goal of most students.

An underlying premise of all teaching concepts will be that the student is being prepared to become a professional musician on this instrument. The particular approach will vary and be dependent upon the philosophy of the teacher, the given instrument, and the student themselves. The speed with which each student progresses will greatly vary. It is my belief that it is better to proceed at a pace that allows the student to comprehend new material fairly well before moving on to the next step. Therefore, there will be no set lesson plan that must be followed. Each student will proceed at their own pace with the teachers keeping in mind the goals set out within our Expected Outcomes.

If there is particular issue that proves to be a stumbling block the teacher will be asked to bring that to the attention of the HOD. Sometimes another approach may solve the problem. Occasionally a teacher and a certain student may not be a good match. While the aim is not to coddle a student we do hope to create an environment where the student is able to thrive to the fullest extent. Their primary instrument is likely to be the centrepiece of the student's experience at our institution so it is critical that care is taken for this be a meaningful interaction between teacher and student.

The techniques taught will be instrument specific and determined by the teacher, if need be with consultation with the HOD or fellow instructors. What will be uniform is the necessity to have each student become literate, to be able to read music. This is a cornerstone in the ability to perform with a variety of

ensembles, from jazz quintets to chamber groups to a Broadway pit band to an orchestra to a recording session for a pop artist, a film soundtrack, or a jazz fusion group. A fundamental goal of our program is to give our students the skills to interact with musicians anywhere, or any time, in the future, that they may find themselves in the world. Music reading is a core international language and vital for a musician.

SECONDARY or MINOR INSTRUMENT

We offer this for a variety of reasons. First, many people desire to be multi-instrumentalists. We afford them that opportunity. Second, as we have many beginning instrumentalists in our program this allows them to “try out” another instrument which may end up suiting them better. Thirdly, it is helpful to understand that different instruments face their own unique set of challenges and learning the rudiments on at least one other instrument gives the musician greater insight into those issues.

The general approach to teaching a secondary instrument will be the same as for the primary instrument. Even though we call this instrument “secondary” it could very well become a primary instrument one day. The student and the teaching methodology will be treated as if this is their primary instrument. The student will be expected to be able to reach a level of competency where they can perform with school ensembles and the orchestra on this instrument.

2) PIANO FOR NON-PIANISTS

Knowledge of the piano (or keyboard) is critical to gaining a harmonic

understanding of Western music. Through a comprehension of the basics of piano one can work out lessons in harmony, composition, and arranging, as well as learning the instrument itself.

The goal here is not to necessarily have everyone become capable of being a pianist but, rather, that all students learn the keyboard and how to employ it for harmonic and melodic possibilities.

3) ENSEMBLES (See Appendix A for lead sheets of songs mentioned in text)

The ensembles are designed to give the student a “real world” learning, rehearsing, and performing experience. During the term each ensemble will give an informal performance for their fellow students. Those attending will be asked to write a short review of the performance and it will be considered as an exam in their Ensemble class. All ensembles will also present a performance at the end of term that is open to the public where friends and family are encouraged to attend.

The intention is to offer several ensembles, each with their unique style and substance. The particular ensembles will vary from semester to semester dependent upon enrolment, student interest, teacher expertise, and the infinite possibilities with this subject. Listening to audio and watching video will be part of ensemble class. Each student will be bringing a limited amount of exposure to the styles of music to be covered. There will be audio and video assignments to be done as homework to prepare for playing songs in class. Importantly, the school library is to have a catalog of such materials at hand for the use of the students as internet can be unreliable and costly for many.

As stated earlier, one goal is to have drummers learn to lead a band through their command of the time and groove. In our ensembles we will encourage the drummer to think about the tempo and count off the songs with authority and clarity. This will benefit the entire ensemble as they will begin the songs with no doubt in their mind as to the tempo or groove.

Particular song examples will be explained in some depth with the Blues Ensemble to give an idea of what is expected. The other ensembles have briefer explanations, giving more general expectations and goals for those groups. The choice of songs is to be flexible and ever changing. Each teacher will bring fresh ideas to the concept of each ensemble. Students will also be encouraged to suggest songs.

All songs played in ensembles will be discussed in a manner that can be related to what they are learning in the Elements of Music class. All students will be encouraged to also bring the songs to their private instruction teacher for further clarification and for more in depth approaches. That said, here are brief conceptual explanations for possible ensembles as listed in the course outline. Input from all teachers as to the creation of future ensembles will always be a topic for discussion.

BAND SKILLS

This is intended as an introduction to playing in an ensemble. Incoming freshman will be required to take this course. It will introduce ideas such as; a) counting off a song, b) knowing where “beat one” is, c) the concept of a key or tonal center, d) playing unison figures, e) the interaction of a rhythm section,

and f) the distinct and interactive roles of rhythm, melody, timbre, and harmony.

We will listen to some songs and ask the students to tap their foot along to the rhythm. These will both be chosen by the teacher and also by the students to show how the same concepts apply to all music. Occasionally there will be a discrepancy between a song felt in “four” or one felt in “two”. We can use this as a teaching opportunity to discuss the relationship of the quarter note and the half note.

We will also explore how nature can be incorporated into music. For example, there is a common dove in East Africa which I have heard “sing” in Kenya, Tanzania, and Rwanda as well as daily in Uganda. Everyone living in Uganda knows the sound of this ubiquitous bird. While its rhythm does, at times, vary slightly it most frequently sings a particular phrase that can best be transcribed as two bars of 6/8 time signature.



Figure 5. East African Dove Melody based on commonly heard bird call

This common song can be used to indicate pulse, teach notation, time signature, note duration, and rhythmic variations as some birds do stray quite far from the original “groove” yet are always recognizable in relation to the most

common rhythm.

BLUES

Here we will introduce the idea of song form. A 12 bar blues is a very common song form found in nearly all rhythmic styles of music. It also allows us to introduce the harmonic concept of I, IV, V chord changes and how they are “the same” even in different keys. This will tie in nicely with the Elements of Music course. We will have students read the chord changes to learn some songs and have them learn others by ear. The rhythm section will be introduced to at least two different groove ideas. We will play songs in two or three different keys which increases competency on each instrument as well. This ensemble can accommodate vocalists or be instrumental in nature.

For example, the first song introduced will be Duke Ellington’s “C Jam Blues”. This is selected for several reasons, primarily that it is one of the simplest melodies to play yet sounds like a song rather than an exercise. Only two pitches are employed, a concert “G” and a concert “C”, the five and the one of our tonal center, C major. That melody also employs a lot of space so that it is easy to play technically on any instrument, and, mathematically, it fits comfortably over four bars and repeats itself three times.

The song also introduces the swing feel and can easily be played by even a beginning drummer, or a non-drummer, by simply playing quarter notes on the ride symbol and beats two and four on the hi-hat. The bass player can be given a repetitive quarter note walking bass part and also be encouraged to incorporate other notes. The chord players will be given simple voicings on

keyboard or guitar as well as a rhythmic pattern such as a dotted quarter note followed by an eighth note and two beats of rest.

In keeping with the swing/walking bass feel we will choose from songs such as Sonny Rollins' "Sonnymoon for Two" which is a much more complex melody but, similar to "C Jam Blues", uses a four bar phrase that repeats itself three times while the twelve measure harmonic cycle progresses. Once the student learns four measures of melody they know the entire song. "Sonnymoon" also introduces the idea of starting a melody on an upbeat, the "and" of one, rather than on the downbeat.

Another song in the same genre is "Blues Walk" by Clifford Brown which takes the melody a step further. The first four bar melodic phrase repeats itself over bars 5 - 8 but is then "answered" by a new phrase over bars 9 - 12. Those last four bars are frequently repeated two additional times the final time that the melody is played which affords us the opportunity to introduce the Coda sign and the concept of a "tag" which gives a feeling of conclusion to a song.

As a second style we can introduce a shuffle which will use an easily repeatable bass line using the root, octave, dominant seventh, and fifth as the foundation of the rhythm section. The drums and chordal players will be shown their appropriate, complementary parts. There are many songs to pick from, and example being "Sweet Home Chicago". Or, a vocalist may be asked to write their own lyrics to fit the groove. This is a way that I have found starts one on the path to composition. If you ask someone to write lyrics they frequently will compose a melody without thinking about it whereas, if you ask them compose

a melody they have a greater tendency to get a mental block about it. This is consistent with our overall concept of encouraging creativity from all directions rather than having an approach that comes from a more “criticism based” perspective.

Several examples, using a variety of grooves, may be used in playing songs in this 12 bar blues ensemble scenario. The make up of the particular musicians and the ideas of the teacher will be factors. As with all ensembles, the choice of material is encouraged to be flowing rather than stagnant.

ROCK

The Rock ensemble will accentuate the concept of quarter notes and straight eighth notes. We will begin with a 12 bar blues as this is familiar territory in terms of harmony. We will then proceed to a different song form but choose a song which only uses I, IV, and V chords so that, again, we are in both a recognisable harmonic and rhythmic area while still expanding our conceptual mind. Lastly, we will introduce minor chords with a song using I, VI-, II-, V chord changes.

We may take a shuffle that was played in the Blues ensemble and “straighten out” the feel to demonstrate how melodies, chord changes, and the notes of a bass line can be interchangeable and how the groove is the life of any song.

A song such as “Comin’ Home Baby” by jazz flautist Herbie Mann serves as a bridge between jazz and rock. We can employ music from artists/bands such

as Chuck Berry, Bo Diddley, The Beatles, Jimi Hendrix, The Allman Brothers Band, and Stevie Ray Vaughn to demonstrate rock styles.

R & B

R & B allows us to introduce funk rhythms and sixteenth note based syncopation to the students. The choice of songs will depend on the level of the particular students in the ensemble. However, the songs will generally also be a little more harmonically adventurous as there will likely be dominant 7th's, b5, #5, and suspended chords added to the mix.

We may begin with a song such as "Blue Moon" which serves to introduce the I VI II V chord progression. Further music examples to be featured may include songs from several "Motown" groups including "The Supremes", "The Four Tops", and "Smokey Robinson and The Miracles".

This will also include such artists as James Brown, Sly and the Family Stone, Marvin Gaye, and Stevie Wonder. These performers also used their platform as beacons for social change. James Brown was particularly influential in raising the consciousness of the African diaspora in North America. Marvin Gaye, whose career began as a crooner, risked his star position by ignoring social constraints and releasing albums such as "What's Going On". Stevie Wonder continues to be a source of inspiration for all of humanity to this day.

GOSPEL

One aspect of this ensemble is that, for many students, the musicians will now "see", and analyse, what many of them have either been hearing or,

perhaps, already playing in church. We will also see how the gospel style has affected the jazz and popular worlds through songs such as “Mercy, Mercy, Mercy”, made popular by alto saxophonist Cannonball Adderly but composed by his Austrian keyboardist, Josef Zawinul. Ray Charles and Aretha Franklin are two pop artists who frequently drew inspiration from the gospel tradition. Gospel music tends to use all the chords dealt with in the earlier ensembles and then may add major 7th’s, #11, and 13ths to the harmonic palette.

This is a style of music that several of our students will likely be quite familiar with. As a result, this ensemble, more than others, will ask the students to submit their selections, in week two, of songs for us to explore. They will be asked to listen for recordings of songs that, at least on the surface, appear to be technically easy to perform. The rhythms tend to use more variety and tempos can vary from slow ballads to quite up tempo grooves. This can be quite challenging to do well for many students. We will likely introduce the gospel take on a shuffle groove at this juncture.

