

**UGANDAN INDIGENOUS MUSIC IN FUSION WITH JAZZ:
A CASE STUDY OF MUSIC AND MUSIC PEDAGOGIES
IN BAXMBA WAVES BAND**

by

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Abstract

At the core of this study lies a profound exploration into the dynamic evolution of music practices and pedagogies of Baxmba Waves, a multicultural fusion band that was founded in 2005 and has flourished amidst the vibrant cultural tapestry of Uganda. Rooted in the expressive depths of jazz music, this band stands as a remarkable testament to the musical development that arises when musical genres intertwine and harmonize. This study investigated the evolution of Baxmba Waves, its pedagogical methods, and the potential application of its pedagogies into Uganda's music education curriculum. It examined the band's musical practices by exploring its goals, structure, and development as well as the experiences of learners and collaborators with the band. Through ethnographic approaches, this case study meticulously assembles a mosaic of knowledge through interviews, participant observation, questionnaires, library research, and media analysis. The written sources and oral testimony are enhanced by the integration of evocative visuals captured through the lenses of photography, audio, and video recordings.

This study's findings indicate that the Baxmba Waves band presents transformative alternatives to conventional music teaching and learning approaches in the Ugandan music education curriculum. By exploring the fusion of jazz and Ugandan indigenous music, the band brings forth an awareness of the vast potential for integration within diverse musical styles. In this integration, students delve into the methods of learning indigenous and contemporary music as a unified and interconnected entity. Through these novel approaches, a gateway emerges, unveiling the intrinsic values deeply ingrained within cultural and intercultural music education systems. The fusion of jazz and Ugandan indigenous music thus becomes a bridge, guiding students toward a deeper understanding of musical traditions, fostering an appreciation for cultural diversity, and cultivating a harmonious coexistence of musical expressions.

The findings resonate deeply, shedding light on the imperative task of enlightening school administrators about the multifaceted functions of music that extend far beyond mere entertainment. The study beckons us to reimagine and embrace innovative paradigms of music learning and performance that harmoniously align with the intrinsic desires and expectations of musicians and their communities. It envisions a transformative path forward, advocating for the integration of esteemed groups like the Baxmba Waves band into the fabric of teacher-training programs in colleges and universities, where their invaluable experiences and insights can enrich teaching practices and reshape music curricula. This visionary approach paves the way for the fusion of music genres to permeate the heart of music education in Uganda, forging new avenues of creativity and self-expression. In acknowledging the inherent limitations of this research endeavor, the study humbly acknowledges the existence of unexplored vistas, beckoning further scholarly inquiry into other Ugandan music groups. By embarking on this uncharted exploration, we expand the frontiers of understanding, unraveling the intricate tapestry of music genre fusion and unearthing its potential to revolutionize music education in Uganda and beyond.

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Chapter One: Introduction

Uganda, located in East Africa, is a country with a rich diversity of 56 ethnic groups classified into four main categories: Bantu, Nilotic, Nilo-Hamites, and Hamites. Each group has its unique cultural beliefs and practices that are reflected in various aspects of life, including social, political, and economic activities, kingdoms, languages, artworks, rituals, norms, and behaviors. The country is divided into four regions - Central, Western, Eastern, and Northern - which are further subdivided into political districts. The capital city, Kampala, is in the Buganda kingdom, which occupies the central part of Uganda.

The musical practices in Uganda have been shaped by various sociocultural, socioeconomic, and sociopolitical forces, both internal and external since the pre-colonial era. In the pre-colonial period, knowledge and skills were transmitted through oral traditional methods. However, with the colonization of Uganda by Britain in 1894, and the arrival of Christian missionaries from France and England in 1887, there was a deliberate effort to dismantle Uganda's musical heritage by imposing foreign cultural values over indigenous practices. The education introduced by the European missionaries aimed at furthering their imperialistic objectives, and indigenous knowledge and social organization systems were marginalized, despite their earlier utilization by the colonialists to gain access to Buganda society before declaring it a colony (Ssempijja, 2012).

The colonialists and missionaries brought new music styles, instruments, and approaches to music education, including staff and solfa notation, as well as transmission through radio (1954) and television (1963). Christianity and the colonial power also led to the suppression of Ugandan indigenous musical cultures, considering them archaic and satanic, which resulted in the discouragement and extinction of some traditional musical performances. The importation of foreign musical materials and knowledge, intercultural

marriages, technological influences, and demographic movements have all contributed to the evolution of Ugandan music. However, indigenous music training approaches have been overshadowed by Western music pedagogies, with little prominence given to traditional Ugandan music within the music education sector. Notable music styles in Uganda include Western classical music, Ugandan traditional music, hip hop, reggae, raga, Western pop, and jazz music.

Indeed, in Uganda, music is an integral part of human experience and is viewed as a unified activity where different art forms complement each other (Kigozi, 2008; Sekalegga, 2017). Cultural music serves as a foundation for understanding different music styles, and knowledge is acquired through both formal and informal music training, as well as participation in performances. This often involves watching and imitating elderly specialists who are considered masters of the art, and in this way musical skills and practices are systematically passed down through generations (Ekadu-Ereu, 2019).

In addition to traditional methods of music transmission, there are also formal spaces for learning music in Uganda, such as music schools, choral ensembles, cultural troupes, bands, and music festivals. These spaces provide opportunities for structured music education and training, where individuals can learn various musical skills, techniques, and styles. Choral ensembles, for example, are popular in Uganda and offer a platform for learning vocal music and harmonies, often with a focus on traditional Ugandan music. Cultural troupes and bands also provide opportunities for learning and performing traditional music, as well as fusion music that blends traditional and contemporary elements.

Music festivals in Uganda are another important avenue for learning and promoting diverse musical styles and traditions. These festivals bring together musicians from different regions of Uganda, showcasing their unique musical practices and providing opportunities for

cross-cultural exchange and learning. Music festivals also serve as platforms for nurturing young talent and encouraging creativity and innovation in Ugandan music.

Overall, in Uganda, music is not only learned through formal education but is also deeply rooted in informal methods of transmission, including watching and imitating experienced practitioners. Indigenous music forms a strong foundation for understanding different music styles, and there are various spaces, such as music schools, ensembles, troupes, bands, and festivals, where individuals can learn and actively participate in the rich musical heritage of Uganda.

Background for Study

In Uganda, jazz performance is emerging as a potent site for cultural expression, especially among the youth and elite social-class communities. However, its limited practice is due to misconceptions, the lack of awareness of jazz as a rich cultural and artistic platform, and the lack of trained jazz musicians and educators (Kigozi, 2008). Yet, embodied with multicultural values, jazz allows expressions and identity at personal and societal levels. Berliner et al. (1994) inform that jazz skills require constant and intensive preparation. “The popular misconception of improvisation as ‘performance without preparation’ is fundamentally misleading. There is a lifetime preparation and knowledge behind every idea an improviser performs” (p.17). Jazz provides an understanding of the customs, traditions, and people's lives, hence the need to critically examine its practice and impact when fused with Ugandan indigenous music.

During my time at the University of Michigan, I pursued both a Master's degree in Music Education and a Master's degree in Improvisation. Through my involvement in small jazz ensembles, the Creative Arts Orchestra, jazz forum, and classroom teaching, I had the opportunity to collaborate with professors, musicians, and students, sharing cross-cultural musical experiences and using Ugandan indigenous music as raw material for jazz. Our

fusion of jazz with Ugandan traditional music provided a unique perspective on the practices of Ugandan indigenous music (<https://youtu.be/-vbHh-bbYB4>).

My approach to improvisation is rooted in a diverse range of academic and practical experiences in Ugandan indigenous music, popular music, jazz, and western classical music. To me, improvisation is an intellectual pursuit that requires both mental and physical engagement to express oneself and reflect the surrounding environment. Developing improvisation skills involves a step-by-step process that includes active listening, imitation, analysis, theory and practice, collaborations, discussion forums, and solo and ensemble performances. Given its spiritual nature, improvisation is closely linked to an individual's innermost thoughts and emotions, drawing on past experiences and imagination to create a unique performance in a specific time and space. Improvisation serves as a language of communication and self-expression, enabling solo or ensemble performers to articulate their ideas and connect with their communities. As a language, improvisation is replete with tonalities and inflections that can be interpreted by performers and their audiences alike.

Based on this experience, I am motivated to explore how such an approach could be integrated into Ugandan music education, specifically by studying the development and practices of the Baxmba Waves band.

This case study documents the evolution of music practices and pedagogy in Baxmba Waves, a multicultural fusion band in Uganda, East Africa. The study also examines the group's significance in the Ugandan music education sector. The goal is to establish the potential place of music practices of Baxmba Waves in the transformation of the pedagogies in Ugandan music education. Baxmba Waves sprung from two bands: (1) the Big 5 Band and (2) the Kampala Jazz All-Stars Band.

As a co-founder of the Big Five Band and Kampala Jazz All-Stars Band, the researcher brings a unique perspective to this study, drawing on their experiences in shaping

the formation and structure of the Baxmba Waves band. The case study promises to provide insights into the ways in which Ugandan indigenous music and jazz music are fused in the practices of the Baxmba Waves band, and how these approaches can find a place in Ugandan music education.

The Big 5 Band

The Big Five Band, a popular Ugandan band that operated between 1990 and 2003, was known for its unique fusion music and live performances of translated recorded music. The band's identity was built on a distinctive sound that combined Ugandan traditional musical instruments, such as the thumb piano (*akooko*), xylophones (*amadinda*), tube fiddle (*endingidi*), flute (*endere*), and percussion (*engoma*), with western musical instruments like guitars, keyboards, and western percussion.

This fusion of Ugandan traditional instruments with western instruments resulted in a captivating musical experience that not only attracted audiences but also led to collaborations with international artists. One notable collaboration was with the Deishovida Celtic and jazz band from Austria, which resulted in a hybrid of Austrian-Ugandan music. The Big Five Band and the Deishovida band toured Austria and Uganda between 1996 and 2002, showcasing their unique fusion of musical styles and cultural influences. These collaborations with international artists and the resulting music projects and tours highlighted the impact of the Big Five Band's music practices in creating cross-cultural musical experiences and promoting Ugandan music on a global platform. The band's ability to blend traditional Ugandan music with Western influences exemplifies the potential of fusion music as a means of cultural expression and identity formation. (<https://bahai-library.com/bafa/e/eyperu.htm>; <https://youtu.be/mXsll8yi8jw>; appendix B).

The Kampala Jazz All-Stars Band

The founding of the Kampala Jazz All-Stars band in 2002 by Jim Logan, an American jazz guitarist, and Godfrey Lubuulwa, the researcher, marked a significant moment in the development of jazz music in Uganda. The band initially consisted of expatriates who were working in Uganda and shared a common motivation to bring jazz to the country. Their repertoire primarily comprised jazz standards and popular American songs, which they performed in clubs and during American celebrations in Uganda.

However, when the contracts of the expatriate musicians ended and they had to leave the country, it led to a transformation of the band. Ugandan musicians were recruited, and the band underwent a change in its name to Baxmba Waves, which has become its identifying name since 2005. This transformation involved incorporating local instruments and creating a new repertoire, which reflected a blend of jazz music with Ugandan musical influences.

As a researcher and co-founder of the band, Godfrey Lubuulwa provides valuable insights into the development of the band's pedagogies and their significance in the formation of Baxmba Waves. The band's transformation from Kampala Jazz All-Stars to Baxmba Waves exemplifies how implicit and informal musical pedagogies of the Big Five Band were formalized and incorporated into the musical approaches of Baxmba Waves. This formalization of pedagogies provided a conducive space for music creativity and the evolution of jazz music in Uganda.

The evolution of Baxmba Waves Band showcases how cultural exchange and collaboration between local and international musicians can result in the development of unique musical identities and styles. The incorporation of Ugandan musical instruments and influences into the band's repertoire reflects a fusion of jazz music with local cultural expressions, creating a distinct musical experience that is uniquely Ugandan. The formalized

pedagogies of Baxmba Waves band also highlight the potential of organized music education in promoting the growth and evolution of jazz music in Uganda, providing a platform for nurturing local talent and creativity.