JAZZ FUSION

Jazz Fusion can be traced to explorations of the 1960’s where jazz met rock, or, when the acoustic based traditions encountered electric instruments. Besides going electric one aspect that delineated Jazz Fusion (in fact, in the early years such music was given the moniker “Jazz/Rock Fusion”) from the jazz of the time was the use of the heavier backbeat on the drums, more similar to rock or R & B styles of the period. The ‘father’ of Jazz Fusion is generally thought to be Miles Davis with his record, “Bitches Brew” as the seminal

example of this new music coming to fruition.

This ensemble adds more complexity and intensity to our experience. We will use less common root movement, pedal tones, and “slash” chords such as C/F which introduces another new harmonic direction. This music also tends to make greater demands on the musicians’ “chops” as they play more difficult passages and/or faster tempos. Methods of negotiating improvisation over the more complex chord changes will be a topic for discussion. We may also introduce odd time signatures with this style. This ensemble will likely serve as an introduction to the music of Chick Corea, John McLaughlin, Weather Report, Pat Metheny, Marcus Miller, Polo Orti, and Yellowjackets, among others.

This is the one ensemble that will be restricted to instrumentalists as the style of music is rarely conducive to vocalists. Only upon petition to the ensemble instructor and the HOD will a vocalist be considered for this group. The reason is that the singer would spend a lot of time either struggling with little reference to draw from within the style or sitting silently while waiting for their limited opportunity to participate.

AFRICAN FUSION

Here is where we put together all that we have grasped in two full years of studying Contemporary music while being able to incorporate at least the basics of African music. How do we put an adungu and the amadinda into a band with keyboard or guitar and electric bass and drum set? We will also be dealing with polyrhythms and meters such as 6/8 or 12/8. How can we compose music that is interesting yet can be orchestrated around an instrument such as the akogo

which uses a pentatonic tuning scheme? This will be organised in conjunction with the African Music and Dance department so we will get input from two directions.

The second part of the multi-media presentation⁴⁸ given in accordance with this Culminating Experience paper will be partially based on the practical application of this ensemble as one end result of this Contemporary Music(Jazz) Performance program. The video presented will demonstrate some traditional African instruments in a solo context, in a traditional context with culture dance, and in an African Fusion ensemble.

The map below details the locations outlined in the video. That is, the *akogo* comes from the Teso area of the northeast; the tube fiddle is from Busoga in the east; and the *adungu* is from the Alur people of the northwest, West Nile region. The *amadinda* is not shown in the video but photos of this instrument of the xylophone family are shown later within this text. The *amadinda* is native to Buganda in the central region of Uganda. Not shown on this map is the origin of the *ngoni* as that is from Mali in West Africa.

There are several other instruments native to Uganda, East Africa, and Africa as a whole which are not described here as our scope is limited. All students of African music are encouraged to dig deeper as the heritage throughout the continent is rich.

⁴⁸ Weigers CE accompanying video Part 2 Ugandan Instruments (pg. African Fusion Ensemble) Videography by Chris Weigers, Jiro One, and Eric Mukalazi Youtube link https://youtu.be/cRYCm2q_Y44



Figure 6. Uganda Map (with specified regions from text circled by CW), accessed June 25, 2018, <http://www.nationsonline.org/oneworld/map/uganda-map.htm>

In addition, the plan is for me to play my bass along with three videos of an

African instrument recorded alone. Here we will explore some possibilities of fusing these otherwise distinct styles of music into one cohesive musical entity.

The solo context will allow the audience to clearly see and hear four traditional instruments, three from Uganda and one which originates in Mali. These videos feature a colleague of mine, Samuel Nalangirla, who is an virtuoso musician, composer, dancer, and choreographer within several African traditions. Samuel introduces each instrument and shares some of his personal background and experiences.

After introducing each instrument verbally Samuel is first shown demonstrating the tube fiddle (see figure 7 below), from Busoga⁴⁹, playing a piece employing the F# major pentatonic scale. Once we get this sound in our ears the video shifts to the M-Lisada Culture Dance troupe performing a traditional Kiganda dance called Bakisimba. The tube fiddle is a featured instrument amongst the assembled musicians. Also seen in the video are several drums. The long drum, recognizable as being narrow and of higher pitch acts as a sort of “lead” instrument that guides the dancers through their intricate moves.

At M-Lisada, a children’s home, the culture troupe trains daily. Acting secondarily, M-Lisada also serves as a de facto community center where children flock to learn not only traditional music and dance but also to play in the brass band. It is an energetic environment where dozens of children get free

⁴⁹ see map of Uganda on above page with the regions cited in text highlighted

instruction in the performing arts. The dancers seen in this video are between eleven and sixteen years of age.



Figure 7. tube fiddle played by Samuel Nalangira



Figure 8. drum from Mali played by Mame N'Diack Seck Thiam

Here is the background to the song as described by one of the dancers seen in the video, Sarah Inne.⁵⁰ *"Bakisimba is a royal dance and the official entertainment of the Kabaka (King) among the Buganda. It is believed to have originated in the "Lubiri" which is the palace of the King of Buganda.*

The subjects of the king in the palace gave the Kabaka to taste a drink that was being made from a certain type of Matooke. After taking, the king started praising the people who had made the beer, saying abakisiimba, which means 'those who planted the bananas', and bebaakiwoomya, 'they made it delicious'. While saying those words, the audience noticed that the Kabaka was overly excited. However, it is a taboo to say that the king was drunk. The musicians

⁵⁰ Sarah Inne, e-mail message to author, March 26, 2018

started playing drums mimicking the king's words and a group was selected to go in the compound and walked gracefully while imitating the king's movements. This eventually became a dance.

There are three major movements in this dance; Baakisiimba, Nankasa, and Muwogola. The one in your video is Nankasa which is a bit speedy, however the reason why it is called Bakisimba is because it is the main movement of the dance. All the songs sung, praise the king." Culture dances always tell a story and/or impart a message to the audience.

As explained earlier in this paper the Baganda are the largest tribe and linguistic group in Uganda. Kabaka is the Luganda word for the king of Buganda⁵¹. The matooke she refers to is a certain kind of banana. There are five different kinds of bananas grown in Uganda and this one is specifically used to produce this beer. As with most traditional music there is storytelling involved and also a sense of historical narrative. There is little that is purely "entertainment".

Next we listen to Sam playing akogo (see Figure 10 below), a cousin of several forms of "thumb piano" found in many regions of Africa. For example, in Zimbabwe it is a bit larger and is placed within a large half gourd which amplifies the sound. This Ugandan akogo originates in the eastern part of Uganda and is native to the Itesot people who live in Teso⁵² and whose largest

⁵¹ see Figure 6. map of Uganda above with regions cited in text highlighted, including Buganda

⁵² Ibid

town is Soroti which can be found on a map of Uganda near to Lake Kyogga.

In a solo context we find Sam playing his akogo tuned to a Bb major pentatonic scale and he is playing in 6/8 time signature. I will play my bass along with him here. We have two clear options in terms of groove; we can work with the pattern being played in the akogo or we can somewhat ignore that and instead focus on the pulse being generated by his foot with the bead shaker attached. After the rhythmic considerations we shift to the harmonic possibilities. Must we stick to only a Bb root? Is there only one chord? Can we impose more chord changes against his repetitive pattern by the strength of root movement? From the notes contained in this scale; Bb, C, D, F, G we can conceive of many chords. Using each pitch as a root we can easily construct: Bb major, Bb69, C9sus4, Dmin11, Fsus, Gmin7. Therefore, without changing the akogo pattern we can compose a song, or a bass line, with any of those chords in mind. We can also move further away from these tonalities but, if no alteration of the akogo is made there will be resultant tension though this may add character to the piece.

Below are three quite different approaches to a bass groove that fits the akogo ostinato pattern. In a group setting choices would be made communally between all the players, particularly the akogo player, the drummer (Western drum set), the ngoma (African drum) player, the bassist, as well as guitar. The groove is created by consensus.

AKOGO GROOVES

AKOGO BASS GROOVE ONE



AKOGO BASS GROOVE TWO



AKOGO GROOVE THREE



Figure 9. Bass grooves to accompany akogo song

As with many fusion styles of music part of the beauty is that there are an abundance of “rules” or traditions to draw from while at the same time there are no constrictions. Creativity is accentuated. If the resultant experimentation “feels” good, it is good.

We next move on to a Jazz Fusion group context with this same akogo in Bb playing a similar pattern. But now we have a group with electric guitar, electric bass, alto saxophone, drum set, Senegalese talking drum, and Ugandan ngoma(drums). The song begins as a jam in the key of G minor (listen to the guitar) which fits the Western ear easily as it is the relative minor of Bb major. Then, while the guitar is still in G minor, the bass shifts to Bb major and

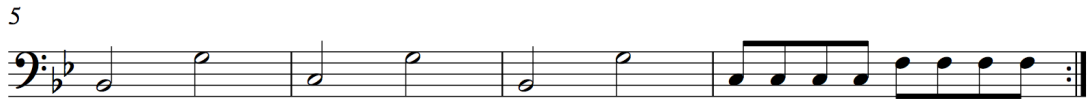
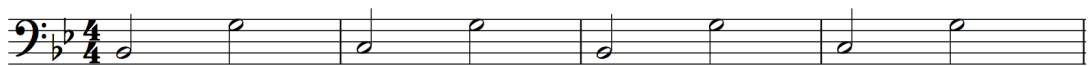
directs the alto sax to play the well known instrumental R & B song “The Chicken” by Pee Wee Ellis which was popularised in the jazz world by bassist Jaco Pastorius. In this excerpt of “The Chicken” the Bb major section sounds fine. When the harmony jumps up to the IV chord the Bb of the akogo still works fine in what I describe as a sort of reverse pedal function. Instead of simply a bass pedal tone we have a pentatonic pedal pattern. Next, when the chord shifts to the III chord we feel some dissonance but it quickly is forgotten when we land on the VI and then the II dominant. This C7 chord is consonant with the Bb pentatonic scale as it gives us the dominant 7, the root, 9th, 11, and the perfect 5th. The well-established Bb major pedal pattern works throughout the song. And, of course, the akogo is playing a constant hypnotic groove throughout which adds to the harmonic consonance.



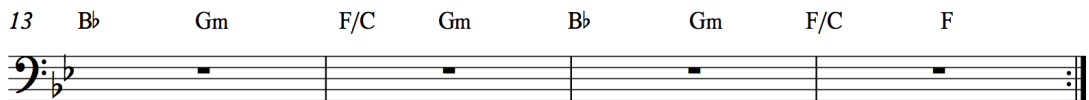
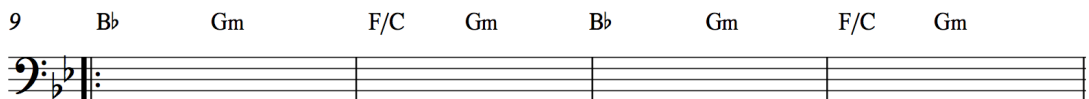
Figure 10. left: akogo; right: ngoni or kamelngoni

Our next featured instrument is from Mali, West Africa. It is called the ngoni, or kamelngoni (see Figure 10, above), and is related to the kora which is perhaps the most well known of West African instruments. There are two rows of notes so each hand has its own organization of pitches to work with. This African harp gives the listener another colour to appreciate. The piece played here hints at more chord changes than the akogo did. We can hear how the nature of this instrument lends itself to diatonic composition. Below are two ways to approach this ngoni (see Figure 11 below) composition along with, perhaps, the most common way to extrapolate chords from the given part:

BASS GROOVE ONE COPY NGONI ROOT MOVEMENT



WHAT CHORDS DO WE USE?



BASS GROOVE TWO

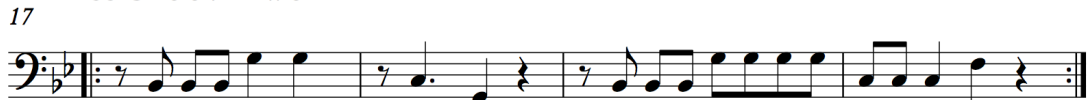


Figure 11. Bass groove choices for ngoni song

The final instrument that Samuel demonstrates in a solo context is the adungu. It is a smaller type of harp which comes from the Alur⁵³ people who live in the West Nile area of north-western Uganda. The source of the Nile River is found in Uganda, near the town of Jinja, and is originally fed by Lake Victoria, the second largest lake in the world. As it travels north, then west, and then north again, it cuts a path through Uganda. Proceeding through and beyond

⁵³ Ibid

Lake Albert the western side of the river is referred to as the West Nile Region of Uganda. Here we find several ethnic groups, one of whom, The Alur(see Figure 6 above), are the creators of the adungu.



Figure 12. Price Love playing the adungu (photo courtesy of Price Kwaggala)

Traditionally the adungu was tuned to a pentatonic scale though today it may also be found in diatonic major scale tuning. While this gives more

harmonic options than a pentatonic tuning we are still without the five remaining notes of a Western chromatic scale. Here we find Sam playing a song called “*Olugendo*” in a style that could be termed a ballad. The excerpt here is a single repeating phrase with the adungu tuned to the key of Ab Major. The approach that works best with such a song is akin to how one would create a part with a guitarist in a Western style of music. Of our examples, this piece displays the most similar traits to Western music. We would decide on a kick drum pattern, or ngoma groove and create a bass part based upon the chord changes as seen in the example below:

Adungu - Olugendo

The musical notation shows a bass line in Ab Major, 6/8 time. The first line contains four measures with chords Ab, Bbm, Ab, and Eb. The second line begins with a measure rest (5) and then contains four measures with chords Ab, Bbm, Ab, and Eb. The notation includes a key signature of two flats, a 6/8 time signature, and various note values such as quarter, eighth, and dotted notes.

Figure 13. Bass groove to accompany adungu song

Lastly, we jump to a full band song, Saama Dome (or Sommerdo), that combines African traditions with those of the West. This group, Sabar Zibula, uses the same instrumentation as seen earlier except that Samuel is now playing adungu (tuned in Db major). Joining the band are four culture dancers who are fully incorporated into the music. They are not merely doing

choreographed steps in a corner of the stage. Neither are they the primary focus with the musicians serving the function of a pit orchestra for a dance performance. They are equal and integral members of the experience. Music and dance working together is an African tradition. This suits, in my eyes, what could be an apt example of an African Fusion Band. As this is a genre in its infancy this is yet to be decided. Time will tell.



Figure 14. "Gig Man Set Up" Ugandan style; Kamelngoni, two adungus (tuned to different keys) and an akogo. The water is for pouring on the tuning pegs for them to swell and hold pitch after tuning.

An instrument not seen in the video, though mentioned at the beginning of this description of African Fusion Ensemble, is the amadinda. This is one of

several forms of African Xylophones found throughout the continent. The amadinda is tuned to a pentatonic scale, frequently in the key of G major. There is a larger xylophone found in Eastern Uganda which is played by several people at once, straddling both sides and each playing in a certain area of notes. A large hole is dug into the earth to prepare for a performance. The instrument is then placed over this trench as it uses the ground itself for the resonating chamber. The amadinda seen here is more common and somewhat portable. The bars of the instrument are struck at their edge by the sticks, not on the top as a Western marimba or vibraphone is usually played. The photo below demonstrates this technique. The final instrument we will discuss is the bass adungu which, as expected, serves a bass function in a traditional ensemble setting. It is most commonly tuned to a pentatonic scale and can be seen in the photo below to the right of the amadinda player.



Figure 15. Amadinda with bass adungu to the right of the amadinda player



Figure 16. Tuning one amadinda to another



Figure 17. Tools of the trade for tuning an amadinda: one panga

THE MUSIC OF AFRIGO BAND

Afrigo is the longest running band in Uganda, now having past 40 years since its inception. Its leader is the legendary Moses Matovu who plays alto saxophone and shares lead vocal duties. Our ensemble will use the music of Afrigo to explore Ugandan popular music trends over more than four decades. We will also be able to incorporate culture dancers into our performances. If possible, we could arrange a sort of “field trip” to watch Afrigo perform in Kampala. It would also be a goal to bring members of the group to school to do workshops and to provide encouraging examples of musicianship to our students. Two current members of Afrigo are colleagues of our teaching staff and they have expressed interest in sharing their knowledge and experience with our students. Julius Nshaba is one of Uganda’s finest drummers and Joel Kiyegga is an outstanding guitarist and they would have much to offer a young musician.

JAZZ STANDARDS (reminder - see Appendix A for lead sheets of songs mentioned in descriptions of Ensembles)

Jazz Standards ensemble will allow us to draw upon all chordal possibilities and accentuate, though not be limited to, the 32 bar song form. This is where we can go through the jazz literature from Louis Armstrong and Duke Ellington through the bebop era of Charlie Parker and Thelonious Monk (“Blue Monk”) to Charles Mingus, Sonny Rollins, Miles Davis (“Freddie the Freeloader”), and John Coltrane. Ballads, 3/4 waltzes, ‘Rhythm’ Changes, Minor Blues, and swing will be available to this ensemble. Included in our repertoire will be an Abdullah

Ibrahim⁵⁴ song entitled “Nelson Mandela”. Ibrahim, from South Africa, was one of the first African musicians to be accepted into the jazz mainstream. Benny Golson’s classic “Killer Joe” is a good introduction to a swing style with a technically simple, yet memorable, melody. Another song may be the Sonny Rollins composition “St. Thomas” which introduces the concept of cut time with a very singable, diatonic melody, and shows the connection between jazz and the calypso style found in the islands of The West Indies.

As stated in the opening paragraph on “Ensembles” there could easily be an ensemble that is purely “The Music of Miles Davis” or “The Music of Duke Ellington”. The possibilities are, in fact, endless.

4) CONTEMPORARY MUSIC DISCIPLINES

RHYTHM STUDIES I & II

The essence of all music is rhythm. This course will begin with the definition of music being “The Organization of Sound and Silence”. Sound and silence can certainly exist apart from music. However, for them to then be considered as music the primary way in which the organization occurs is through a recognizable, and therefore explainable, rhythmic context. We begin by finding the pulse within any given piece of music. We then listen for the sense of repetition as we discern how that pulse is, in fact, numerically recurring.

⁵⁴ Ben Sidran, *Talking Jazz: An Oral History* (Petaluma, California: Da Capo Press edition, 1992, 1995) pg. 150 - 158

Eventually, from this cadence we can infer what musicians have designated as time signature. In this sense, rhythm is at the core of all music. It is the primary requisite, prior to the abstraction of pitch, for making music.

The correct notes, played without rhythmic accuracy or intent, are simply no longer truly correct. With that understanding this course will deal exclusively with rhythmic concepts, regardless of instrument. While designed as a first year course the rhythmic complexity that is achieved will be quite developed. Employing both written and “by ear” examples, by the end of this class students will understand rhythms using whole, half, quarter, eighth, and sixteenth notes. The idea of groove, time, and feel will be encouraged. All rhythms will be explained in 4/4 time signature and how all of the rhythms we deal with this term can be explained either by being doubled or halved in value, depending upon our starting point.

Rhythm Studies II will reinforce what was learned in Rhythm Studies I and then add to it. We will introduce the concept of quarter note and eighth note triplets. We will have students playing differing rhythms concurrently to enter a polyrhythmic world. Both 2/4 and 3/4 time signatures will be played to get the students thinking in groups of 2's and 3's. This will lead to a study of odd time signatures, which employ organised groupings of 2's and 3's. We will also study some African rhythms such as that of the Baksimba of the Baganda to both “feel” and comprehend intellectually the parts played by the different drummers.

ELEMENTS OF MUSIC I, II, III, IV

Elements of Music is a combination of information that is commonly needed to be a literate musician. It will largely cover melody and harmony but also will focus on how rhythm interacts with those to create meaningful music. The course will go from the basics in a manner that will be complementary to the music played in ensembles. Students will attend class with instruments in hand. As we discuss a new topic they will play the examples. The student will see how the knowledge being disseminated applies to their particular instrument. The teacher will also frequently intersperse audio and video examples to demonstrate subjects being covered in class. The thought behind this is that music must be heard for any description to make sense. The goal is that no musical concepts will be handled in a purely theoretical manner.

The classes will incorporate all that was learned in the Rhythm Studies class and see how this relates to real song applications. For example, the quarter note triplet will not only be explained in mathematical terms but with a musical phrase such as the first three syllables of the titular lyric from a well known song such as “Isn’t She Lovely” by Stevie Wonder.

Over the four terms that the course is given students will learn about key signatures, time signatures, odd time signatures, bar lines, coda’s and segno’s, repeat signs, rehearsal letters and numbers; in short, all the symbols needed to navigate a piece of music accurately.

We will discuss the major scale and how we can assign a number to each degree of that scale. We will discuss the chromatic scale and the pentatonic

scale. We will analyse the natural modes and other scales such as the whole tone scale, melodic minor, and harmonic minor.

Knowledge of the major scale will be extrapolated to lead to an exploration of chords, from root movement to triads built in thirds using every other note in a scale; major, minor, diminished, augmented, and the “exception”; the suspended chord. From there, Major, Dominant, and Diminished 7ths will be illustrated. The course will explain how, continuing in thirds, we add the extensions of the 9th, 11th and 13th and their altered possibilities, b9, #9, #11, b13. We will include the page describing all 79 possible chord permutations from Chuck Sher’s “The New Real Book” as a reference (see Appendix A).

Ear training and Sight Singing are courses offered within the parameters of the Classical department and are available as suggested electives for our students. Elements will include a cursory amount of these disciplines though it is encouraged that, at least, Ear Training being taken from the CL department.

The attempt is not made here to separate this information into four distinct term long “lesson plans”. Rather, this information is intended to be disseminated at musically appropriate times. It will then be used in a practical manner several times throughout the learning process, being reinforced over and over. That is, each detail is not designed to be explained once and then (more or less) forgotten about, as much in academia is taught. Rather, this information will be both accumulative and recycled, much as it would be by a professional musician. The overriding goal is to provide useful information to the music student that will, in fact, be deployed as a musician in the future.

Together with learning how to read music, in Elements of Music we will also be learning how to write a music chart. The goal is to be able to absorb and interpret musical information and then to also explain that to another musician in the language of music. If one writes a song one would hope to have it played or published one day. We wish for our students to have learned the skills necessary to write their own music down on paper. Can they determine the time signature? Can they then count how many bars long each section is? Do sections repeat? What are the names of those chords they found upon the piano? If they sing a note, can they find it on the piano and name it? With our focus on rhythm all students will be able to write the correct rhythm of any phrase they hear. All students will learn the skills needed for deciphering what they “write” and then be able to “write” it down for a fellow, literate, student to play.

The course will also analyse songs being played in ensembles during that same semester to both bolster the sound of that ensemble and reinforce the lessons given in the Elements class. How do the melody notes fit against the chord changes? Why does a certain passage sound beautiful while another seems dissonant? What creates tension and release? Elements will always be partially based upon the music being practiced by the ensembles. In this way, both the ensembles and the Elements class are always a living, breathing entity. To reiterate, the music will be learned, heard, and performed.