The case study of Baxmba Waves band, which emerged from the transformation of the Kampala Jazz All-Stars band, can provide valuable insights into the development of pedagogies and musical practices in Uganda, and how they contribute to the evolution of jazz music in the country. It exemplifies the potential of cross-cultural collaborations, the fusion of musical styles, and the formalization of pedagogies in promoting music education and creativity in diverse cultural contexts.

Baxmba Waves Band

Baxmba Waves has been committed to its vision of revitalizing the cultural identity of Ugandan traditional music since its inception in 2005. The band achieves this by blending musical idioms from multiple ethnicities in Uganda, creating a unique sonic product that combines Ugandan cultural musical elements with jazz styles. This fusion of musical genres and styles has resulted in a distinctive sound that appeals to diverse audiences (see appendices E and F).

In addition to their artistic approach, Baxmba Waves has also been actively involved in mentoring and developing the musical skills of young musicians. They employ both conventional and unconventional music pedagogical approaches to provide instructional spaces for creative thoughts and potential platforms for redefining contemporary Ugandan music and the pedagogies of music education in Uganda. By nurturing and mentoring young musicians, Baxmba Waves contributes to the growth and evolution of Ugandan music, ensuring that traditional musical practices are preserved while also encouraging innovation and creativity in the contemporary music scene.

Baxmba Waves' efforts to blend traditional Ugandan musical elements with jazz styles and their commitment to mentorship and music education highlight their dedication to preserving and promoting the cultural heritage of Uganda while also pushing the boundaries of musical expression.

The name "Baxmba Waves" originates from the *baakisimba* drum rhythm and sound of the Baganda people, an ethnic group situated in central Uganda (Figure 2). Baxmba Waves' music is rooted in the indigenous Ugandan drums, known as *ngoma*, which play a significant role in Ugandan and African cultures (Figure 1). The term *ngoma* encompasses singing, dancing, and drumming, and is a communal means of expression, invoking past experiences during ritual and initiation ceremonies for Bantu ethnic groups in South, Central, and East Africa (Mapana, 2022). In this study, I focus on the *ngoma* in the Buganda region of central Uganda, within the performative context of the *baakisimba*. The *ngoma* is a symbol of power and authority in Ugandan culture, with its hieratical power emanating from the king, through the heads of clans, down to the heads of families. Special drums are constructed for and exclusively played by the king, symbolizing his authority. *Ngoma* thus provides a language of communication, often limited to specific communities.

Nannyonga- Tamsuza (2014) explains that the drum is considered the "King of instruments" among the Baganda people and that men are expected to control its power. *Baakisimba*, an indigenous rhythm and dance, serves as a "stage" for gendered relations, identities, and roles to be performed through the context of performance, drum symbolism, sound, dance choreography and formations, and costumes. The roles assigned to performers, the negotiated gender identities, and the relations of power make *baakisimba* an active site for gendered performances. She affirms that "*baakisimba's* performance practice is historically contingent on social, cultural, and political structures that have continually shaped Buganda, where gender is continually resignified" (p. 1). These values and meanings

associated with *ngoma* and *baakisimba* inform Baxmba Waves' expressive concepts and musical practices.

The incorporation of *baakisimba* drum rhythms and sounds into Baxmba Waves' music is a prime example of how the band fuses traditional Ugandan musical elements with jazz, creating a distinct and unique sound that represents their cultural heritage. *Baakisimba*, a traditional drumming style from Buganda, Uganda, holds historical, social, cultural, and political significance, and Baxmba Waves draws on these rich musical traditions to inform their expressive concepts and musical practices. This demonstrates the band's deep understanding of their cultural heritage and the ways in which it shapes their creative output. It also highlights the importance of recognizing the cultural and contextual influences on musical practices and how they contribute to the richness and diversity of musical traditions.

By incorporating *baakisimba* rhythms and sounds into their music, Baxmba Waves pays homage to their cultural roots and showcases the significance of the *ngoma* and *baakisimba* in their artistic expression. This fusion of indigenous and contemporary musical elements creates a distinctive sound that sets them apart and reflects their unique musical identity.

In conclusion, Baxmba Waves' name and music are deeply rooted in the cultural heritage of Uganda, specifically in the significance of *baakisimba* drum rhythms and sounds. Their fusion of indigenous and contemporary musical elements represents a unique blend of cultural influences, showcasing their artistic expression and contributing to the preservation and evolution of Ugandan and African musical traditions.



Figure 1: The Baganda drums

Figure 2: The *Baakisimba* groove

Justification for the Study

The inclusion of jazz in music education in Uganda can provide a platform for enhancing performance skills and promoting the acquisition and transmission of cultural knowledge. Jazz, like Ugandan traditional music, can serve as a site for constructing, manifesting, and enacting identities through social interaction and music-making, and can contribute to the transformation of learners' identities, as noted by Isabirye (2021).

Ugandan scholars have critiqued the existing music education system in Uganda and emphasized the need for new approaches that address contemporary musical needs (Ekadu-Ereu, 2019; Kagumba, 2021; Kigozi, 2008; Sekalegga, 2017; Ssempijja, 2012; Wabyona, 2021). However, there is limited scholarly material on pedagogies that effectively fuse Ugandan traditional music with jazz, which is crucial for young musicians and educators who are enthusiastic about understanding intercultural musical practices.

Sarath (2018) has highlighted the transcultural perspective of jazz, which is characterized by creativity-rich, self-transcending regions with capacities for culturally diverse interaction and infusion. Therefore, jazz education can offer contemporary pedagogies in Uganda the opportunity for cultural inclusion rather than exclusion, aligning with the vision of a more inclusive approach to music education that addresses the needs of groups that have diverse musical traditions.

By studying the performance approach and pedagogy of Baxmba Waves, a band that incorporates Ugandan traditional music with jazz, insights can be gained that can be applied to music education in Ugandan schools. This research can contribute to the development of effective pedagogies that promote the fusion of different musical traditions and foster a deeper understanding of intercultural musical practices in Uganda.

In conclusion, the inclusion of jazz in music education in Uganda has the potential to enhance performance skills, promote the acquisition and transmission of cultural knowledge, and contribute to the transformation of learners' identities.

Scope and Research Design of the Study

The ethnographic case study was conducted in Kampala, Uganda, where the Baxmba Waves band is located. This location allowed for easy access to the band's leaders, rehearsals, performances, and interviews with former and current band members, as well as professors from Makerere University and representatives from the Uganda National Cultural Center and

other institutions. The researcher also examined Baxmba Waves' musical approaches between 2005 and 2022, using audio/video recordings of rehearsals and photographs.

The focus of the project was on the band's approaches to musical intersections, which involve the fusion of Ugandan traditional music with jazz, and the pedagogies employed by the band to transmit performance practice knowledge to others. The researcher also examined the band's performance techniques in playing instruments and the modifications made in performing Ugandan traditional music, likely exploring how the band navigates the fusion of these two musical traditions and creates their unique performance style.

By conducting the ethnographic case study in Kampala, Uganda, the researcher was able to closely observe and document the practices of Baxmba Waves and gain insights into their musical approaches, pedagogies, and performance techniques.

Purpose and Research Questions

The purpose of this study was to investigate the pedagogical approaches of the Baxmba Waves Band, their evolution over time, and their potential integration into the Ugandan music education curriculum. The researcher sought to gain an understanding of Baxmba Waves' musical practices through examining their goals, structure, and changes since its founding in 2005. Additionally, the study aimed to explore the evolution of pedagogical approaches employed by Baxmba Waves, as well as the experiences of learners and collaborators with the band. Finally, the researcher aimed to draw insights from the pedagogies employed in Baxmba Waves that could inform the music education sector in Uganda.

The study was guided by four main research questions:

1. What are the goals and structure of the Baxmba Waves band? This research question sought to understand the overarching goals and structure of Baxmba Waves band,

including their mission, vision, and organizational structure. It aimed to provide insights into the band's overall purpose and how they operate as an educational entity.

2. How did pedagogical approaches evolve in Baxmba Waves since 2005? This research question aimed to trace the evolution of pedagogical approaches employed by Baxmba Waves band over time, from its inception in 2005 to the present. It sought to explore any changes or developments in their teaching and learning methods, and pedagogical philosophy.
3. What are the experiences of learners and collaborators with the Baxmba Waves band? This research question aimed to capture the perspectives and experiences of learners who have been involved with Baxmba Waves band, including students, teachers, and other collaborators. It sought to understand their perceptions of the band's pedagogical approaches, the impact of their music education experiences, and any challenges or successes they have encountered.
4. How can pedagogies employed in Baxmba Waves inform the music education sector in Uganda? This research question aimed to explore the potential implications of Baxmba Waves' pedagogical approaches for the broader music education sector in Uganda. It sought to identify lessons, insights, and recommendations that can be drawn from Baxmba Waves' practices and applied to improve music education in other settings in Uganda.

The study used a qualitative ethnographic approach involving methods such as observation, interviews, and document and media analysis to gather data on the goals, structure, and pedagogical approaches of Baxmba Waves. The experiences of learners and collaborators with the band were also investigated through interviews or surveys. The findings of the study shed light on how Baxmba Waves has evolved over time, how their pedagogical approaches have developed, and the impact of these approaches on learners and

collaborators. Additionally, the study provides insights into how these pedagogical approaches could be applied in the broader context of music education in Uganda, potentially informing curriculum development and instructional practices in the country.

Definition of Key Terms

Culture: Shared beliefs, norms, and practices of a society.

Curriculum: The course of study in an educational institution.

Indigenous music: In this study I use indigenous to refer to traditional or folk music.

Intercultural/Transcultural Music: Music with more than two cultural music sources.

Jazz: An American music style characterized by improvisation and syncopation.

Music Education: A field of practice that is associated with formal or informal music learning and training.

Music Fusion: A combination of music ideas, genres, or styles.

Music Intersectionality: Interconnection or integration of music styles.

Summary

Previous studies have highlighted the need for new pedagogies in the Ugandan music education sector to align with contemporary music and education trends and values. The call for in-depth investigation of indigenous music teacher preparation practices also provides a context for the current study on Baxmba Waves' musical practices and pedagogies. This study aims to contribute to the understanding of how new approaches to music learning can be integrated into formal learning contexts in Uganda, specifically through examining Baxmba Waves' musical practices and pedagogies.

By exploring Baxmba Waves' approach to blending intercultural music with jazz and contemporary music materials to create a unique sonic product, the study sheds light on the band's musical identity and how it has evolved over time. The data and conclusions drawn from this study can provide valuable insights for music educationists in Uganda to draw upon

when teaching in the classroom, as well as serve as a template for developing a curriculum that addresses contemporary music education needs in the country. This study fills a gap in the existing literature by specifically examining the pedagogical approaches employed by Baxmba Waves, and how these approaches can inform and shape contemporary music education practices in Uganda. It also highlights the potential of intercultural music pedagogies as solutions to the challenges faced in music education practices in Uganda and provides a basis for further research and curriculum development in this area.

Chapter Two: Review of Literature

Introduction

The purpose of this chapter is to review literature related to pedagogies employed in teaching Ugandan traditional music, jazz music, and music education in general. I present studies that provide theoretical and methodological linkages to the field of music education. The literature guided my topic by addressing areas that have not received attention heretofore in Ugandan music education. I organized the literature review using the following sub-topics: 1) pedagogies of cultural and intercultural music, 2) pedagogies in jazz music, and 3) pedagogies in Ugandan traditional music. Under these sub-topics, a comprehensive review of related material was analyzed, and findings were related to my topic of study.

Pedagogies in Cultural and Intercultural Music

A primary objective of a curriculum is to enable students to develop cross-cultural competency, which comprises the skills and attitudes necessary to effectively navigate their own culture and other ethnic sub-cultures. However, despite the role of intercultural music education in introducing students to societal customs, values, norms, and myths embedded in culture, its integration into school curricula remains challenging (Klinger, 1996; Wabyona, 2021). In this section, I review relevant literature on pedagogies in cultural and intercultural music to compare Baxmba Waves' musical approach with existing approaches.

Klinger's (1996) work focuses on the challenges of including multicultural music in elementary school curricula, as well as the potential sources of multicultural musical materials. Klinger explores the extent to which music teachers feel the need to become literate in the musical language of a culture to teach its music. Her study is guided by several research questions, including: 1) What is the role of music in education? 2) What are the sources of multicultural musical materials? 3) To what extent is authenticity a concern from the perspective of music teachers? 4) To what extent is the contextualization of music with

non-musical materials evident in the elementary music classroom? 5) Is music used in the multicultural curriculum primarily to teach culture and ethnicity, or is cultural and ethnic contextualization used to teach music? 6) To what extent do music teachers feel it is necessary to become literate in the musical language of a culture to teach its music? 7) How does a teacher's perception of musical literacy or fluency impact the instruction of a particular music? Through interviews with music teachers, Klinger's findings suggest that knowledge is constructed from one's perspective, making it challenging to achieve the "native's point of view" even under ideal circumstances. Consequently, it is natural for teachers and students to perceive knowledge from their own vantage points. Klinger's study sheds light on the challenges of multicultural music education and enhances our understanding of how Baxmba Waves approaches these challenges based on their experiences in educating others.

Oehrle (1996) discusses intercultural education through music informing that, by committing to humanistic goals such as equity and respect for all, teachers can help students to evaluate things, people, and behaviors in terms of cultures, groups and experiences that produce them. To support her argument, Oehrle puts together the views of some educators and ethnomusicologists. These include James Standifer, Bruno Nettl, David Elliott, Tim Rice, and Patricia Shand. Standifer suggested that multicultural music education is value-laden, reflecting "a set of beliefs, principles, and ideas that should govern the relationship of people of diverse cultures" (Standifer, 1990, as cited in Oehrle 1996, p. 7). The new mission for educators in the field of music is to lead students to an understanding of music as a worldwide and varied phenomenon which will provide an entry into understanding other things about world cultures (Nettl, 1992, as cited in Oehrle 1996, p. 6,). According to Elliott, "if music education functions as culture, then it may also have the potential to change prejudicial attitudes and behaviors" (Elliott, 1989, as cited in Oehrle 1996, p.14), Rice et al (1989) say that,

Musicians and those interested in music can participate very quickly in another culture through music. Through participation and sharing, outsiders become, to a limited extent, insiders; cultural barriers are breached; outsiders learn another culture's way of presenting itself, and outsiders gain pride as they see the products of their culture taken seriously. (p. v)

Campbell (2016) attends to the intents and actions of music educators, working within the widespread movement to multiculturalize the curricular content. Campbell asserts that teachers in various settings have the ability and power to ensure that a musical democracy is in place when teaching world music in classroom settings (p. 89). She considers the culture of the classrooms, of the communities that surround them, and of people whose music may be featured in the lessons, and various learning experiences. She explains that, in the development of music lessons and sessions, several music educators have committed to a multicultural and global vision of collaborating with ethnomusicologists in producing resources that are both fit for a teacher's own edification of a musical culture and suggest meaningful pedagogical experiences for students (p. 94).

Dargie (1996) compares Western and African approaches to music education, bringing to attention the need to review teaching methods and materials in the education programs of schools in Africa. Dargie uses the participant observation method during his study of African methods of music education by engaging in performances, learning to play Xhosa music, and interacting with Xhosa musicians to understand their traditional approaches to music learning. The findings of this study indicate that there is a great need to revise the teaching methods and materials in music education programs in African schools, colleges, and universities, where educational methods have grown out of missionizing via colonization. Dargie's study

informed this study of the pedagogies employed in other African music education systems.

In summary, the scholars discussed above engage in promoting diverse pedagogies of cultural and intercultural music practices and education. Their studies contribute to a better understanding of the various pedagogical approaches used in cultural and intercultural music education. The studies underscore the importance of considering cultural contexts, collaborating with experts, and revising teaching methods to ensure effective and inclusive music education practices.

Pedagogies in Jazz Music

The three sources of literature reviewed in this sub-topic provide valuable insights into pedagogies employed in jazz music education and highlight the integration of musical and nonmusical aspects in the process of music creation.

Sarath (2018) uses Integral Theory to explain the concept of creative consciousness in jazz music studies, which refers to the integration of musical experiences, overall life experiences, and the innermost dimensions of consciousness to develop a personal artistic voice. This theoretical framework helps understand how Baxmba Waves, the subject of the study, employs creative consciousness as a driving force in their pedagogical approach to musical practice and education.

Pressing (2002) proposes that jazz and jazz-related forms are creative adaptations of traditional African and African diasporic rhythmic techniques. He defines groove or feel as a cognitive temporal phenomenon emerging from carefully aligned rhythmic patterns that involve perception of recurring pulses, subdivision structure, and engagement of synchronizing body responses (p. 288). Pressing's hypothesis is based on the evolved cognitive capacity to form and use predictive models of events, such as predicting the timing

of anticipated future events (p. 295). This perspective sheds light on the rhythmic aspects of jazz and how it relates to African musical traditions.

Borgo (2007) focuses on the integration of freer forms of improvisation into music curricula and pedagogical practices. He emphasizes the importance of considering space as an element of creativity and how the working environment influences the music being created. Borgo also advocates for more experimental, explorative, and collaborative approaches to jazz improvisation and music education. This perspective encourages a broader and more open-minded approach to teaching and learning jazz.

In summary, these scholarly sources provide insights into jazz training in a classroom setting, including approaches to free jazz improvisation and the development of creative consciousness in learning jazz. The findings of these studies contribute to the understanding of the pedagogical approaches used in training jazz musicians in different settings and provide a basis for comparative research on teaching cultural and intercultural musical traditions in fusion with jazz.

Music Education and Indigenous Music in African Countries

A study of the music of diverse cultures increases musical sympathy and cultural attachment and deepens musical appreciation. According to Nabeta (1959), in Africa, the art song is a development of such wholesome inter-cultural music intermarriages and experiences (p. 42). Therefore, a music educator's role is indispensable in the dispensation, transmission and development of music education. Isabirye (2021) informs that in developing music lessons and sessions, several music educators have committed to a multicultural and global vision of collaborating with ethnomusicologists in producing resources that are fit for a teacher's edification of musical culture. He provides a model for engaging meaningfully with indigenous transmission practices by studying *bigwala*, a nearly extinct tradition of the Basoga people of Uganda. He engaged in a qualitative analysis of the social and musical

interactions between and among the two surviving master musicians and the youths to understand the nature and meaning of these learning experiences. His findings indicate that the *bigwala* master musicians created learning contexts where personhoods – identities of the youths and all other participants – were freely constructed, manifested, interacted, and transformed. They facilitated engagement with *bigwala* knowledge and skills for the youths, both individually and in groups (p. 248).

Writing on traditional music in Uganda, Ekadu-Ereu (2019) expresses concern about the survival of Karimojong indigenous culture in the face of educational reforms which tend to undermine indigenous knowledge systems. He worries about the capacity of a non-formal music education curriculum in enabling the *karacuna* (Karimojong gun-wielding youths and cattle keepers whose lifestyle and values revolve around cattle rustling) to preserve and promote their culture. The author also discusses the impact of formal education and Christianity on indigenous education structures, the latter of which was significantly eroded by the former. Ekadu-Ereu's work was central in foregrounding the importance of non-formal educational systems in music education and training. It provided a foundation for examining the relevance of indigenous knowledge systems in relation to Baxmba Waves' pedagogical approach to music practice, training, and education.

In his study of elementary schools in Buganda (the central region of Uganda), Kigozi (2008) attends to teacher qualifications: “music is regarded as an area in which teachers have a low level of teaching efficacy as a result of inadequate training, lack of music resources, and irrelevance of music content” (p. 4). He discusses the evaluation of music in classroom settings in Buganda schools of Uganda. The main instruments employed in his research are questionnaires completed by music teachers, interviews with music teachers, pupils and school administrators, and observations of music lessons and lectures in various institutions in Buganda. His findings reveal that, 1) the existing

curriculum is not suitable for arts education within the African context, 2) the values, aims, objectives and assumptions of the existing curricula are not attuned to the learners' demands, 3) arts education is housed under physical education and not recognized as an integral part of school education, 4) resources and equipment for the delivery of music education are not at all available in most schools, 5) music education development is not taking place through transparent processes, and therefore some schools are better equipped than others, and 6) teacher training models are short of equipping prospective teachers with the necessary skills to cater for the needs of pupils. Kigozi's study provided a basis for understanding the theoretical underpinnings or the lack thereof, of music education systems in Uganda.

Akuno (2012) examines teachers' perceptions and expectations of their roles. She delves into the analysis of teacher-training education, head teachers' perceptions and expectations of the role of the music teacher, and the expectations of both music teachers and headteachers of a music teacher education program in Kenya. Her findings indicate that music education in Kenya could benefit from a music teacher education program guided by clearly articulated education principles. She also attends to the importance of music knowledge that integrates indigenous musical practices into formal music practices. Akuno's work aids the understanding of how the pedagogies of Baxmba Waves are perceived by different stakeholders in music education. Butler et al. (2007) examines issues surrounding race, ethnicity, and culture in music learning, and propose a conceptual model designed to investigate how these issues affect music learning among diverse populations. The relationship between the Butler et al. study and this study is that they deal with intercultural music education.

Kubik (1962) examines the variances between African music in notation and African music in performance. He identified the discrepancies between notated and

performed African music and distinguished between the performance techniques of some African traditional instruments. Since Baxmba Waves band employs both notation and oral tradition in its pedagogical methods, Kubik's study created a foundation for examining the band's use of music notation approaches.

Nompula (2011) raises concerns about the disappearance of indigenous African children's songs due to the influence of Western music. She emphasizes the lack of African music educational materials in the curriculum and highlights the stereotypical attitudes that consider indigenous knowledge as backward. The dominance of Eurocentric curricula in African schools has suppressed indigenous knowledge and learning processes. However, through oral tradition, indigenous music transmits culture, values, beliefs, and history between generations. Although African music is traditionally transmitted orally, it is not inferior to written music; it is simply different. Aural learning enhances listening and memory skills, and learning repertoire by rote enables children to internalize the melodies, rhythms, and forms of various music (p. 373).

The inclusion of African songs in the curriculum provides opportunities for students to explore their rich cultural heritage. This inclusion empowers marginalized students to overcome their fears and beliefs that they cannot achieve excellence. It contributes to building confidence and self-esteem and serves as a tool for social justice in the education sector.

Sekalegga (2017) describes instructional strategies and techniques used by classroom music teachers in Uganda, and as such, provides a structure for using nonconventional pedagogical approaches as tools for enhancing classroom learning. He identifies strategies and techniques which can be disseminated and potentially adopted by Ugandan music teachers, the Uganda Ministry of Education, the Uganda National Examinations Board (UNEb), and the Uganda National Curriculum Center (UNCC) for

possible inclusion in the music-teaching curriculum. His raw descriptive data comprised a total of 10 secondary Ugandan schools from urban (3), suburban (3), and rural (4) areas participating in the study. The data contained 10 classroom videos of Ugandan secondary school music teachers, 12 personal interviews (involving 5 music faculty members from Makerere University and 7 secondary school classroom music teachers), and 19 surveys (involving 6 music faculty members from Makerere University and 13 secondary school music teachers (p. 55). Findings from this study indicated that classroom music teachers who participated in this study demonstrated idiosyncratic approaches to teaching music (p. 98). As such, Sekalegga provided a platform for comparing music pedagogies in Ugandan schools and those of Baxmba Waves, thereby contributing to the understanding of non-conventional music training approaches.

Westerlund et al. (2015) address the need for developing teacher education curricula that integrate intercultural experiences in music education in culturally diverse societies. The study addresses the need for teachers to develop improvisation skills and competence when teaching in such settings. The scholars explain that, besides the importance of learning new music and dance traditions, the student music teachers regard the learning experiences gained through peer-teaching in an unfamiliar context as significant, as these experiences provoke them to step out from their pedagogical comfort zones and engage in a deep reflection on the nature of teaching and the purpose of music education (p. 55). The scholars also inform that “in seeking to equip future teachers with the necessary skills to work in diverse communities, many teacher education programs have redesigned field experiences to facilitate deeper reflection on, and practice in, intercultural interaction” (p. 56).