COMPOSITION

Composition may be taken by second or third year students. The first two terms of Elements of Music are a prerequisite. In “Elements” we learn how the pieces of music work to form a whole and how to analyse bits of music we are playing in ensembles. In “Composition” we now learn to put pieces of music together from scratch.

In a sense, there are no rules in Composition, in that you can do almost anything. There are no hard and fast rules when you are seemingly constructing something out of thin air. In the end, if it sounds good, it is good.

While this is a truism there are also several guides and accepted pathways to a good composition. We will look at the material covered in Elements and in Ensembles, only now from a different perspective. We are not figuring out how to play or analyse someone else creation. We have set off to create our own.

Where do we start? We need to come up with the germ of an idea. It can be a melodic fragment or a rhythm, or a groove, or a pair of chord changes. We can pick an idiom or a tempo.

Here we will begin with established song forms and work from there. Our first composition will be a 12 bar blues. At this point we all understand, both intellectually and through experience, what a 12 bar blues sounds like. Each student will pick a key, pick a groove, pick a tempo, and go from there.

Next we will pick a well known standard that employs a 32 bar song form. We will appropriate the chord changes and write our own original melody. What

sort of groove does the student want? Decisiveness is not as easy as it seems. Part of composing is choosing what NOT to do.

Lastly, in Composition I, we will take a Bossa Nova rhythmic style and write a song with only that in mind. Chord changes and melody will have to fit into the Bossa groove. The form will also be flexible though groups of 2, 4, or 8 bar phrases are the most practical.

In Composition II we will look at beginning a song by first selecting a song form. Second, choose the groove and the tempo. Then fill in the chords. Lastly, write a melody. Then begin again and reverse the process. That is, write a melody and then add chords. Then decide on a tempo and a groove. Has the song form already been decided implicitly or do we have to add bars of long tones or rests for the form to “feel” right?

Next, we will compose in an odd time signature. We will choose from 3/8, 5/8, 7/8, 9/8 or 5/4 or 7/4. We will pick two chords and organise them into an eight measure phrase which repeats. The next task is to write an eight bar bridge where either the chords change, the time signature changes, or they both change. Then return to the original two chords with the same melody but give it a subtle twist to sound like an ending.

Lastly, the student will write whatever they want. It can be an instrumental or vocal tune. It can be in any key, major or minor. It can be in 4/4 or any time signature. It may follow a standard song form or follow wherever the creative path leads. The only guideline is that it, in the end, it sounds like a coherent song. The student will be asked to explain, in essay form, what did you do to

achieve this? What was the inspiration? Where did the creative spark interact with the intellect to solve a problem?

ARRANGING

This course can be taken after the completion of all four semesters of Elements of Music. The foundational knowledge therein is necessary to grasp the possibilities inherent to arranging. The first discussion will be to distinguish arranging from composition. From there we will listen to examples of songs that have been recorded with distinctly different arrangements. We will ask, why was this done? And then we will ask, how was this done? What is the thought process? Arranging is the aspect of music creation that asks more questions than other disciplines. It also will require the students to listen and discuss examples more than in other classes.

We will also draw on the practical knowledge gained in ensemble classes. At this point our students should comprehend and recognise differing rhythmic styles. The approach of the rhythm section determines the foundation of a new arrangement. What are the instruments to be written for? Then we will get to the core of the subject, the harmonic implications. What style of music are we operating in? Is there a musician we can emulate to achieve our goal? There are many questions to be posed and answered. It will be a “hands on” course with students writing both short segments and then full song arrangements. Learning from each other’s arrangements will also be an important aspect. Hearing examples is central to the process as, while there is much that is

theoretical to cover, ultimately this is a discipline that requires practical experience and usage. I will also use examples of arrangements I have written and recorded on CD for reference, discussing the process concerning original material and arranging a cover song. I will then play a recording of the original version of the song and analyse the differences in my arrangement in all aspects; rhythmically, harmonically, and the choice of instrumentation.

SONGWRITING FOR TV AND FILM

The course will first distinguish itself from film scoring. Our focus in this class is writing songs, vocal or instrumental, that would be composed with the idea of being placed within a film or television show. Such songs are used more often in the current commercial film and TV industries than in the past. They are designed to fit into particular genres that are easily identifiable and be able to quickly convey an emotional element without being too specifically descriptive. We will look at video clips of three to five-minute duration, discuss what may be the context, and have each student write a song to fit their interpretation of that screen image.

Two terms of Elements of Music and one term of Composition are prerequisites for joining this course as the basics of harmony, notation, and composition techniques are necessary.

INTRODUCTION TO FILM SCORING

Film scoring is a huge subject and this course will not attempt more than its title claims to be - an introduction. As with other courses we will do some

listening and watching of films in what is likely from a new perspective for most students. We will listen for those things that many people do not hear consciously. What are you feeling from this scene? Is it purely the visual image? If we mute the sound does it still have the same effect? How are our emotions being manipulated?

We will discuss some of the technical aspects of this work. The issue of time becomes extremely critical in this discipline. Getting intimate with a metronome may be a new idea for many students. The ability to notate one's idea now becomes a core issue. Musical literacy and an appreciation of all styles of music come to the fore.

The prerequisites for this course are all four terms of Elements of Music and one term of Composition. It is also assumed that each student enrolled in this course has been playing in orchestra and ensembles for several semesters and will at least be familiar with the sound of the various instruments found there. We will ask the students to attend ensembles and orchestra with a new ear, to listen to the sounds of the other instruments and relate them to what they hear when watching a film. Then will come the opportunity to write their own interpretations to fit the given parameters of an image and the emotional story being told.

As Uganda has a budding film industry this field has tremendous growth potential. We would be fortunate to find a teacher with training in this discipline.

CAREER OPPORTUNITIES FOR THE PERFORMING MUSICIAN

The expectation of all musicians is to perform in some capacity. This course will explore many of the possible career paths for a performing musician both inside Uganda and abroad. One of the primary goals of our institution is to prepare the musician to have the knowledge, tools, skills, and attitude needed to be such a performer.

Where does a musician perform? In Uganda one common experience is playing in a church band which is an integral part of services. There are also “overnights” which are just that - dusk till dawn church events where music is a central element. Weddings is another common place for musicians to be found. This is also a way for the musician to have a good pay day as the more elaborate weddings tend to be good paying affairs. This is also a venue for the traditional musician and for culture groups as well.

Restaurants, clubs, bars, and cultural events designed for tourists are others. Then there are a handful of music festivals in Uganda that are primarily geared toward original music. Bayimba Festival, Nyege Nyege, and Pearl Rhythm Festival are three of the largest in the country. Regionally there are festivals in Kenya such as Safaricom and in Tanzania we find one of the largest festivals in Africa, Sauti Za Busara, held each February on the island of Zanzibar. Most African countries now host at least one large scale music festival per year. Beyond the continent there are opportunities to perform at festivals and other venues abroad.

In addition, the recording business is growing in Uganda along with a

handful of radio and TV stations and a film industry in its infancy. The future here is endless.

This course will examine these and other possible outlets for the performing musician. We will also brainstorm to see what opportunities the musician can create for themselves. Being in school itself is a networking tool. The chances are good that our students will themselves working together in the future.

SECONDARY CAREERS FOR A MUSICIAN

This course will explore avenues where the musician can employ their skills and talents indirectly. One such choice is to become a teacher. Our program will give the student marketable skills to become a music teacher. This is a growing field in Uganda as more and more schools create music programs. The model of “Tender Talents” school, located in Kasangati, is a prime example of a secondary school removing the stigma of MDD (Music, Dance, Drama) being a course of study not deserving of respect. There are also more music schools opening up throughout greater Kampala and it is clear that this trend will spread to the larger towns in Uganda. Our program will feed this growing demand.

Leading a church band, a choir, or teaching children to play instruments at church is another growing field. Churches act as de facto community centers where many activities take place, music frequently being a part.

Composing for Uganda’s TV and radio stations, for commercial advertisements, or for the film industry are distinct possibilities for the budding

composer. Music licensing is another venture. Having a new core of literate musicians to perform such compositions broadens the scope of what is actually doable.

Forming booking agencies, coordinating talent for tourist centered hotels, starting a wedding entertainment business using bands, DJ's, and live sound can use skills acquired through the departments at our institution. We will look at the positive and the potential pitfalls of the business side of music.

5) CONTEMPORARY MUSIC HISTORY

JAZZ HISTORY FROM USA ROOTS TO WORLDWIDE

This course will examine the history of jazz as the foundational music for much popular music worldwide over the last century plus. The roots of jazz extend to West Africa and the music that was carried to the Americas by the slaves who were forced to become victims of the Transatlantic Slave Trade. Over time the music of slaves combined these African influences with Western instruments. Generally speaking the birth of Jazz is then traced from early blues to New Orleans and is personified by Louis Armstrong. This was made possible by the concurrent invention of recording technology so that improvisation could be preserved for the ages.

Our jazz history will proceed through the spread of the music north to Chicago and on to New York, which soon became the center of the jazz world. We will learn about the rise of Big Bands, the Bebop era, Modern Jazz, Jazz

Fusion, and the spread throughout the world of this improvisation based music.

Cornerstone musicians to be studied, and listened to, include pianist/bandleader/composer Duke Ellington, pianist/bandleader Count Basie, clarinetist/bandleader Benny Goodman, alto saxophonist/composer Charlie Parker, trumpet player/composer Dizzy Gillespie, pianist/composer Thelonious Monk, trumpet player/composer/bandleader Miles Davis, tenor & soprano saxophonist/composer John Coltrane, tenor & soprano saxophonist Wayne Shorter, pianist/composer Chick Corea, and bassist/composer Richard Bona, the most accomplished of several top notch bass players, others being Armand Sabal-Lecco and Etienne Mbappe, to have emerged in the last twenty years from the West African nation of Cameroon.

WESTERN POPULAR MUSIC SINCE 1950

This course will examine the rise of Rhythm & Blues, Rock 'n Roll, Soul, Hip Hop and other popular styles that pulled away from the directions that are attributed to styles under the "Jazz" banner starting around the year 1950.

Influential musicians and bands will include Chuck Berry, Sam Cooke, The Beatles, Bob Marley, Steely Dan, Stevie Wonder, Earth Wind and Fire, Frank Zappa, Michael Jackson, and Prince. What musical and social contributions did these artists bring to the world? Why have they left a legacy behind? Students will be encouraged to bring their examples of current pop music to class. We will explore the possibility of the lasting impact of current pop music.

WEST AND SOUTH AFRICAN POPULAR MUSIC SINCE 1960

The majority of international African musicians have come from West Africa and South Africa. This course will study who these artists have been and ask why they have had their influence. The first half of the course will visit West Africa and the focus will be on Nigerian Fela Kuti, whose music was inseparable from his politics, the two Senegalese artists Youssou N'Dour and Baaba Maal, and the great vocalist Salif Keita from Mali as well as his countrymen, saxophonist Manu Dibango and guitarist Ali Farka Touré. Other vocalists of note include Cesaria Evoria from Cape Verde Islands and Angélique Kidjo from Benin.