Conclusion

The literature review in this chapter was instrumental in achieving several important goals. Firstly, it provided an in-depth overview of the different music pedagogies employed in Ugandan schools, offering a comprehensive understanding of the existing music education practices in the country. This served as a reference point for comparing the music teaching and learning approaches of Baxmba Waves with the traditional pedagogies used in the Ugandan education system.

Secondly, the literature review shed light on the perceptions of teachers, parents, and students towards music education in Uganda. It has illuminated the attitudes, beliefs, and values surrounding music education in the local context, and has provided valuable insights into the challenges and opportunities of music education in Uganda.

Thirdly, the literature review tackled the challenges of multicultural music education, taking into consideration the diverse musical cultures and traditions prevalent in Uganda. It raised awareness about the importance of collaboration between music educators and ethnomusicologists or local musical culture experts in developing music lessons and sessions that are not only personally enriching for the teachers but also meaningful to the students' experiences.

Furthermore, the literature review has deepened the understanding of the relationship between musical performances, self-actualization, and new approaches to intercultural music learning and performance. Study findings emphasized the significance of considering the innermost consciousness and personal experiences of learners in the process of music education and shed light on how Baxmba Waves band approaches these aspects in their pedagogical practices.

Overall, the literature review has laid a strong foundation for the current study, serving as a comprehensive reference for understanding the existing music education

practices in Uganda, the challenges of multicultural music education, and the potential of new approaches to intercultural music learning and performance. It has highlighted the importance of collaboration between music educators and local musical culture experts, and the significance of considering the personal experiences and self-actualization of learners in the process of music education.

Chapter Three: Methodology

Introduction

In this study, I set out to examine and document the development of the Kampala-based Baxmba Waves band, to explore pedagogies used in the band, and to provide alternative approaches to music education in the Ugandan education sector. In this chapter, I provide a detailed overview of the methodology that was employed in collecting data for the study. This will include information on where, when, and how the data was collected, as well as the procedures that were followed in selecting the participants for the study. Additionally, I will present the outcomes of the study and discuss how the findings can benefit the music education sector in Uganda.

Purpose and Research Questions

The research project aimed to investigate and document the evolution of pedagogies in Baxmba Waves and explore the significance of the group's music practices in the context of the Ugandan music education sector. The study was guided by four main research questions: 1) What are the goals and structure of the Baxmba Waves band? 2) How did pedagogical approaches evolve in Baxmba Waves since 2005? 3) What are the experiences of learners and collaborators with the Baxmba Waves band? 4) How can pedagogies employed in Baxmba Waves inform the music education sector in Uganda?

By addressing these research questions, the study to contributes to the understanding of the pedagogical practices of Baxmba Waves band and their significance in the context of music education in Uganda. The findings of the study have the potential to inform and benefit the music education sector in Uganda by providing insights into effective pedagogical approaches, curriculum development, and the integration of local musical cultures in music education practices.

Research Methodology and Design

The research employed a qualitative research methodology, specifically an ethnographic case study approach, to gather descriptive data and gain an in-depth understanding of the music pedagogies in Baxmba Waves band. Ethnographic studies involve close and personal experiences with the culture or society under study, often involving participation and immersion in the field. The research design was considered ideal for answering the research questions of the study, as it allowed for a deep exploration of Baxmba Waves' pedagogical practices and their significance in the Ugandan music education sector.

The researcher's position as a founder and co-founder of Baxmba Waves band, as well as his experience as a leader, performer, teacher, and scholar in multiple bands, including Baxmba Waves, provided a unique perspective and insider access to the band and other arts institutions in Uganda. This insider perspective, viewed through the lens of a teacher-researcher, enriched the ethnographic case study, and allowed for a nuanced understanding of Baxmba Waves' goals, structure, musical and pedagogical practices, as well as the experiences of learners in the band.

Field research was conducted to gather data, which involved interacting with the participants through performances and interviews. Other arts institutions in Uganda, such as the Uganda National Cultural Center (UNCC), Makerere University, and BAYIMBA Cultural Foundation, were also consulted during the ethnographic case study, providing additional resources for data collection and analysis.

Overall, the ethnographic case study approach allowed for an in-depth investigation of Baxmba Waves' pedagogical practices and their potential implications for the music education sector in Uganda, leveraging the researcher's insider perspective and access to the field.

Context of Study

The participants in the research project included musicians, students, and personalities who had shared experiences with the Big Five band, Kampala Jazz All-Stars, and Baxmba Waves band. In May-July of 2022, I conducted the study in Kampala, the capital city of Uganda, where the Baxmba Waves band members and most participants were situated. Kampala is known for its vibrant music scene and numerous performance spaces where the band regularly performs, making it a suitable location for the study.

The criteria for participant selection were based on their affiliation with the bands under study, namely the Big Five band, Kampala Jazz All-Stars, and Baxmba Waves band. Participants included current and former band members, students who had learned from or collaborated with the bands, and personalities who had interacted with the bands in various capacities. The selection aimed to capture diverse perspectives and experiences related to the pedagogies employed in Baxmba Waves band and their implications for music education in Uganda.

The participants were selected purposively, based on their relevance to the research questions and the specific focus of the study. They were approached and invited to participate in the research project based on their connection to the bands under study and their potential to provide valuable insights into the research questions. Informed consent was obtained from all participants prior to their participation in the study, and their privacy and confidentiality were ensured throughout the research process.

The selection of participants was guided by the research goals and the need to gather rich and in-depth data to answer the research questions effectively. The inclusion of participants with diverse perspectives and experiences related to the bands under study helped to ensure a comprehensive and holistic understanding of the evolution of pedagogies in Baxmba Waves band and their significance to the Ugandan music education sector.

The Baxmba Waves Band

The Baxmba Waves Band is composed of twenty-two members who are categorized into three groups: the technical and administrative team, senior musicians, and junior musicians. The technical team and administrators hold management positions within the band and are responsible for overseeing the operations of the band. The senior musicians are members who have been part of the band for more than eight years and often have professional music training. Some of them also work as music teachers in other music teaching institutions in Uganda. The senior musicians play a key role in shaping the music style of the band and transmitting the pedagogies to the junior musicians.

The junior musicians are youths aged 18 years and above who are responsible for continuing the legacy of the band. They learn from the senior musicians and contribute to the band's music practices. To ensure a representative sample for the research project, interviews were conducted with two members from the technical and administrative team, three senior musicians, and two junior musicians. The band also receives students for internship training from institutions like Makerere University. This sample selection aimed to capture a diverse range of perspectives within the band, including insights from the management team, senior musicians with teaching experience, and the younger musicians who carry on the band's legacy.

The interviews with the selected participants provided valuable insights into the goals, structure, and evolution of pedagogies within the Baxmba Waves Band. The findings from these interviews, combined with the observations and other data gathered, contributed to a comprehensive understanding of the significance of Baxmba Waves in the transformation of pedagogies in the Ugandan music education sector.

Selection of Participants

As a teacher-researcher, co-founder, and performer-researcher in the Big Five Band, Kampala All-Stars Jazz Band, and Baxmba Waves Band, I carefully selected participants for my study based on various criteria. These criteria include the participants' longevity with the band, the instruments they play, and their willingness and availability to participate in the study. By intentionally selecting participants from different vantage points, such as teachers, learners, performers, observers/audiences, and interns, I aimed to gather diverse perspectives on the pedagogies employed in the context of Baxmba Waves band.

Furthermore, my connections and collaborations as a band member with educational institutions such as Makerere University, the Uganda National Cultural Center, BAYIMBA Cultural Foundation, and the Ugandan US Embassy allowed me to engage participants from these organizations, providing insights from different stakeholders in the music education field.

By including administrators, junior members, and senior members of the band in my interviews, I gathered insights from various levels of involvement within the band. This allowed for a holistic view of the band's pedagogies and practices, encompassing perspectives from those who are involved in management, those who are established musicians with teaching experience, and those who are young musicians continuing the legacy of the band. The combination of these diverse perspectives provided a rich and nuanced understanding of the pedagogies employed in the Baxmba Waves Band and their impact on music learning experiences.

Ethical Issues and Trustworthiness

This study deals with social interactions and relationships with partners of disparate backgrounds. Before the field study, the proposal was presented to the University of Michigan Institutional Review Board (IRB) for approval. As informed by Connelly (2014),

the main purpose of IRB is to protect human subjects by weighing any possible harm against any benefit. I ensured that participation in the study was voluntary and that the participants had the information they needed to make an informed decision concerning participation. In Uganda, the Standard Operation Procedures for the Covid-19 pandemic were still operational at the time of the study. As a researcher and participant in the performances, rehearsals, and interviews, I observed the Covid -19 regulations and ensured the safety of participants by following the standard operating procedures. Besides, I made phone calls and arranged appointments for the meetings before time. And where possible, I used online facilities like email or WhatsApp social media to avoid direct contact with the correspondents who were not physically accessible. Participation in this study was voluntary. Elgesem (2015) states that since situations with potential risks of discomfort or harm trigger unconditional requirements to obtain consent, it must be up to the potential research participant to decide whether to subject himself/herself to the relevant risk or discomfort. So, I also guaranteed the anonymity of all the participants unless they asked for their identities to be disclosed. Moreover, the interviewees reviewed the transcripts of their interviews before translating and analyzing the data to correct any miscommunication.

Data Collection and Procedures

The data collection process involved a diverse range of primary data sources, including observation, interviews, audio and video recordings, magazines and newspapers, letters, and photographs and the researcher's journal. I conducted in-depth interviews with various stakeholders, including administrators and senior members of Baxmba Waves, professors from Makerere University, administrators from the Uganda National Cultural Center and BAYIMBA Cultural Foundation, and an official from the Ugandan US embassy. Additionally, I utilized questionnaires in some instances to gather information from participants who were unable to meet in person or on Zoom.

I collected data between May and July 2022, with additional information received through questionnaires up to March 2003. I also incorporated various forms of multimedia in my data collection process, including performance videos of the Big Five Band and Baxmba Waves, concert publicity posters, band logos, and newspaper and magazine articles. This multi-method approach added richness and depth to my data, allowing for a more thorough analysis and interpretation of the research findings.

Furthermore, I actively participated in the activities of the bands as a performer, which provided me with firsthand experience and insights into the social interactions and relationships being studied. This immersive approach to data collection added a unique perspective to the study and contributed to the richness of my findings.

Overall, the data collection process demonstrated a comprehensive and multifaceted approach, utilizing various primary data sources and methods to collect data from multiple stakeholders and incorporating multimedia elements. This approach enhanced the rigor and validity of the study and provided a solid foundation for the analysis and interpretation of the research findings.

Table 1 lists the sources of data and the timeline I used to collect data.

Table 1: Timeline of the data collection

DATE	ACTIVITY	PLACE	PARTICIPANTS
6/02-20/2022	Collection of video materials from earlier rehearsals and collaborations, press information, magazines and newspapers, and letters and photographs	Kampala-Uganda	Researcher
06/23/2022	Interviews	Bweyogerere (Baxmba Waves' offices and rehearsal place)	Alex Kateregga, Ali Mushabe, Gilbert Ssettuuma, Marvin Burundi, Immaculate Namirembe

06/24/2022	Interviews	Uganda National Cultural Centre, (UNCC), Kampala	Alex Kiyaga-UNCC Aloysius Migadde
06/27/2022	Interviews	UNCC	Gerald Mbuya., Kezia Kimbugwe-
06/27/2022	Jam Session- Observation, Participant observation	UNCC	Reseacher, Band Members (senior and Juniors), other musicians
06/30/2022	Interview	Bweyogerere	Tonny Musaazi
07/5/2022	Interview	UNCC	Racheal Agaba-
07/07/2022	Interview	Makerere University- Department of Performing Arts and Film	Branco Ssekalegga
07/08/2022	Interview	Makerere University- Department of Performing Arts and Film	Nicholas Ssempijja
07/11/0222	Interview	UNCC	Mark Matsiko:
07/ 12/ 2022	Interview	UNCC	Edwin Mukalazi:
07/ 12/ 2022	Interview	UNCC	Michael Kitanda
07/13/2020	Interview	UNCC	Andrew Ssebaggala
07/14/2022	Interview	UNCC	Richard Sserunjoji
07/15/2022	Interview	Makerere University- Department of Performing Arts and Film	Milton Wabyona
07/15/2022	Interview	Outdoors-venue	Dorothy Ngalombi
08/12/2022	Questionnaire	Email	George Ssemaganda

08/15-12/15/2022	Data organization and transcription	University of Michigan- SMTD Library	Researcher
03/26/2023	Questionnaire	Email	Faisal Kiweewa

Table 2 provides a summary of the research questions, their related interview questions, and other sources of information.

Table 2: Data Mapping

Research Questions	Related Questions	Sources of Information/Informants
1. What are the goals and structure of the Baxmba Waves band?	a. What was the original mission of Baxmba Waves? b. What are the goals and vision of Baxmba Waves today? c. How is Baxmba Waves structured to achieve the goals?	<u>Journal</u> : Researcher/founder Godfrey Lubuulwa <u>Interview</u> : 2 administrators/ musicians in the band for 10 years- Kezia Kimbugwe, Gerald Mbuya <u>Artifacts</u> : documents Logos, Articles
2. How did pedagogical approaches evolve in Baxmba Waves since 2005?	a. Who are the teachers since 2005? b. What is the experience of the teachers? c. What are the challenges to the trainers? d. What are the teaching methods used in Baxmba Waves since 2005? (Skill- development, techniques, orality/literacy - aural/oral/rote approach, or notation and reading) e. What are teaching tools used in Baxmba Waves? f. How is the fusion of musical genres taught and performed in Baxmba Waves? g. What repertoire is used?	<u>Interview</u> : 3 musician-teachers in the band for the last 10 years -Aloysius Migadde, Kezia Kimbugwe, George Ssemaganda

<p>3. What are the experiences of learners and the collaborators with the Baxmba Waves band?</p>	<p>a. What skills do you gain by being part of Baxmba Waves? b. How is music learning different in Baxmba Waves from your other training institutions? c. What is the students' experience of learning traditional and jazz genres in fusion?</p>	<p><u>Interview</u>: current junior members for their learning experience - Alex Kateregga, Namirembe Immaculate, Marvin Burundi, Ali Mushabe, Gilbert Ssettuuma <u>Interview</u>: Professors from Makerere University- Branco Ssekalegga, Nicholas Ssempijja, <u>Interview</u>: former internship students- Racheal Agaba</p>
<p>4. How can the pedagogies employed in Baxmba Waves inform the music education sector in Uganda?</p>	<p>a. What are your observations about students that have had internships in Baxmba Waves? b. What are the skills learned in Baxmba Waves that need to be integrated into the Ugandan music education sector? c. what is the relevance of Baxmba Waves music to society?</p>	<p><u>Interview</u>: Professors from Makerere University- Branco Ssekalegga, Nicholas Ssempijja, <u>Interview</u>: Senior members of Baxmba Waves- Kezia Kimbugwe, Aloysius Migadde <u>Interview</u>: UNCC administrators Director BAYIMBA Cultural Foundation: Faisal Kiweewa Cultural representative-US Mission Ugandan Embassy: Doroth Ngalombi</p>

Data Analysis

Transcribing the interviews using the "My Media" application on the University of Michigan Canvas site was a systematic approach to ensuring accuracy in the data collection process. By listening to the interview recordings and cross-checking with the transcripts, I took steps to confirm the accuracy of the data.

After transcribing, I engaged in a process of coding, indexing, and labeling the data based on the themes identified in the research questions. This systematic approach to organizing the data allowed for efficient data analysis and facilitated the identification of patterns, trends, and emergent themes. Grouping the data sets into categories such as

interviews, documents, observations, and performances was a logical and organized way to manage the data. This allowed for easy retrieval and referencing of specific data sets during the analysis process.

Overall, this approach to data management and analysis, including transcription, coding, indexing, and grouping of data sets, demonstrates a systematic and organized approach to analyzing the data collected for my study. This approach enhanced the rigor and reliability of my findings and contributed to the overall quality of the research.

In Chapter 4, I will address the goals and structure of the Baxmba Waves band since its founding in 2005. In Chapter 5, I will examine the evolution of pedagogies in the Baxmba Waves band, the experiences of learners and collaborators with Baxmba Waves, and how the pedagogies employed in Baxmba Waves inform the music education sector in Uganda. In these chapters, I will analyze and interpret the data collected from interviews, media, publicity, concert programs, and related literature, organizing the findings according to the four research questions.

Chapter 4: Context and Structure of Baxmba Waves Band

Introduction

Music education plays a vital role in the development of musicians and bands and is influenced by various pedagogical approaches. In this chapter, I conduct an in-depth examination of the Baxmba Waves Band, a first case study in the field of jazz and jazz fusion music education in Uganda. Specifically, I analyze the context and structure of the band, as well as change and continuity in its evolution. Additionally, I explore significant aspects such as membership, music repertoire, and instrumentation, which shape the band's pedagogical approach.

To gain a comprehensive understanding of the Baxmba Waves Band's unique approach to music education and its impact on musicians and bands in Uganda, I critically analyze several key elements. Firstly, I delve into the goals and structure of the band, shedding light on its overarching vision, objectives, and organizational framework. This analysis helps elucidate the band's educational philosophy and provides insights into how it is structured to achieve its musical and educational goals.

Secondly, I examine the evolution of the Baxmba Waves Band, investigating how it has evolved over time in terms of its membership, leadership, and musical direction. By tracing the band's developmental trajectory, I aim to uncover the factors that have shaped its growth and transformation, and how these changes have influenced its pedagogical approach.

Thirdly, I delve into the dynamics of membership in the Baxmba Waves Band, exploring how the band recruits and retains its members, as well as how it fosters a sense of community and collaboration among its members. This analysis sheds light on the band's approach to building a cohesive and inclusive musical community, which is critical to its pedagogical philosophy.

Furthermore, I investigate the music repertoire of the Baxmba Waves Band, examining the types of music they perform, the sources of their repertoire, and how they select and adapt musical material for their performances. This analysis helps uncover the band's artistic choices and how they shape their pedagogical approach in terms of repertoire selection and musical diversity.

Lastly, I explore the instrumentation of the Baxmba Waves Band, examining the instruments used by the band and their role in shaping the band's sound and musical direction. This analysis provides insights into the band's approach to instrumental training and ensemble playing, and how it contributes to the overall pedagogical approach of the band.

Through this comprehensive analysis of the goals and structure of the Baxmba Waves Band, its evolution, membership dynamics, music repertoire, and instrumentation, I aim to provide a nuanced understanding of the band's unique approach to music education and its impact on the development of musicians and bands in Uganda. By examining these critical aspects, this chapter seeks to contribute to the existing knowledge in the field of jazz and jazz fusion music education and shed light on the pedagogical approaches employed by the Baxmba Waves Band, a notable case study in Uganda's music education landscape.

Goals and Structure of Baxmba Waves Band

Baxmba Waves was founded in 2005 with a mission of reinstating the lost Ugandan cultural and music identity by providing modern approaches to performing traditional music and through dialogues with diverse music styles. The name Baxmba is a modernization of *Baakisimba*, a quintessentially traditional dance and rhythm from the central region of Uganda. The *Baakisimba* groove provides the foundation of the band's music. The band creates a fusion sound that is both unique and unconventional, without losing sight of the cultural heritage. Its slogan, “Roots in Motion”, captures the band’s aim to feature a cultural

dialogue between music styles of Uganda and styles spanning the globe, in particular the musical expressions of jazz. The band envisions a musical society where cultures freely interact.

Baxmba Waves Band consists of twenty-two members categorized as the technical and administrative team, senior musicians, junior musicians, and internship students. The technical and administrative team assumes the management positions of the band. They are musicians who take care of the day-to-day running of the band activities. They make bookings for the band, arrange band rehearsals, teach, and perform. The senior musicians are those who have been in the band for more than eight years. Some of them are professionally trained music teachers who are attached to other music teaching institutions in Uganda. The senior musicians not only shape the music style but are also responsible for the transmission of music and pedagogies to the junior musicians. Junior musicians are youths aged 18 years and above, and they are responsible for the continuity and legacy of the band. Internship students are trainees from universities who join the band to acquire musical skills. Senior band members multitask as administrators and music teacher-performers who attract learners and work to achieve the goals of the band. Kezia Kimbugwe, director, and teacher-performer, explains:

The administrator's job is to look for the capital that drives the band, to look for the influential people that can support it. We have worked with the embassies before. So, the administrators will reach out to the embassies and the people that might enjoy our set of performances. So, we worked with the American Embassy, the Italian Embassy, and the German Embassy extensively over the years. And they are our go-to people when we're seeking support for materials and finances, and they've been helpful to us. (Interview, June 27, 2022)

Change and Continuity in the Evolution of Baxmba Waves Band

Godfrey Lubuulwa, a co-founder of the Big Five Band and Kampala Jazz All-Stars Band, along with Kezia Kimbugwe, also a co-founder of Baxmba Waves band and former lead singer of the Big Five and Kampala Jazz All Stars bands, played a pivotal role in the formation and development of Baxmba Waves. The band evolved from the Big Five Band, a popular Ugandan band in the 1990s, and the Kampala All-Stars Jazz band, a popular Ugandan jazz band from 2002-2004. The vision of creating a Ugandan music identity started with the Big Five band and continued through Kampala Jazz All-Stars, eventually leading to the formation of Baxmba Waves, which was maintained by Godfrey Lubuulwa and Kezia Kimbugwe as they journeyed through the bands that preceded Baxmba Waves.

The original objectives of Baxmba Waves band were multi-fold. First, it aimed to create a unique Ugandan music identity by incorporating indigenous music idioms and styles from Uganda and beyond. Second, it sought to create performance spaces that would facilitate a dialogue between different music styles and cultures. Third, it aimed to bring jazz back to its African roots, infusing it with Ugandan cultural elements. Lastly, it aimed to revitalize, revive, and preserve Ugandan indigenous musical traditions that were at risk of becoming extinct without proper attention.

However, the band faced challenges such as inconsistency among members and a lack of trained human resources in areas of jazz and music fusion. As a result, the band adopted the objective of training musicians who could serve both within and outside the band. Kezia Kimbugwe affirmed that the band initially set out to entertain, but later incorporated educational aspects. Now, they are also focused on preserving and passing on their musical traditions to future generations.

This information provides insights into the original objectives of Baxmba Waves band and how they have evolved over time. It highlights the challenges the band has faced and the

adaptations they have made to continue pursuing their vision of preserving Ugandan music identity while also incorporating educational and training aspects within their music endeavors.

Membership

The immediate predecessor of Baxmba Waves, the Kampala Jazz All-Stars band, comprised mostly of expatriates from the US and Europe, in addition to some Congolese musicians. Jim Logan was an American guitarist and graduate of Berklee College of Music, Nick MacGuigan was a trained bassist from Britain, Ibrahim Kayenga was a Congolese guitarist, Manicho Silu Waba Nsilu (R.I.P.) was a Congolese bassist, Giles Warugaba (R.I.P.) was the drummer, and Godfrey Lubuulwa was the pianist (see Appendix C). The band's mission was to create awareness of jazz music and education for Ugandan audiences through performances. Music was transmitted to the band members through orality and literacy, with a repertoire that comprised mostly of jazz standards. In Kampala Jazz All-Stars band, Jim and Nick taught us how to read jazz music charts and to listen to jazz music to get inspiration and learn how to improvise. Every band member was required to get *The Real Book* from which jazz standards were picked as study materials.