A study of West African music will discuss indigenous instruments such as the kora and the talking drum. A prominent kora player to be discussed is Toumani Diabaté, from Mali. The kora has two rows of strings, 21 in total and is a predecessor of the aforementioned kamelengoni. The talking drum (see Figure 18. and Figure 19. below) is constructed with an hourglass shape. Its two heads are connected by several strands, or thongs. The drum is placed under the armpit, struck with a curved hammer shaped stick and, when pressure is exerted on the thongs, the pitch of the drum is raised. This drum can therefore imitate the human voice perhaps better than any other instrument, except in terms of duration. Another instrument to discuss is the balafon, another African addition to the xylophone family. One of the leading exponents of this instrument today is Aly Keita who hails from Ivory Coast. Following in the

tradition of his predecessors he plays an instrument which he made himself. He is a virtuoso on a par with any African or Western musician alive today.

We will then travel down over the equator to South Africa. Music and social impact have gone hand in hand throughout the decades long struggle against apartheid. We will look at the life, and turmoil surrounding, “Mama Africa”, Miriam Makeba. Known for early 1960’s songs such as “Pata Pata” and “Malaika,” she became an emblem for the anti-apartheid movement when, on tour overseas, she was banned from returning home⁵⁵ for speaking honestly about conditions in her country. Her one time husband, the great trumpet player Hugh Masakela is another key figure in both the music and political history of Africa. Their careers will forever be intertwined with social movement. We will also explore the controversial decision by American pop star Paul Simon to record with South African musicians at a time when much of the world was boycotting any connection with the country.

Two current South African based artists are the vocalist Thandiswa Maswai and guitarist Jimmy Dlodlu, who is from Mozambique but makes South Africa his home today.

⁵⁵ Jon Pareles, “Taking Africa With Her To The World”, [NYTimes.com](https://www.nytimes.com/2008/11/11/arts/music/11appr.html), November 10, 2008, accessed June 26, 2018, <https://www.nytimes.com/2008/11/11/arts/music/11appr.html>



Figure 18. Talking Drum from West Africa countries such as Senegal and Mali.



Figure 19. Mame N'Diack Seck Thiam demonstrates Talking Drum technique.

UGANDAN/EAST AFRICAN MUSIC HISTORY

This class will begin as a research project. When students enrol in the course they will each be asked to bring the name of one Ugandan or East African (Kenyan, Tanzanian, Rwandan, Burundian, or South Sudanese) artist/musician to week one of class. The instructor will speak of three Ugandan artists, one, Geoffrey Oryema, who had to flee Uganda in 1977 in the trunk of a car after the assassination of his father, a minister in the government of Idi Amin⁵⁶. Oryema had an emotional return to Uganda when he performed in December, 2016 and, sadly, passed away on 22 June, 2018.

Also included in the syllabus will be the band “Afrigo” and the vocalist/songwriter Maurice Kirya. These two have been chosen for two reasons; first, they are considered to be important artists for their contributions to Ugandan music. “Afrigo” band is perhaps the most famous band in the country due to a combination of longevity and popularity. Maurice Kirya has built an impressive career over the past decade and fairly represents the younger generation in terms of artistic integrity. Both Afrigo and Mr. Kirya have performed extensively outside of Uganda but have maintained their homeland as their base. The other artists will be chosen by the students, researched by the students, and have their stories presented by the students. They will be encouraged to play the music and discuss what is appealing about it and why the artist has found success. Suggested artists to discuss include Juliana

⁵⁶ Mark Babatunde, “After 40 Years in Exile, Ugandan Musician Geoffrey Orem Returns Home,” *Face To Face Africa*, February 17, 2017, accessed June 24, 2018, <https://face2faceafrica.com/article/geoffrey-oryema>

Kanyomozi, Radio & Weasel, Eddy Kenzo, Lillian Mbabazi, Qwela Band, Bobi Wine, Jamal, and Chameleon.

The remainder of courses available to our students lie in departments outside the Contemporary Music(Jazz) Performance program. To that end I will only, very briefly, discuss the courses offered under the banner of Music Technology. The course titles from the African Music and Dance department and the Classical Department are in the general course listing given earlier and an inference can be made from those titles as to content.

RECORDING PRODUCTION

This course will introduce what is involved in modern recording techniques. Students will work with a computer based Digital Audio Workstation(DAW). They will learn about microphone placement and recording electric instruments directly. They will be taught the difference between recording an entire band together versus tracking one instrument at a time.

There are two points which I would like to make here in reference to recording and mixing, which are part of this class. Beyond the technical knowledge to be imparted one must be aware of the overall picture when embarking on a recording project.

First, we will stress the importance of pre-production. Knowing how to operate in the studio environment, how to employ the equipment is one thing. Knowing how to do so efficiently is of equal significance. This is important for several reasons. First, the recording artist should have a very good understanding of what they wish to accomplish prior to entering the studio. Studio time in the real world is costly and one must prepare so as to use that time effectively. While one should always be open to creative ideas that may occur at any time there should be a concrete plan established before entering the studio. Too often I witnessed next to no preparation before entering the recording studio during my time at Berklee College of Music. The most disturbing element to this is that it was hardly noted. Inefficiency was the norm and that is a costly, unprofessional attitude to bring into a recording studio environment, particularly when circumstance may introduce someone of stature to a session.

This was embarrassing when we had a notable guest, Patrice Rushen, run workshops and a recording project. for a week. Here was a fantastic opportunity that, from my perspective, was largely wasted. This is a person who has a 35+ year track record in several areas of the music business. She is a fabulous musician, composer, arranger, band leader, producer, and educator. I was shocked that none of her programs were held within the boundaries of required classes. Her week long stay was entirely 'voluntary' in that several students missed out on her expertise entirely.

A Pre-production meeting was held to discuss the song chosen for a student recording. Several relevant points were raised, both by Ms. Rushen and by students attending. However, even after this Pre-production meeting was held, Ms. Rushen's suggestions were predominantly unheeded. If this was a "real world" scenario, and Ms. Rushen was hired as a producer, the cost of recording that song would have been approximately \$2,000 for her fee plus hundreds, or thousands, of more dollars for one session in a good recording studio paying the engineer, musicians, food, etc. Our students in Uganda would certainly be taught how to respect that opportunity, the guest involved, and the cost factor.

A second example with reference to pre-production is related to a guest speaker we had in Forum class one day during the Fall, 2017 term. He was from another Berklee department and was invited to speak about mixing. He is clearly very knowledgeable in the technical side of mixing. However, he stated that one should treat the rough tracks at a mix session as a "bastard child". That is, consider them expendable. Be willing to just throw away track upon track and delete section upon section of what had been recorded. While in theory I understand the concept of somewhat starting from scratch when going to mix I think it is imperative to teach students to think about what they are planning to achieve before entering the studio in the first place. Why spent the time and money recording dozens of tracks only to delete huge amounts of material? I am fully aware that Steely Dan, for example, recorded this way in the 1970's and I am fond of the end results, but they had grandiose budgets after

achieving hit records and earning millions of dollars in profits for their record company. A recording session must take overall cost into account and this lesson ignored that factor entirely. As an aside I personally took affront to the use of the term “bastard child” (a direct quote that has stuck in my mind) as I have worked with “bastard children” for many years now and I believe that they are of equal value to non- bastard children, none of whom should be considered expendable. Perhaps this term was used haphazardly, or is a result of a cultural bias, or simply ignorance. In a school environment in Uganda everyone is quite aware that, for several reasons such as HIV, poverty, poor health care, civil wars both inside Uganda and in nations whose refugees Uganda now welcomes, there are millions of orphans and “bastard” children. As this is a derogatory term, to employ such terminology would be shocking and rude. As this curriculum is being developed for use in Uganda it is worth pointing out this cultural difference from the West. Great effort is taken to treat everyone with respect and such rude references would be frowned upon. Any teacher who spoke in such a manner would lose the respect of his or her students.

MUSIC NOTATION SOFTWARE

Students are learning how to notate by hand in other classes as they become literate musicians. Discovering how to use notation software is a great shortcut tool to composing, arranging, editing, and transposing music. We hope to be able to offer this course at some point in the future and that is why it is listed here. However, at this time the cost of a legal version of such programs

as Sibelius or Finale are cost prohibitive for our students. Perhaps we can one day strike an educational deal with one of these manufacturers.

LIVE SOUND/DJ

This is another practical example of participating in the music business while not performing per se. DJ's are in demand in clubs and private parties and even at music festivals. Becoming adept at live sound applications is a very useful skill in the music industry. The majority of people working live sound in Uganda are untrained and the results are frequently disastrous. With a knowledgeable teacher in our program our hope is to see great improvement in this field over the coming years.

ELECTRIC INSTRUMENT/AMPLIFIER REPAIR

Everything breaks or wears out at some point. Uganda is in need of qualified repair people. There are countless examples of repairs done poorly and not lasting. There is a need for such skilled, mechanically oriented people.

As stated above, the remaining courses are contained within their corresponding programs and will not be discussed here. Any musician or music educator either can deduce enough from their course titles to get a basic

concept. The Classical department generally follows the guidelines that have been established over generations of Western music education. The teachers, however, are also very in touch with the realities of teaching in Uganda. They are aware of the biases frequently encountered in Western education models and work to remove, or at least minimise, such negative connotations. The courses offered through the African Music department fall within the traditions of Ugandan, East African, and a broader African culture. The music and dance instruction is largely taught orally and by rote. The history based courses are research oriented and based in a written format.

Besides these courses what remains is the requirement for all students to perform not only in their ensembles within the Contemporary Music(Jazz) Performance Program but also with the school orchestra (under the aegis of the Classical Department) and with the school's culture troupe, which is organised under the African Music Department. These will be musically enriching opportunities and serve as interdisciplinary aids to the Contemporary Performer.

15. PROFESSIONAL PLAN

This is a project that will be implemented, in an edited form, at Africa Institute of Music which is located in Lubowa, Kampala, Uganda. It will require discussions with the academic board, of which I am a member, taking into consideration several factors. It is also possible that a similar program, on a smaller scale, could be adapted for Kampala Music School. We have had initial

discussions concerning such a program at KMS.

At AIM, one factor will be which teachers are currently on staff at any given time. The program, and course selection would be modified to accentuate the strengths of an available instructor. Another is the resources and facilities at the school. The structure is newly opened in 2017 and construction continues at the time of writing with a performance space/theatre not yet completed. Expansion is possible in the future. A third factor is student enrolment. We will engage the students to help understand the shifting needs of the next generation of musicians and music educators. As we begin implementation there is no question that more factors will come to the fore. The reality is that the program detailed within this paper will both be amended and gradually introduced into the current program which is running now. The program outlined here is more comprehensive and more specific than that currently offered which will enable staff and students to work within a more explicit framework. While there has always been a degree of overlap with the Classical Music department at the school the idea of integrating the Contemporary Music Department with the African Music Department is new, and key, to the concept and success of this program.

Consensus is an accepted way of making decisions in Uganda. I do not expect to impose all of what I have documented here at an institution of which I am a part, albeit the Head of the Department in question. This will require discussion with the school Principal and Dean of students as well as with the Academic Board and all the teachers whom this impacts. Communication and

honest understanding of issues is key to improvement. Student input is also welcomed and is garnered both through official means such as inclusion at certain committee meetings but also through the informal social settings on the campus. Much knowledge can be gained through a casual conversation over a lunch of kikomando.

There is one important component contained in the structure of Africa Institute of Music that does not easily fit into a curriculum or a list of expected outcomes. Prior to my association with the school I had spent two years (and continue to do so) volunteering at M-Lisada (Music – Life Skills and Destitution Alleviation) Children’s Home⁵⁷, mentioned earlier and located in the Nsambya area of Kampala, adjoining Katwe. At M-Lisada, a home for former street kids and orphans⁵⁸, everyone is trained to be a performer, either with the brass band, culture dance troupe, acrobatics, or the jazz group. We have been able to bring a handful of “A” level high school graduates from M-Lisada to attend AIM with the aid of partial scholarships provided by the school and sponsors.