To create a bridge between jazz and what Ugandans could relate to, the band recruited Bakka Samuel (a traditional percussionist), Kezia Kimbugwe (vocalist)—figure 5, and later Isaac Zimbe (drummer) after the death of Giles. I brought in music compositions that combined Ugandan with jazz music idioms, thus expanding the band's audience and creating jazz as relevant to Ugandans. The band had regular gigs at O'Learys Irish Pub and Fat-Boys Pub, Kampala. The band toured Eastern Uganda and was invited several times to perform at the Ugandan US Embassy for Black History Month and for other functions.

Band members Nick, Ibrahim, and Jim left the country in 2003, 2004, and 2005, respectively. It was at this same time that Steven Hager, a Spanish jazz guitarist, joined the

band, a few weeks before Jim Logan left. Steven was an ethnomusicology student at the University of Pittsburgh and had gained much interest in Ugandan indigenous music. He brought a new perspective about the focus of the band's music and was instrumental in changing the name of the band to Baxmba Waves, one with which Ugandans could easily identify. Steven was replaced by Eleki Fireman in 2006, a Congolese guitarist with experience in jazz and African music. When local musician and German expatriate Maxi Walter turned 17 years, his parents offered him a recording session of his songs with Baxmba Waves after which he started performing with the band. Maxi fused the bluesy and rocky guitar sounds within our music compositions and other music styles that the band played. This was amalgamated into a culturally rich sound that appealed to diverse audiences.

Since 2008, Ken Musoke (figure 4), a Ugandan Germany-based jazz and pop music singer started performing with the band whenever he would be in Uganda. His experience and skills were adapted to the musical performances of Baxmba Waves. In the same year, the band recruited Roy Kasika (a drummer) to replace Isaac Zimbe, and Emma Dragu (a trumpeter and singer). These were young musicians who were ambitious to learn from Baxmba Waves' musical practices (<https://youtu.be/aCEY1EKkdAU>). Between 2009 and 2010, new musicians were recruited into the band to take up positions of some musicians that had gotten touring opportunities. The new musicians were Andrew Mawanda (bassist) and Gerald Mbuya (drummer)—figure 6, George Ssemaganda (vocalist) and Joel Kiyaga (guitarist)—figure 3, and Michael Kitanda (saxophonist). The combination of saxophone, accordion, guitars, and percussion created a tonal blend and sound that was new and fresh to the band and the Ugandan audiences (<https://youtu.be/CX4CI6aS0Uc>).



Figure 3: Godfrey Lubuulwa, Gerald Mbuya, George Ssemaganda, Joel Kiyaga at Bweyogere rehearsal place (2010). Source: Personal library



Figure 4: L-R, George Ssemaganda, Gerald Mbuya, Godfrey Lubuulwa, Manicho Silu Waba Nsilu, Ken Musoke (2012). Source: Personal library



Figure 5: (R-L) Kezia Kimbugwe, Godfrey Lubuulwa at the UNCC-Jazz Resonance (2015).
Source: Personal library



Figure 6: (L-R) Andrew Mawanda, Gerald Mbuya at the UNCC-Jazz Resonance (2015).
Source: Personal library

Music Repertoire and Instrumentation

Although the music repertoire of the Kampala Jazz All-Stars band was maintained, it was imperative to expand it into territories that would eventually shape the band's identity. The creative spaces were further opened to include more compositions that amalgamate Ugandan indigenous music idioms with jazz. Manicho Silu Waba Nsilu brought in Congolese, French, Italian, and oldies music classics like "Kasongo" and "Marina-Marina", while Steven brought to the band Spanish danceable tunes that he sang as he played his guitar (figure 7). I started playing the accordion to contribute to the definition of the band's sound and presentation, since no single band in Uganda uses this instrument. We occasionally brought in Albert Ssempeke (a Buganda royal court musician) to play traditional instruments like the tube fiddle, xylophones, and lyre in fusion with jazz and music compositions. In 2006 Baxmba Waves recorded and released its debut album *Ewa Jjaja*¹, which was a true representation of the band's ideology at that time. The album exposed the band to local festivals like the Amakula Film Festival, Bayimba Festival, and Pearl Rhythm Festivals, where the band has featured several times and performed to big audiences.

¹ For the music album of *Ewa Jjaja* visit: <https://music.apple.com/us/album/ewa-jjaja/405693196>



Figure 7: Manicho Silu Waba Nsilu and Stephen Hager at O'Learys Irish pub in 2006.
Source: Personal library

Performing at O'Leary's Irish pub for almost ten years, the venue became a site where major transformations in the band happened. It was a space for the band's musical expressions, an avenue for connecting the band's ideas with audiences. The band bought its own music instruments and stage sound system in 2007, to save it from the financial constraints of hiring musical equipment. This opened doors to performances at different venues and functions. Baxmba Waves has continuously been involved in collaborative music projects with local and international music performing artists. This pushed the band to widen its music repertoire. For example, in 2016, Baxmba Waves collaborated with Claudia Hausmann, an Italian singer, and we learned a repertoire of about fifteen new songs.

The goals and structures of Baxmba Waves set at its founding inform the band's musical practices today. The constant and variable factors that contributed to the change and continuity in the band's activities were among others, the presence of international musicians, the inconsistency of members, the need to recruit new musicians, the urgency of including

music education in the band's practices, and the expansion of the repertoire. The inclusion of Ugandan indigenous music in the band's repertoire required the administrators to get musicians who would perform and teach it to band members. It also implied developing approaches to integrating Ugandan indigenous music into the jazz repertoire to fit the band's goals and objectives.

Chapter 5: Baxmba Waves: Pedagogies and Influences

Introduction

In this chapter, I explore the evolution of pedagogical approaches, teaching and learning methods, and tools employed by the Baxmba Waves Band. I describe the band's unique approach to creating fusion music by blending indigenous and jazz genres, and I will provide an example of an innovative musical creation. Furthermore, we will gain insights from the perspectives of teachers in the band, shedding light on their experiences in guiding learners towards musical excellence.

I also explore the skills acquired by learners in the Baxmba Waves Band, showcasing the tangible and intangible benefits of their music education process. Through firsthand accounts from learners and collaborators, we will gain insights into their musical journey and the impact of the band's pedagogical approach on their artistic development. Additionally, we will compare the music training offered by Baxmba Waves Band with other training institutions, highlighting the distinctive aspects of their approach.

Furthermore, we will discuss the role of Baxmba Waves Band in Ugandan music education and society, showcasing their contributions to the development of musicians and bands in the local music scene. We will highlight the relevance of their approaches to music learning, showcasing how their pedagogical philosophy aligns with Ugandan musical culture and contributes to the preservation and evolution of indigenous music traditions.

Overall, this chapter aims to provide a comprehensive understanding of the pedagogical approaches employed by the Baxmba Waves Band, their impact on music learning, and their relevance to Ugandan music education and society. By examining their unique approach to teaching and learning, we can gain insights into how music education

plays a crucial role in the development of musicians and bands, and how it contributes to the vibrant music scene in Uganda.

The Evolvement of Pedagogical Approaches

The band's pedagogical approach has evolved over time, incorporating diverse methods and tools that cater to the specific needs and aspirations of its members. By examining the band's pedagogical approach, we can gain insights into its unique teaching and learning methods, and how these approaches contribute to the development of musicians and bands in Uganda's music scene.

Music knowledge is acquired in multiple settings that include stage performances, rehearsals, studio recording sessions, and attending performances of other musicians. The band taps into teaching approaches that are employed in jazz, western classical music education, and indigenous knowledge systems to develop methods that relate to its musicians at a given time and space place.

Teaching and Learning in Baxmba Waves Band

Between Kampala Jazz All Stars and the early years of Baxmba Waves, teacher-centered approaches dominated the band. The band leaders were the main source of knowledge due to the lack of jazz musicians in Uganda. However, they trained other musicians who later became teachers in the Baxmba Waves band. As a teacher-performer, I brought to the band my experience and expertise in Ugandan indigenous musical practices, skills of playing western music instruments, music composition, and sound management. Kezia Kimbugwe is a graduate music educator and a music teacher at Rainbow International School Uganda in Kampala. She has experience of over twenty years as a singer of a wide array of music styles. She is one of the top-notch singers in Uganda, with the ability to memorize and sing accurately music in several languages. She is an inspiration to the band members and musicians outside of Baxmba Waves. George Ssemaganda is a trained classical

singer with a very wide vocal range. He learned from Ken Musoke and Kezia Kimbugwe's approaches to jazz music singing and how to use space as a jazz performer. He later became a trainer of other musicians within and outside the band. Baxmba Waves has contributed greatly to his career as a musician beyond the band. He explains his experience with Baxmba Waves as one that has enabled him to work with singers from various singing backgrounds—folk/traditional singing, church choirs, local bands, community choirs, singers with university training, and some that he met at jam sessions (Interview, August 12, 2022).

With the addition of traditional instrumentalists such as Albert Ssempeke and Moses Kiwanuka, the band's sound was further enhanced, and they also provided music training to other band members. This incorporation of musicians' artistic experiences and the shift towards interactive/participatory methods allowed for experimentation and discussion of musical ideas, leading to the development and definition of the band's musical identity and repertoire.

The band's inclusive approach to working with musicians from various musical backgrounds, such as folk/traditional singing, church choirs, local bands, community choirs, and singers with university training, showcases the band's openness to diverse musical influences and its commitment to creating a rich and dynamic musical experience. This approach not only benefits the band but also contributes to the growth and development of individual musicians beyond the band, as evident in George Ssemaganda's career progression.

Overall, the transition from a teacher-centered approach to a more interactive and participatory approach reflects the band's willingness to evolve, to incorporate diverse influences, and to create a musical identity that is inclusive, dynamic, and innovative.

Teaching Tools and Methods

Baxmba Waves taps into the musical resources available at a given space and time to develop skills and deliver knowledge to its members. Music learning is a process that involves

both individual and group discipline. The music teachers agree on the musical challenges of their musicians and the methods that enhance musicians' performance skills. Besides group rehearsals band members have one-on-one music learning sessions to develop performance techniques. Clapping rhythms, and humming melodies and rhythms are exercises that teachers use to get learners into the feel of the music they are to play. Tonny Musaazi, a senior member (trumpeter) explains that rhythm clapping is also a helpful tool to keep the rhythm in the lock and to understand rhythms better. The band drummer uses the metronome to check the band rhythmically and this also is helpful (Interview, June 30, 2022).

Performance techniques are taught by example, singing through a musical phrase to internalize it, and then playing it on an instrument while trying to imitate the inflexions inflections? that shape the character of that phrase. The melody or rhythm that is traditionally performed on a traditional instrument may be imitated, anticipated, syncopated, retrograded, transposed, diminished, or augmented by the voice (singer) or any instrument. Music listening and watching performances are practices of the band that enable musicians to memorize tunes and to learn performance techniques employed by expert musicians. Music played on phones or laptops serves as a tool for listening, visualizing, and internalizing musical pieces. Gerald Mbuya explains that “band members use listening as a learning tool. They listen to a wide range of music genres depending on what they want to achieve. For example, they listen to jazz music and then our local music, and then they play “in our way” (Interview, June 27, 2022). Aloysius Migadde adds that band members go to concerts specifically to listen to music being played, but at the back of their minds, they know they are deepening their knowledge of performance practice. They also use music(s) from different Ugandan cultures, for example, the *baakisimba* music of the Baganda people of central Uganda (Interview, June 24, 2022).

From the early years, Baxmba Waves encouraged its members to learn how to read music, a tool that enhanced the speed of the music learning process. They read music and write it in their way for them to remember things (Gerald Mbuya), and music notation is used if the piece fails to be fully analyzed by ear (Interview, June 30, 2022). As such, the ability to read music accounts for the band's flexibility in delving into other music styles for inspiration, learning, and enjoyment.

The band's repertoire provides material for performance and teaching material. It comprises of original music compositions by band members, and cover songs. Alex Katerega, Godfrey Lubuulwa, Kezia Kimbugwe, and Tonny Musaaazi feed the band with music compositions that amalgamate indigenous music processes and idioms with western music styles. The cover songs were originally jazz standards, but the band has expanded its repertoire to include other styles that relate to its goals. Kezia, in consultation with the musicians selects a repertoire that attends to the needs of its audience, the development of skills, and the band's musical identity. However, it is sometimes a challenge to balance the three elements. Rachael Agaba, an internship student at Baxmba Waves narrates that, "just as you see the title of the band, Baxmba (*baakisimba*), we are assigned songs from Uganda that articulate *baakisimba* style, and a repertoire of jazz, African, blues, and occasionally popular songs that define the band's musical character" (Interview July 05, 2022). Migadde adds that "we have music from the jazz standards repertoire, and traditional music from Buganda, the central region of Uganda, and northern, eastern, and southwestern parts of Uganda" (ibid).

Thus, the repertoire as a teaching aid provides material for the musical development of the musicians and serves as referential material for musical inspiration. Baxmba Waves' compositions—*Kampala* and *Mulungi Munnange* (by Alex Katerega), *Ssekitulege*, *Matatu Jam*, *African Child*, and *Wololo* (by Godfrey Lubuulwa)—ground the musicians in particular technical skills of musicianship. These compositions create spaces for imagination,

contextualization, creativity, and conscious-deep thinking processes that enable the development of technical skills and musical ideas. Among the cover songs are “Spain” (Chick Corea), “Birdland” (Weather Report), “Liz Reed” (Dickey Betts), “April Joy” (Pat Metheny), “Impression” (John Coltrane), “Four” (Miles Davis), and “Aluta Continua” (Miriam Makeba).

Baxmba Waves uses both western and African musical instruments as training tools to enhance fusion performance skills on instruments like the guitar, bass, drums, keyboards, piano, saxophone, and trumpet (figure 8). Commenting on the use of instruments Rachael Agaba, says that,

the first thing to see in the rehearsal room even before you have any class, are lots of instruments. They have preservation of African musical instruments, and those are their first tools. But they also have western, and no wonder we describe their music as jazz fusion music. We normally use western instruments, the drums, and the keyboard, and then we also use our local instruments. In Uganda, we have many, like the local drums, lyre, *ndingidi*, *adungu*, and xylophones. So, we sometimes do an ensemble, and we play all those instruments along with western instruments.



Figure 8: Some of the music instruments used in Baxmba Waves

Source: Personal library

Fusion of any music style requires versatility of knowledge, skills, and understanding of the social and cultural contexts that define the music styles that are merged. Baxmba Waves is privileged to have trained multitalented musicians with long experience in performing a wide range of music styles. Most of the band members play multiple instruments and this facilitates the transmission of music. For example, Kezia Kimbugwe is a singer, keyboard player, and percussionist; George Ssemaganda plays piano and sings; Alex Kateregga is a bass player, drummer, singer, traditional instrumentalist, and sound engineer; and Godfrey Lubuulwa plays Ugandan traditional instruments, accordion, piano, and guitar.

Teaching fusion music calls for an appreciation of music beyond what is “personally appealing”, a self-discipline and willingness to shift from the known to

unknown musical style. It involves the use of imagination and visualization of musical spaces beyond what is physically present, a process that may need moments of reflection. Through listening and watching music videos, Baxmba Waves' teachers take their students into contexts of various music forms as they establish connections with the band's musical identity. This is done on an individual or group basis. Migadde explains that most musicians get one-on-one classes before joining the band. He speaks:

I had many one-on-one classes with Mr. Lubuulwa regarding the fusion of music. Learning fusion is a process that involves rehearsal, participating in performances, and individual exploration. We are given assignments to research different music forms, and then during rehearsals, we are taught how to go about different rhythms, chords, and interpretations of the emotions in the music. (Interview, June 6, 2022)

Baxmba Waves employs extended performance techniques as an approach to creating new forms of music. This method involves switching the playing techniques between instruments. This happens within western instruments, traditional instruments, traditional and western instruments, or vocals and instruments. The process involves imitations, and adjustments to capture the rhythmic inflections, tonalities, and instrument ranges. Bassist Alex says that,

while learning any music, I have always been advised to reflect my culture in the instruments I play. I'm a Muganda from the central part of Uganda, and I play the tube fiddle and the Baganda drums. When I'm playing the bass, I always relate to these instruments, I borrow some ideas and techniques for playing the drums and use them in my bass lines. The drums talk, so I do my best to make the bass lines talk as well. (Interview, June 23, 2022)

In the song "African Child", the melody was originally constructed on the *akoogo* (thumb piano) and then played on the guitar or piano. The melodies in the song "Ewaffe" are

traditionally performed on indigenous Ugandan xylophones and later transferred to guitars. Thus, this approach foregrounds Baxmba Waves’ music identity and exposes musicians to a pool of musical resources to delve into when developing their style and sound.

Example of Fusion. I use the music composition *Ssekitulege* to demonstrate how Baxmba Waves approaches the teaching of jazz fusion. The traditional song “Ssekitulege” which inspired the composition provides spaces for experimentation with indigenous rhythms and melodies on western instruments (figure 9). The music composition has a 6/8 time feel, with the thematic material that is characterized by the *baakisimba* music and groove.

Score

Ssekitulege - Traditional tune

Traditional

Soprano

Ka - yi - ba - mu - kuu - ku - lu, a li - nae - nde - ge - bbi - ri. E - y'o - ku - mu - ko - no, n'e -

5
S yo - ku - ma - gu - lu. A - li - na mu - wa - la we, o - lu - mu - ga - mba - ko, n'a - so - ngo - zao - mu - mwa, ng'a -

9
S ta - li - fu - mbi - rwa. Sse - ki - tu - le - ge, Sse - ki - tu - le - ge, Sse - ki - tu - le - ge, Sse - ki - tu - le - ge.

Figure 9: “Ssekitulege” traditional tune

The score excerpts in the following discussion demonstrate an arrangement of the tune “Ssekitulege” for voice and chamber orchestra that can be applied in different contextual settings. The title and the thematic material of the piece are inspired by an indigenous folk song “Ssekitulege”, and the indigenous musical processes of the Baganda people of East and Central Uganda. The music composition foregrounds repetition and gradual transformation of thematic material as an imperative of forward motion. It demonstrates some of the

characteristic features of Ugandan (African) music, including the repetitive rhythmic vocabulary usually driven by speech, call and response, syncopations, and the interplay of vocal and instrumental ranges as commonly employed in the musical practices of the Baganda people. It also demonstrates how these features find space in jazz and contemporary improvisation.

The score is written for a mixed ensemble (incorporating western and African instruments) and includes 7 percussionists as shown in figure 10. Percussive instruments in the piece include 1 Bongo drum (player), 1 Conga drum (player), 1 bass drum (player), 1 shaker, 1 djembe (player), 1 set of *kiganda* xylophones or marimba, and 1 player on the cymbals. Some of these instruments can be substituted for others, depending on availability. For instance, one is free to substitute the marimba for the *kiganda madinda* (xylophones), bongo drums for the *kiganda namunjoloba* (small drum), conga drums for the *kiganda mbuutu* (big drum), the djembe for the *kiganda ngalabi* (long drum), shakers for the *kiganda nsaasi* (indigenous gourd shakers), and the violin for the *kiganda ndingidi* (one-stringed fiddle). Western instruments include flute, saxophone, horn in F, trumpet in Bb, trombone, cymbals, viola, cello, and bass. The music is written in the key of A minor, in a 6/8 time feel, and takes the form of A-B-B-C-D.

Ssekitulege

Godfrey Lubuulwa

Allegro

The musical score is arranged in a standard orchestral layout. The instruments listed on the left are: Flute, Alto Sax, Horn in F, Trumpet in B, Trombone, Cymbals, Marimba (Amadinda), Bongo Drums (Namunjoloba), Conga Drums (Embuutu), Snare Drum, Bass Drum, Chorus (Abayimba), Violin (Endingidi), Viola, Cello, Double Bass, Shakers (Ensaasi), and Djembe (Engalabi). The score is in 6/8 time and features a key signature of one sharp (F#). The tempo is marked 'Allegro'. The Violin part (Endingidi) is the only instrument with a melodic line, consisting of eighth-note patterns. The other instruments are marked with rests, indicating they are silent in this excerpt.

Figure 10: Excerpt from section A of *Ssekitulege*

Ssekitulege

This musical score is for the song 'Ssekitulege' and covers measures 25 through 30. The score is arranged for a large ensemble of instruments and voices. The instruments listed on the left are: Flute (Fl.), Alto Saxophone (A. Sx.), Horn (Hn.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Cymbal (Cym.), Maracas (Mrb.), Bongos (Bgo. Dr.), Congas (C. Dr.), Snare Drum (S. Dr.), Bass Drum (B. Dr.), Voice (Vox.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), Double Bass (D. B.), Shaker (Sh.), and Ngalabi. The score is written in a key signature of two sharps (F# and C#) and a common time signature (C). The vocal line (Vox.) is the primary melodic element, with lyrics written below the notes. The instrumental parts provide a rich harmonic and rhythmic accompaniment, with various textures and patterns across the different sections.

Figure 11: Excerpt from section A of the song *Ssekitulege*

8 Ssekitulege

43

Fl.

A. Sx.

Hn.

B. Tpt.

Tbn.

Cym.

Mrb.

Bgo. Dr.

C. Dr.

S. Dr.

B. Dr.

Vox.

Vln.

Vla.

Ve.

D.B.

Sh. Ngalabi

Figure 12: Excerpt from section B of the song *Ssekitulege*

The composition is introduced by the *endingidi* (tube fiddle) and/or violin in a monophonic music texture that provides the subject material for section A (figure 10). In bars 25 to 30 (figure 11), the *baakisimba* rhythm provides the foundation for the groove. The *kiganda* percussion (the *namunjoloba*, *embuutu*, *ensaasi*, and *engalabi*) merge with the percussion (bass drum and snare) to create syncopations and polyrhythms. The *engalabi* is always outstanding and improvised. It is also noted that the bass drum, provides a 6/8 swing feel and conjuncts *kiganda* music with jazz. The swing feel and jazz harmony are explicitly expressed between bars 43 and 47 by the melodic instruments that also provide a thick homophonous texture (figure 12). These musical elements are synchronized with the steady

syncopated *baakisimba* groove and used as preparatory material for the development of the following sections.

Ssekitulege 15

The musical score for 'Ssekitulege' is presented in a multi-staff format. The instruments listed on the left are: Flute (Fl.), Alto Saxophone (A. Sx.), Horns (Hn.), Trumpet (B> Tpt.), Trombone (Tbn.), Cymbals (Cym.), Maracas (Mrb.), Bongos (Bgo. Dr.), Congas (C. Dr.), Snare Drum (S. Dr.), Bass Drum (B. Dr.), Voice (Vox.), Violin (Vln.), Viola (Vla.), Violoncello (Ve.), Double Bass (D.B.), Shaker (Sh.), and Ngalabi. The score begins at measure 85. The vocal line includes the following lyrics: 'ge, Sse-ki-tu-le-ge. Ka-yi-ba-mu-kuu-ku-lu, a-li-nae-nde-ge bbi-ri, e-yo-ku-mu-ko-no, n'e-yo-ku-ma-gu-lu. A-li-na mu-wa-la-we, o -'. The music features a syncopated groove characteristic of *baakisimba*.

Figure 13: Extract from Section D of the song *Ssekitulege*

The D section establishes the song performed in a typical *kiganda*² context of the music composition (figure 13). The melody and texts of the traditional song, *Ssekitulege* are stated here, slightly altered by the addition of two pitches, that is, the C and D sound pitches. The melody is played by the flute, alto saxophone, horns, trumpet, trombone, violin, viola cello, and bass, in juxtaposition with the syncopated *baakisimba* rhythms that are played by

² *Kiganda* refers to any activity done in a style of the Baganda people who live in Buganda, a central region of Uganda.

the percussion. Poly-meters and polyrhythms are created in the percussion section through the integration of 4/4 with 6/8 rhythmic expressions. The bass and snare drums create a 4/4 rhythm feel, the bass drum being played on every beat while the snare appears on the second and fourth beats (bars 86-90).

From the analysis above, the characteristic elements of both Ugandan indigenous music and western music styles can be identified. They are intersected to create a musical fusion that exemplifies the possibilities of synergies for new musical innovations. The spaces for jazz and contemporary music improvisation are expressed in the music during the transformative themes. The analysis also provides a scholarly approach that enables an in-depth understanding of the intricacies involved in composing fusion music.