This has proven to be mutually beneficial as the student gets a quality music education and AIM gets an already trained musician, far beyond that of the average new attendee. While such a relationship is not directly related to the

⁵⁷ David S. Mukooza, “Music To The Rescue: 20 Years of helping street children,” *Daily Monitor*, June 7, 2018, accessed June 24, 2018, <http://www.monitor.co.ug/artsculture/Reviews/Music-rescue-20-years-helping-street-children/691232-4598892-mnhyu6z/index.html>

⁵⁸ Ssebidde Kiryowa, “No legs, no arms but, but 18-year old Kamukama plays the trombone better than anyone you know,” *New Vision*, March 20, 2015, accessed June 24, 2018, https://www.newvision.co.ug/new_vision/news/1322808/legs-arms-kamukama-plays-trombone

curriculum being discussed I believe that it is relevant to the description of the school environment described earlier. Our school, and our program, aims to be as inclusive as possible to all people, including those with little ability to pay the school fees. In return, the school gets a musician who can add to the quality of the orchestra and ensemble immediately as M-Lisada provides instrumental music instruction to children as young as seven years of age. I see the current relationship between AIM and M-Lisada as part of the overall model which illustrates the school environment which we desire.

The motto of M-Lisada is “Music To The Rescue.”⁵⁹ Now 21 years old, this organization has demonstrated how music can impact the lives of all. It gives a child a feeling of accomplishment and the opportunity to work within a group. M-Lisada has now opened a second home in Kalangala, the largest town in the Ssesse Islands, located in Lake Victoria. Here, we find many AID’s orphans as the lifestyle of fisherman has created an epidemic of this disease. M-Lisada provides a home for some of these kids and, along with other partners, has brought music instruction and a brass band to this area. Having visited these islands twice I have a goal of one day bringing some of these young people to “the big city”, Kampala, to attend AIM. Music has the power to bring hope to people such as these, as it has at M-Lisada for former street kids of Katwe. We should never underestimate this power, the indefinable spiritual element that is fundamental to music. I have witnessed it transform lives and do not take this

⁵⁹ Mukooza. David S., “Music To The Rescue: 20 Years of helping street children,” *Daily Monitor*, June 7, 2018, accessed June 24, 2018,

responsibility lightly.

Beyond Africa Institute of Music there is always the possibility of creating similar programs within other institutions, with other organizations such as “Brass for Africa”⁶⁰ (BFA), or building one from the ground up. BFA is also a key partner in the program I mentioned above in Kalangala as well as with M-Lisada, several homes for the disabled and even at Kampiringisa⁶¹, a children’s remand home. To be successful, and achieve lasting results, partnerships are invaluable. Through networking with current and future contacts there is the very real chance that these ideas could take hold elsewhere, particularly in other regions of Uganda and in other nations of East Africa. There is the annual DOA DOA music conference held each May in Kampala, which attracts participants from all over Africa, particularly those of the East African Community, where an aspect of the current state of music education is always one topic. I plan to attend this and other similar conferences held in Ethiopia, Zimbabwe, and Cape Verde, to name a few.

Secondary to the development of the curriculum for a Contemporary Music(Jazz) Performance program is the continued encouragement of the African Fusion style of music. Every band will have its own take on this as it will

⁶⁰ Isha Ranchod, “Special Report: How Music is Transforming the Lives of Children In Uganda,” *Gramophone*, April 11, 2018, accessed June 24, 2018
<https://www.gramophone.co.uk/feature/special-report-how-music-is-transforming-the-lives-of-children-in-uganda>

⁶¹ Jack Van Cooten, “‘Music to the Rescue’: Using Brass Band Music to Stimulate Youth Agency for Street Children and Incarcerated Children in Kampala, Uganda.” Master’s thesis, University of Amsterdam, November 20, 2014
<https://educationanddevelopment.files.wordpress.com/2014/11/jack-van-cooten-ma-thesis.pdf>

be a reflection of the individuals in the group. The instruments themselves are adapting to technological possibilities. As the double bass in the jazz world is now expected to either employ a pick-up or a microphone for amplification, African instruments are being modified in a similar fashion. Tuning pegs designed for acoustic guitars are finding their way onto adungus. Pick-ups are being inserted into the akogo and onto talking drums as well. There is a growing interest in playing these instruments, not so much in the sense of preserving them as relics from the past, as baroque instruments are in the West, but rather as viable contributing sounds for the contemporary music scene.

It is my hope that an element of African dance remains a component of this music. The variety of dances found in Uganda alone is striking. A pleasant side effect of the influx of refugees is the cultural exchange and growth that is found. In particular, Rwandese music and dance has now permeated itself throughout Uganda. I have even been invited to attend a talent scout/contest of musicians and dancers at a Congolese refugee camp in western Uganda. Dance, as a cultural art form is exciting, touching, dramatic, beautiful, and more. While it is not music, per se, it is interconnected with traditional African music to such a degree that it is difficult to see the music component continue without the dance element co-existing alongside.

16. CONCLUSION

Ultimately, the role of a teacher, and, by extension, any educational program or institution, is to encourage the continuation of cultural practice (both indigenous and extrinsic), the dissemination of knowledge, and the wonder of creativity. Any action that discourages any of those is doing a disservice to the very concept of education. While any program, by its nature, establishes rules, guidelines, and accepted practices, it should never lose sight of the wonder of discovery and the ability of the student to find an ever so slightly new perspective on a subject. That creative spark should also be invigorating to the teacher and be the life blood of an institution.

The most fundamental ingredient in being a successful educator, and, by association, a flourishing institution, is to be encouraging. One cannot force learning or practice. What is within our power is to point a direction, to show someone a path that they may choose to take. Then to be there when they encounter difficulties and point out their options. To accomplish this, listening is as critical as speaking. Sometimes what is needed is to simply nod your head. Words may not be necessary. The human connection is what has the most impact. It is rewarding that these three organizations I have been privileged to work with in Uganda, M-Lisada, KMS, and AIM, are continuously striving to do

what is within their power to create meaningful opportunities for those who have been denied such early in life. To see someone who came to M-Lisada as a six-year old boy, left behind by his parents to fend for himself in the streets, get training on tuba through the auspices of M-Lisada and KMS, be handed a tarnished saxophone donated from the USA, grow up to finish High School and go on to University at AIM, and then become a well-respected musician in Kampala is what drives me to implement such a program and continue working in Uganda. To see an eleven-year old girl, living a challenging life in Katwe but coming to M-Lisada every day for Culture Dance training, demonstrating not only talent but the ability to focus, internalize knowledge, and show respect for hard work and others, go on to be accepted to finish her High School education in South Africa at one of the most prestigious schools in all Africa is what drives me. There is a power of the human spirit that deserves an opportunity. That is what an educator, and an educational program, can provide. The paramount goal, to impact lives in a way that allows the student to make their own choices concerning the life they will lead, is what this is really about. Music is the impetus, the catalyst. Through music we can reach that organic, primal component of life that we all desire. This is related to the description in the preface of this paper concerning the theory that humans need music to survive as much as they need food, water, and shelter. Through music instruction, through encouragement, through connecting with that inner spirit, we can contribute to the betterment of our species. I am fortunate to have lived in a place where I have seen this happen, where people are still able to get in touch with that element that may be called the soul. Uganda is such a place.

In the final analysis, a curriculum of any sort should be energising, as a wonderful musical performance should be, to the student and to the faculty. As also mentioned in the preface of this paper, there is a spiritual side to humans which I believe music is connected to. There is, of course, no scientific proof of such. It is a personal theory and part of my personal belief system, one which I have no intention of imposing upon anyone. However, this seems to be the appropriate juncture to probe this indefinable angle of human existence. If nothing else, music is a very personal experience which is, however, primarily of value in a public, or social, context, hence the use of the term "Performance" in our program title and how one frequently envisions the musical experience. The existence of music without a performance that touches upon a spiritual element is one devoid of meaning, empty of passion. Such passion is the heartbeat of what goes beyond the physical necessities for human survival.

A music performance program that is first and foremost concerned with the commercial aspects of the music business misses the point. While the realities of the music industry must be taken into account they must also be secondary to the goal of finding that intangible which borders on the sacred. The art form, with a learned yet spiritual aspect intact, must come before it is to be marketed. In other words, there must be something "there there" before it can be sold. The art form and the tools employed for the creation of that art form must be developed prior to selling the product, prior to the box it is placed into. The

program must be designed in a way that accommodates this somewhat mystical element rather than bypassing it entirely. There is a choice here. This spiritual side is apart from any particular religious or philosophical belief. That is all up to the individual student or musician or listener. What I am attempting to get at is the feeling one gets at gazing at a beautiful sunset, feeling a fresh ocean breeze, beholding a sight such as The Alhambra, or listening to Wolfgang Mozart or John Coltrane or Stevie Wonder or even an unknown local musician who touches the soul of four patrons in a dimly lit bar one night. That is the strand of humanity I am seeking to define. We cannot put our finger on it yet we know it exists. Some of us describe it in terms of our religious beliefs. Some attribute it to Mother Nature while others expound about the power of the Universe. Perhaps there will be a scientific explanation one day, as science struggles now to come to grips with quantum theory. Perhaps this will fall into a sub sub-atomic realm. In fact, the scientific description, even if discovered and, excuse the pun, quantified, is irrelevant. Its reality is only as necessary as being touched by the smile on a baby's face, the taste of a perfectly ripe fruit, or the sound of an instrument you have never heard before.

If there is one important lesson that I have been reminded of during my years in Uganda it is that we can always learn new things, perhaps we can even call them "old things", from other cultures. For example, on the one hand, much of the Western world now admits that it should move away from the plasticised economy that has been supported since the end of World War II.

Such people believe that it would be preferable to live in a more organic way. Yet, when glancing at a traditional African village, a mud “hut” (why not “home” another subtle Western bias) with a grass roof is, similar to traditional music, also termed to be primitive whereas, if it had a modern twist to it, such as an Earthship⁶² or another such solar or bio-friendly design it would be considered as state-of-the-art. The mud huts found in Uganda are eco-friendly and functional. Must anything be a brand new design to be recognized as efficient or positive in some form? Is marketing what is truly the key to legitimizing something? Perhaps there are less ancient architectural marvels in sub-Saharan Africa, though Great Zimbabwe⁶³ competes with any, than many other areas of the world for good reasons, rather than the assumption of ineptitude. Wouldn't a positive interpretation be that massive wars were principally avoided so that such fortified structures were largely unneeded? As the proverb “Necessity Is the Mother of Invention” is a truism then it follows that a great degree of technology was created due to the reaction of horrific warfare and violence in other areas of the planet. I am not arguing that Africa has been an idyllic, peaceful locale. However, I would argue that it has avoided the need for the powerful weaponry developed by the Western world simply because it has historically been more peaceful and less inclined toward conquering distant territories or plundering, on a grand scale, for whatever could be taken by force, whether it was in the form of gold or humans in bondage.

⁶² “Sustainable Architecture”, Green Home Building.com, accessed June 26, 2018, http://www.greenhomebuilding.com/sustainable_architecture.htm

⁶³ “Great Zimbabwe National Monument”, UNESCO, accessed June 26, 2018, <https://whc.unesco.org/en/list/364>

Africa has maintained a spiritual nature that can not easily be defined or taught. But it is there, in the people, and it is there in the traditional music. As Randy Weston states, "When I'm with what I refer to as traditional people, like the Gnawa or the Joujouka for example, I feel as though I'm going to music school, because in the West we have the tendency to believe that we started music. We tend to look upon Europe as the foundation of music and we tend to ignore the music of ancient cultures – India, China, Africa, etc. The African concept of music is much deeper than the western concept and it's based upon very powerful, spiritual values and supernatural forces, and pure magic.⁶⁴" Mr. Weston feels like he is going to music school in an environment that many in the West would write off with a swipe of the hand as being primitive, backward, or worthless. Curiously, the Gnawa and Joujouka he refers to are residents of Morocco, an immediate, African, neighbour of the nation of Spain. The lesson is that we can find *lessons* from all cultures and that they are all truly equal in value. No one culture, whether is confined to their music tradition or otherwise, is superior to another. There is no need to qualify a cultural attribute. These simply exist. It is as if one was to claim that one shape, or one color, is superior to another. Is a yellow square less valuable than a green hexagon? That sounds like a rather silly question. But the same is true of putting a value judgement on music. Or onto an entire nation or region, or group of people. One may prefer one form over another, yes. But to claim superiority is a dangerous, divisive, and, ultimately, a self- defeating statement.

⁶⁴ Randy Weston, and Willard Jenkins, *The Autobiography of Randy Weston: African Rhythms*. (Durham and London: Duke University Press, 2010) page 176

The overriding professional plan behind this curriculum is to give the student, the aspiring musician, the encouragement and, hopefully, some expertise to touch upon this instinctual knowledge. If it does not, then there is an element that is being either overlooked, at best, or, at worst, subjugated by the boundaries of that program. The professional plan that results from this program is to be one that is, above all, inspiring to the students. To achieve this plan we aim to present a positive, open minded, and affirmative atmosphere to all our students. We aim for the unattainable. We strive for beauty and perfection, and an emotional connection with the music, while realising that these attributes can, at times, only be hinted at. That glimmer, the luminescence seen in the eye of a student who has grasped a handful of creative zeal is the reward for the true educator. And that gleam, combined with a musical expression which insinuates the perspicaciousness of the musician is the essence of the true objective of this Contemporary Music (Jazz) Performance program designed for Uganda. Our doors are always open.

Appendix A: Lead sheets of music cited in text

- 1) From pg. 71, 3 12 bar blues – “C” Jam Blues, Sonnymoon for Two, Blues Walk**
- 2) (2a and 2b) Pg. 73, Comin’ Home Baby**
- 3) Pg. 74, Blue Moon**
- 4) Pg. 75, Mercy, Mercy, Mercy**
- 5) Pg. 84, The Chicken**
- 6) Pg. 92, Blue Monk, Freddie the Freeloader**
- 7) Pg. 93, Killer Joe**
- 8) Pg. 93, Nelson Mandela**
- 9) Pg. 93, St. Thomas**
- 10) Pg. 88, Sommerdo bass pg 2**
- 11) Pg. 88, Saama Dome bass pg 2**
- 12) Pg. 96, Chord Symbols The New Real Book**

THREE 12-BAR BLUES
CONCERT KEY

C JAM BLUES

DUKE ELLINGTON

Musical notation for "C JAM BLUES" by Duke Ellington. It consists of three 12-bar blues staves in 4/4 time, concert key. The first staff starts with a C7 chord. The second staff starts with an F7 chord and ends with a C7 chord. The third staff starts with a Dmin7 chord, followed by G7 and C7 chords.

SONNYMOON FOR TWO

SONNY ROLLINS

Musical notation for "SONNYMOON FOR TWO" by Sonny Rollins. It consists of three 12-bar blues staves in 4/4 time, Bb major key. The first staff has chords Bb7, Eb7, and Bb7. The second staff has Eb7 and Bb7. The third staff has Cmin7, F7, Bb7, G7, Cmin7, and F7.

BLUES WALK

CLIFFORD BROWN

Musical notation for "BLUES WALK" by Clifford Brown. It consists of three 12-bar blues staves in 4/4 time, Bb major key. The first staff has a Bb7 chord. The second staff has Eb7 and Bb7. The third staff has Cmin7, F7, and Bb7.

FLUTE

COMIN' HOME BABY

7 A $\$$

12

16

21 B

26

To CODA C G_{MIN} SOLO SECTION 4 C_{MIN} 2 G_{MIN} 2 Bb^7 A^7 Ab^7

43 G_{MIN} D G_{MIN}

49 C_{MIN} 2 G_{MIN} Bb^7 A^7 Ab^7

55 1. G_{MIN} 2. D.S. AL CODA

59 Φ CODA

63 FINE

Detailed description: This is a musical score for a flute part. It consists of ten staves of music. The first staff starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The music begins with a whole rest for 7 measures, followed by a quarter note G4, a quarter rest, and a quarter note B4. A first ending bracket labeled 'A' with a repeat sign covers measures 7-11. The second staff continues with a quarter note G4, a quarter rest, and a quarter note B4. The third staff has a quarter note G4, a quarter rest, and a quarter note B4. The fourth staff starts with a first ending bracket labeled 'B' with a repeat sign, covering measures 21-25. The fifth staff continues with a quarter note G4, a quarter rest, and a quarter note B4. The sixth staff is marked 'To CODA' and contains a first ending bracket labeled 'C' with a repeat sign, covering measures 31-35. Above this staff are the following annotations: G_{MIN} , SOLO SECTION, 4, C_{MIN} , 2, G_{MIN} , 2, Bb^7 , A^7 , Ab^7 . The seventh staff continues with a quarter note G4, a quarter rest, and a quarter note B4. The eighth staff has a first ending bracket labeled 'D' with a repeat sign, covering measures 43-47. The ninth staff continues with a quarter note G4, a quarter rest, and a quarter note B4. The tenth staff is marked 'To CODA' and contains a first ending bracket labeled 'E' with a repeat sign, covering measures 55-59. Above this staff are the annotations: 1. G_{MIN} , 2. D.S. AL CODA. The eleventh staff continues with a quarter note G4, a quarter rest, and a quarter note B4. The twelfth staff is marked 'CODA' and contains a first ending bracket labeled 'F' with a repeat sign, covering measures 59-63. Above this staff is the annotation: Φ CODA. The thirteenth staff continues with a quarter note G4, a quarter rest, and a quarter note B4. The final staff is marked 'FINE' and contains a first ending bracket labeled 'G' with a repeat sign, covering measures 63-67. Above this staff is the annotation: FINE.

KEYBOARD

COMIN' HOME BABY

Musical score for "COMIN' HOME BABY" on keyboard. The score is in 4/4 time and G minor. It consists of eight staves of music with various chord markings and performance instructions.

Staff 1: Measures 1-8. Chords: GMIN 2, GMIN 2.

Staff 2: Measures 9-16. Chords: GMIN 3, CMIN 2, GMIN 2, Bb7, A7, Ab7, GMIN.

Staff 3: Measures 17-24. Chords: GMIN 4, CMIN 2, GMIN 2, Bb7, A7, Ab7.

Staff 4: Measures 25-32. Chords: GMIN To CODA, SOLO SECTION C GMIN 4, CMIN 2, GMIN 2, Bb7, A7, Ab7.

Staff 5: Measures 33-40. Chords: GMIN 4, CMIN 2, GMIN 2, Bb7.

Staff 6: Measures 41-48. Chords: A7, Ab7, 1. GMIN, 2. D.S. AL CODA.

Staff 7: Measures 49-56. Chords: CODA.

Staff 8: Measures 57-64. Chords: FINE.

BLUE MOON

31.

Handwritten musical score for the song "Blue Moon". The score is written on a single staff in a 4/4 time signature with a key signature of two flats (Bb and Eb). The music is written in a style that includes many beamed eighth notes and sixteenth notes, typical of a guitar accompaniment. Above the staff, various guitar chords are written in a shorthand notation: Eb, Cmi, Fmi, Bb7, Eb, Cmi, Fmi, Bb7, Eb, Cmi, Fmi7, Eb, Ab, Eb, Bb7, Eb, Cmi, Fmi, Bb7, Eb, Cmi, Fmi7, Eb, Fmi7, Eb, Fmi7, Bb7, Eb, Fmi7, Bb7, Eb, Abmi, Db7, Gb, Bb, F7, Fmi7, Bb7, Eb, Cmi, Fmi7, Bb7, Eb, Cmi, Fmi, Bb7, Eb, Cmi, Fmi7, Eb, Bb7, Eb, Fmi7, Eb.

MERCY, MERCY, MERCY

J. ZAWINUL

Bb Eb/Bb Bb7 Eb Bb Eb/Bb Bb7 Eb

Bb Eb/Bb Bb7 Eb Bb Eb/Bb Bb7 Eb

Bb Eb/Bb Bb7 Eb/Bb Bb Eb/Bb Bb7 Eb/Bb Bb

Bb/D Eb F F⁹SUS Bb Bb/D Eb F TO CODA

Cmin7 Dmin7 Gmin F Gmin F Gmin

Cmin7 Dmin7 Gmin F Gmin F Gmin FINE

The Chicken

Pee Wee Ellis

INTRO VAMP Bb^7 Eb^7 1. 2. on cue

6 Bb^7 Eb^7 Bb^7 Eb^7 Bb^7 Eb^7 Bb^7 Eb^7

10 D^7 G^7

14 C^7

18 Bb^7 Eb^7 Bb^7 Eb^7 Bb^7 Eb^7 Bb^7 Eb^7

22

26

30

34

FREDDIE THE FREELOADER

MILES DAVIS

4 $Bb7$

5 $Eb7$ $Bb7$

9 $F7$ $Eb7$ $Ab7$

13 $F7$ $Eb7$ $Bb7$

17 BLUE MONK $Bb7$ $Eb7$ $Bb7$ $F7$ Bb $Bb7$

21 $Eb7$ $Eo7$ $Bb7$ $F7$ $Bb7$ 3

25 $F7$ $Bb7$ $Bb7$ $F7$

KILLER JOE

SOLO ON FORM: AABC
 GO TO CODA AFTER LAST MELODY
 OPEN SOLO 'VAMP' UNTIL CUE TO END

BENNIE GOLSON

INTRO C¹³ B^{b13} C¹³ B^{b13}

5 A C¹³ B^{b13} C¹³ B^{b13}

9 C¹³ B^{b13} C¹³ B^{b13}

13 B E^{m7b5} A^{7b9} E^{bm7} A^{b9} A^{b13b9}

17 A¹³ G^{b/Ab} A^{b7} E^{m7} A^{13b9}

21 C C¹³ B^{b13} C¹³ B^{b13}

25 C¹³ B^{b13} C¹³ B^{b13} TO CODA

29 C¹³ B^{b13} C¹³ 1. B^{b13} 2. B^b

34 C¹³ B^{b13} C¹³

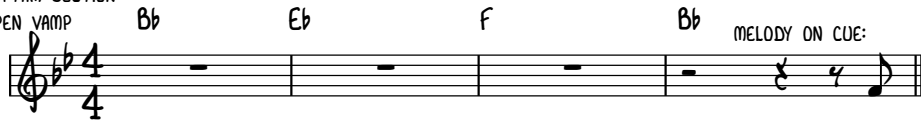
NELSON MANDELA

RHYTHM SECTION

ABDULLAH IBRAHIM

OPEN VAMP

B \flat E \flat F B \flat MELODY ON CUE:



B \flat E \flat F B \flat



B \flat E \flat F B \flat



B \flat E \flat F B \flat TO CODA

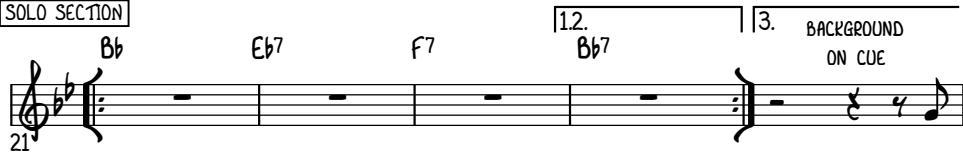


B \flat E \flat F B \flat



SOLO SECTION

B \flat E \flat 7 F7 12. B \flat 7 13. BACKGROUND ON CUE



BACKGROUND B \flat 7 E \flat 7 F7 1. B \flat 7 2. B \flat 7



B \flat E \flat E \dim 7 F B \flat



ST. THOMAS

SONNY ROLLINS

C⁶ Em⁷ A⁷ Dm⁷ G⁷ C⁶

C⁶ Em⁷ A⁷ Dm⁷ G⁷ C⁶

5

Em⁷^{b5} B^{b7} A⁷ Dm⁷ A^{b7}⁴⁵ G⁷

9

C⁷ C⁹/E F⁶ F^{#07} C⁶/G G⁷ C⁶

13 (FINE)

SOLOS
B C⁶ A⁷ Dm⁷ G⁷ C⁶

17

C⁶ A⁷ Dm⁷ G⁷ C⁶

21

Em⁷^{b5} A⁷ Dm⁷ G⁷

25

C⁷ C⁷/E F⁶ F^{#07} C⁶/G G⁷ C⁶

29

BASS

SOMMERDO

MAME D'JACK

INTRO
ADUNGU

7

CHORUS 1

10

VERSE GROOVE

14

CHORUS 2

18

22

VERSE 1 REPEAT 5X

26

CHORUS 3 3X

30

SAX SOLO 7X

CHORUS 4 3X

34

VERSE 2 5X

38

2

38

CHORUS 5 3x

ADUNGU SOLO REPEAT 17x

42

BRIDGE

48

CHORUS 6 3x

VERSE 3 5x

52

CHORUS 7 4x

GUITAR SOLO 15x

56

CHORUS 8 4x

VERSE 4 13x

60

CHORUS 9 4x

DRUM SOLO 13x

64

CHORUS 10 3x

LAST TIME!!!

68

FINE

CHORD SYMBOLS

The chord symbols used in this book follow (with some exceptions) the system outlined in "Standard Chord Symbol Notation" by Carl Brandt and Clinton Roemer. It is hoped you will find them clear, complete and unambiguous.

Below are two groups of chord spellings:

- 1) The full range of chords normally encountered, given with a C root, and
- 2) Some more unusual chords, all of which appear in tunes in this book. (Note: some groups of notes below could be given different names, depending on context. See previous page for a definition of 'altered' chords).

(No Chord)

N.C. C bass C C⁶ C^{6/9} C^(add 9)

C_{MA}7 C_{MA}7^(add 13) C_{MA}9 C_{MA}13 C7 C9 C13

C_{MI} C_{MI}6 C_{MI}6/9 C_{MI}^(add 9) C_{MI}7 C_{MI}7^(add 11) C_{MI}7^(add 13)

C_{MI}9 C_{MI}11 C_{MI}13 C_{MI}^(MA7) C_{MI}9^(MA7) C_{MI}7^(b5) C_{MI}9^(b5) C_{MI}11^(b5)

C^{dim.} C^{°7} C^{°7}^(add MA7) C⁺ C^{SUS} C^{7SUS} C^{9SUS} C^{13SUS} C^{7SUS4-3}

C_{MA}7^(b5) C_{MA}7^(#5) C_{MA}7^(#11) C_{MA}9^(#11) C_{MA}13^(#11) C7^(b5) C9^(b5)

C7^(#5) C9^(#5) C7^(b9) C7^(#9) C7^(b9) C7^(#9) C7^(b9)

C7^(#11) C9^(#11) C7^(#11) C7^(#11) C13^(b5) C13^(b9) C13^(#11) C7^{SUS}^(b9) C13^{SUS}^(b9)

C/E C/G E/C B^b/C C^(add 9) C^(add 9)^(omit 3) C7^(omit 3) C_{MI}^(omit 5)

C_{#MA}7^{SUS}^(b5) F_#7^{SUS}^(add 3) B^b^(add b13)^(add 9) A⁺^(add #9)^(add b9) G_{#MI}7^(add 11)^(omit 5)

F/F_# E⁺/G G7^{SUS}/A G_{MA}7^(#5)/F_# E^b_{MA}7^(#5) B_{MA}7^{SUS}/F_#

Appendix B: Multimedia

1) Music used in Video Presentation

- Charmant Mushaga “In Africa” CD *African Love* available online
- Sabar Zibula “Kilya Omulangira” CD *The Journey* available online
- Sabar Zibula “Saama Dome” CD *The Journey* available online
- Sabar Zibula “The Journey” CD *The Journey* available online

2) Videos from CE presentation credit (available for viewing on Youtube)

- video of Samuel Nalangira in solo context by Jiro One
- video of Sabar Zibula at Bayimba Festival by Eric Mukalazi
- video of M-Lisada Culture Troup by Chris Weigers

Weigers CE accompanying video Part 2 Ugandan Instruments (pg. African Fusion Ensemble) Videography by Chris Weigers, Jiro One, and Eric Mukalazi, Youtube link, https://youtu.be/cRYCm2q_Y44

Weigers CE accompanying CE video Part 3 with Kaz Kasozi, Tshaka Mayanja, Ssesaazi Julius, Kiggundu Musoke May, 2018, Youtube link, https://youtu.be/_ccqlu8m7YA

3) Photos

---photo of Price Love courtesy of Kwaggala Price

---all other photos by Chris Weigers

4) Berklee online (OL) ARR-511 documents (see attachments below)

--- Syllabus pg. 19

--- Design of Riff's

AR-511 Contemporary Arranging
SYLLABUS**Academic Honesty**

Berklee College of Music insists on academic honesty. Unless the assignment explicitly is a group project, all of the work in this class must be your own. The source of all information in any written assignment must be cited properly, whether it is a quotation, paraphrase, summary, idea, concept, statistic, picture, or anything else you get from any source other than your own immediate knowledge—including the Internet. Writers give credit through accepted documentation styles, including parenthetical citation, footnotes, or endnotes; a simple listing of books and articles at the end of an essay is not sufficient. Plagiarism—not giving proper credit to a source and thereby passing off someone else's material or idea as your own—is a type of intellectual theft and deceit and cannot be tolerated in an academic setting. Plagiarism may result in a failing grade for the assignment or course, and possible dismissal from the College. It is your responsibility to be aware of and abide by the rules governing plagiarism, fraud, and cheating found in the Policy Handbook for Students under the section "Honesty in Academic Work and in Scholarly and Professional Practice." If you have any questions about what plagiarism is and how to avoid it, please talk with a reference librarian, ask a teacher, or refer to a writing handbook. Websites that discuss types of plagiarism and how it can be avoided through evaluation and proper documentation of sources include:

<http://owl.english.purdue.edu/>

<http://www.wisc.edu/writing/Handbook/Documentation.html>

<http://lib.nmsu.edu/instruction/evalcrit.html>

Diversity Statement

Material and activities in this course support a commitment to understanding diverse cultures and learning styles and abilities. This is accomplished through the use of repertoire from a variety of cultures and through the use of multimodal learning activities.

Equity Statement

Berklee College of Music is a diverse community composed of individuals with different life experiences, viewpoints, belief systems, and identities. A welcoming and inclusive culture is essential to maintaining the college's role as a leader in music education and Berklee highly values the dynamic environment that results when students, faculty, administrators, and staff from diverse backgrounds come together to learn, live, and work. Specifically, the Equity Policy and Process prohibits and addresses sexual misconduct, sexual assault, dating and domestic violence, stalking, and discrimination and/or harassment based on race, color, religion, gender, gender identity, transgendered status, national origin, age, disability, military or veteran status, sex, sexual orientation, genetic information, marital status, pregnancy, or any other characteristic protected by law (collectively referred to as "protected characteristics"). If you have concerns about a possible violation of the college's Equity Policy, please contact Dr. Christopher Kandus-Fisher at ckandusfisher@berklee.edu. For additional information regarding the Unified Equity Policy and Process, please consult the Unified Equity Policy Website, which has the most up to date information and resources at www.berklee.edu/equity.

Withdrawal Policy

Students may withdraw from classes through the ninth week of classes in the fall or spring semester and, for undergraduates at Berklee's Boston campus, through the eighth week in the summer term by submitting a Student Initiated Withdrawal from a Class Form at the Office of the Registrar. Withdrawal from a class is not allowed for graduate students during the 6 or 7-week summer term, or for undergraduates during the intensive summer semester in Valencia. Withdrawing from a class is the responsibility of the student. The instructor will not withdraw a student from the class for any reason (including absence) or submit the form for the student. If a student withdraws from this class, s/he continues to be financially responsible for the class and are not eligible for a tuition refund or replacement course. Students should be aware that withdrawing from a class might affect scholarship, financial aid, and/or international student visa status. If a student receives financial aid or veterans' benefits, withdrawing may reduce his or her eligibility for aid. If s/he is an international student, s/he may jeopardize his or her F-1 visa status. In case of doubt about their status and options, students should ask the instructor, department chair, the Counseling & Advising Center and/or contact Clara Barbera at studentsaffairsvalencia@berklee.edu.

ARR-511 Contemporary Arranging

Design of Riffs

DEFINITION

A "riff" is a comping figure most commonly played by a harmonic instrument, such as guitar, piano or keyboard. Its main function is to contribute to the definition of the harmony of the moment. At the same time a riff supports the style through its rhythmic component. Riff is usually based on a repetitive pattern, similar to obstinato, with the difference that riff has the option of improvised variation, always according to taste and skills of performer. A riff pattern usually combines a simple melodic design with some type of harmonic structure, with a wide variety of possibilities. Thus, there exist riffs built upon a single note, up to riffs composed by one or various chords alternating in a constant rhythm.

Riffs can be traced back to call and response patterns that were common in primitive african music, and that were further adapted by gospel music in a similar way (soloist sings, choir responds the same formula). The word riff is also applied to the bass pattern, when it is of the same nature, a repetitive formula that the performer varies freely. Even sometimes we will hear referred as riff to the drummer patterns.

1. Riff built with a single note



2. Riff made out of only chords



GUITAR RIFF'S

The following ones are the most characteristic capabilities of guitar players, that should allow the design of riffs that are playable by the average performer. It doesn't mean, therefore, that guitar players cannot do many more things than the ones displayed here. Once the riff is designed, the use of the italian word *simile*, along with slashes within the measure, will allow the performer make the most of our predefined objectives. Also, and once our riff is designed, checking with a guitarist will always guarantee the best results in terms of improving our riff, while it deepens our knowledge on the instrument.

Specific notation for the guitar: frets are notated with roman numerals. The string is indicated by Arabic numbers circled. Fingers are notated with Arabic number without circling (warning about finger numbers: "first" is index finger, not thumb as in piano). Most of the melodies can be played in three different positions involving, each one of them, different tone qualities despite being in the same range. This is something that we may wish to specify, sometimes.

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Thank you very much – English

Yalama noi - Ateso

Awa' di fo - Lugbara

Afoyo – Acholi

Weebale nnyo – Luganda

Asante sana - Kiswahili