Perspectives of Teachers

The band receives musicians with varying musical experiences and backgrounds, so it is sometimes hard to place them in one class. For example, we receive internship students with a great passion for music but cannot even name the musical instruments around them. We receive musicians that have had training in Ugandan traditional music or classical music, but with no idea of popular music performance. Some musicians have never held a microphone or been on stage in their entire lives. We also welcome beginners and highly skilled musicians. George Ssemaganda adds that,

performance (singing) in style is a challenge. With strong and many years of performing in traditional or classical music styles, it's a challenge to fuse in contemporary vocal styles like swing, bebop, and blues. Vocal placement and effects take a while for a singer to master and apply. The commonest problem has always been detaching from the wobble effect for choristers. (Interview, August 12, 2022)

To manage these challenges, Baxmba Waves categorizes its musicians and allocates different time slots to attend to the development of skills based on each musician's ability.

For example, the interns, junior members, and senior members rehearse as independent units and create projects, but at one point they meet on one stage. A typical example was a session that was created for internship students in 2019 that culminated in a performance for children with disabilities at Katalemwa Cheshire Home Uganda, where students' experiences in Ugandan indigenous music(s) and dances were fused with popular contemporary music styles (<https://youtu.be/yBxAxh3aJTM>).

Second, many female internship students come from families which do not value music as a profession, with misconceptions about music and strong beliefs that after graduation, their daughters must get married. Through interactions, these students shared with me the struggles they go through to convince their parents to allow them to follow a career in music. One student was only allowed to come for practices during the daytime and not to attend night performances. Another student was not permitted to perform because of perceptions of music and musicians associated with the Islamic faith. Although some students drop music in respect to the decisions of their parents, as band leaders, we continue to counsel, inspire, and motivate such students by educating them about the benefits and values embedded in music, and exposing them to job opportunities and successful people in the music industry.

The pedagogical approaches of Baxmba Waves unfold during processes of music teaching, learning, and performances. The evolvement of pedagogies is partly a consequential result of new members joining or others leaving the band. Thus, considering the musicians' experiences, the band leaders devise appropriate teaching tools and methods to suit the musicians at a given time and space. They are executed through the band's repertoire, and performances are considered training grounds where musical concepts are created, experimented with, or developed.

Experiences of Learners and Collaborators

As mentioned earlier, Baxmba Waves interacts with musicians from differing musical experiences, music educators, and institutions. It is through such networks that knowledge is acquired and shared.

Learners' Experiences

The experiences organized for learners take several forms; some are musical, and some are non-musical such as teamwork, collaboration, and management experiences. According to Racheal Agaba, her experience with the band is about learning a broad spectrum of musicianship skills. She talks about learning self-discipline skills which are necessary for musicians to perform their roles—for example, learning the music before the rehearsal. She narrates that “I learned performing in different styles; African, jazz, and popular. I also learned teamwork. I was shocked that Baxmba Waves could accommodate us because we were five internship students with unrelated musical experiences” (Interview, July 5, 2022). In the same vein of discussion Alex Kateregga explains that, after learning the basic structure of a song, you project it in a particular cultural music style by tapping into the indigenous rhythms and melodies so that it resonates with the local audience. He continues that, while playing music, you share your feeling with other members, so there is teamwork. “I have also learned how to relate music from western cultures to our indigenous musical cultures” (Interview, June 23, 2022).

Teamwork is a core value of Baxmba Waves. The band is a family that works together to achieve its goals. Immaculate Namirembe explains that she learned singing techniques from Kezia. “Auntie Kezia is like a mother, she taught me how to express myself while singing a variety of songs, especially the jazz songs, and how to prepare for a performance. Baxmba Waves as a group has a lot of teamwork, it's a family, it's like home” (Interview, June 23, 2022). Racheal adds that Baxmba Waves aims to help others acquire

skills of music. She asserts that, “the band is not about making money, it was really at a zero-cost fee to be part of the band during our internship. They approach music with a passion. They have a passion for music that they pass on to the people interested in learning” (Interview, July 05, 2022).

Branco Ssekalegga is a music professor at Makerere University and an educator of the students that do their internship with Baxmba Waves. He explains that, through interactions with these students, they share with him their experiences about the quality of musical practices in Baxmba Waves band. They talk about the band’s focus on peer learning, and mentorship. They narrate how the process of learning is well structured and well sought out. He adds that it is professionalized, that once students are in Baxmba Waves they get to understand, value, and respect time and every moment they engage in. There’s a well-laid learning sequence that is followed strictly according to a given repertoire, and moments of sharing experiences (Interview, July 7, 2022). Nicholas Ssempijja, also a professor and music teacher of the internship students at Makerere University shared similar responses from conversations with interns (Interview, July 8, 2022).

Ssekalegga continues that when band members mentor interns, the students learn about the general picture of music, how they should behave, interact with different audiences, and carry themselves as musicians and music educators. He accentuates that “Baxmba Waves values the peer learning experiences. It is a composition of various musicians with different skill levels who learn from each other as opposed to here at the university”. Milton Wabyona, another professor and music teacher of the internship students at Makerere University explains that his students revealed to him the opportunities Baxmba Waves offers to students, the chance to see in real life situations that they have studied in class. He says that the band provides hands-on opportunities to touch the equipment, experience what happens on stage, and experience the processes of preparing for performances. Many times, in their degree

programs students never get to know the details of the equipment that produces these performances (Interview, July 15, 2022).

Baxmba Waves provides an avenue for training in band³ music. However, most cultures underrate band music as a casual activity, without knowledge of any place where formal band music education happens. There is a disjunct between what students study at the university and what they encounter in band musical practices. Ssempijja narrates how the internship students disclosed their experience of band music education in Baxmba Waves. He has this to say,

Then, the other thing was the continuation of the learning process. While many of them have done all the theory at Makerere, Baxmba equips them with practical skills, they go out and still find there is a lot to learn in the professional world. This makes them versatile in that they become a jack-of-all-trades. They can manage the music score, and what has been groomed during their internship, what we call hands-on based musical practices. (Interview, July 8, 2022)

From the discussion above, it is evident that Baxmba Waves band provides learners with an environment for exploring their musical potential. The learners acquire new musical skills through exposure to learning materials, performance spaces, and interactions with experienced musicians. As such, Baxmba Waves learners experience practical musical practices in contrast to what happens in schools.

Skills Acquired by Learners. Baxmba Waves equips its musicians with a wide range of skills through exposure to its professionally trained musicians, music instruments, training sessions, social interactions, and performances. The band provides spaces for learning, self-expression, and team building. It equips musicians with musical and non-musical skills that may not be attainable in Ugandan musical classroom settings. Sekalegga affirms that

³ Band refers to a small group of musicians who perform popular music.

“through rigorous training, musicians attain singing and instrument playing skills that enable them to excel within and outside the band” (Interview, July 7, 2022). By centering on practical music training, technical skills are enhanced, thus equipping musicians with skills to maneuver through a wide range of musical styles.

Wabyona explains the various skills that students attain at Baxmba Waves: “when students get to Baxmba Waves, they get a chance of playing the guitars, drums, keyboards, and other instruments. They also attain practical skills through performances” (Interview, July 15, 2022). He adds that they acquire technical sound skills that are not taught in class. Since some students don’t know some of the band equipment, they are introduced to the sound gear that runs a band like the mixers, the crossovers, and the equalizers. They witness and acquire sound management skills by getting involved in the process of setting up the music system. Wabyona continues,

Musicians at Baxmba Waves achieve real stage performance etiquettes. When you're going to perform, it's probably more than when you're doing a classroom exercise. There are extra demands that are not written, that are not laid out clearly, that are demanded of the performer when you are engaged in a performance program. So that aspect of knowing how to prepare for a performance, knowing how to plan yourself for a performance and training yourself to visualize performances. Those are some of the skills that musicians acquire from Baxmba Waves, especially when they get opportunities to go with the band for gigs. They find it a great avenue for testing their skills. (Interview, July 15, 2022)

Baxmba Waves equips musicians with skills for working in groups and teamwork. Sekalegga asserts that “they learn how to survive, thrive, and succeed as a team. So, teamwork in that sense that they get to contribute individually and as a group. They learn to be independent in some form, thus attaining another skill of independence” (Interview, July

7, 2022). Musicians attain independence skills through the assignments that are given to them individually that include learning new tunes, technical exercises, memorizing chord changes, and imitation of solo parts of a given music. Consequently, teamwork is achieved through understanding and perfection of each one's role. Sekalegga illuminates that skill set relates to empathy and caring for others. Because of the different skill levels among musicians, each one works hard to meet the expected standards. There's a collective understanding of each one's ability, and during the learning process, students share knowledge and advise each other. It should be noted that, beyond musical skills, are other personal life skills. Ssempijja affirms the sociability skills that are acquired through the different levels of social interaction, and how musicians are welcomed, accepted, and helped to attain their objectives. He explains that musicians learn effective verbal and non-verbal communication, and performances provide musicians with platforms to communicate musical and non-musical information to diverse audiences in different cultural and institutional contexts. They acquire confidence in interacting with people of varying statuses, which skills are transferred into other social activities. (Interview, July 8, 2022)

In addition, musicians acquire listening skills by performing a wide range of music styles that form the band's repertoire. They learn to be analytical/critical observers and performers as they strive to perfect their skills. Thus, Baxmba Waves widens the scope of musicians' creativity by developing transferable and interdisciplinary skills that enable them to thrive within and outside their profession.

Students' Experiences of Learning the Fusion of Indigenous and Jazz Genres.

Most of the students in Baxmba Waves have encountered traditional music in one way or another. Traditional music is part of our culture, we live with it and grow with it. Experience in traditional music is acquired through family interactions, social and religious interactions, and schools. However, the musicality levels vary between students depending on their

background and experience. Students' experience in jazz is different due to limited exposure to jazz music and the lack of jazz training institutions in Uganda. As such some students join Baxmba Waves not even knowing what jazz music is. Thus, the fusion of traditional and jazz music genres is something that students encounter for the first time as they join Baxmba Waves. Migadde explains that he learned jazz music from Baxmba Waves because he didn't get a chance to study it at Makerere University. "I have got a chance to study and practice jazz music at Baxmba Waves band; I have also learned how Ugandan music can be fused with jazz and what roles and spaces each takes in music compositions" (Interview, June 6, 2022). Ali Mushabe, a junior musician in Baxmba Waves explains his experience,

Now I think I'm the biggest fan of this kind of music. I like it so much. I got to know about fusing jazz and traditional music in Baxmba Waves of course. It is also nice to know how jazz started. At the roots of the stories that you tell us are more educative materials, the stories that you tell us in the middle of the rehearsal like, 'this came from this and this', it's educative. We also learn about Ugandan traditional music. It's not easy to know this because even traditional musicians can't explain what they are playing. When you get a chance of talking to people in this band like you Mr.

Lubuulwa, you learn to appreciate our traditional music. (Interview, June 23, 2022)

The fact that Baxmba draws on traditional music allows students to go back to listen and learn indigenous Ugandan music. Ssekalegga explicates that "it is not that when students get to Baxmba, someone imposes onto them what to do, but they are kind of cultural insiders of the music that they draw from" (Interview July 7, 2022). So, they get to participate in the music-making processes, which eventually enables them to understand and appreciate indigenous music, and how it can be recontextualized and applied in different musical styles. Baxmba Waves picks themes from indigenous folk music tunes and adapts them for contemporary musical performances in various styles using indigenous and western musical

instruments. Wabyona compliments that “given that the name Baxmba was derived from the *bakisimba* rhythm and dance of the Baganda, this becomes like their line of approach to composition, performance, and development of traditional genres into modern works of world music” (Interview, July 15, 2022). Thus, students exploit these innovative and creative engagements to become part of their own experiences.

Collaborators’ Experiences

Baxmba Waves interacts directly with the music professors at Makerere University, the Uganda National Cultural Center and BAYIMBA Cultural Foundation through performances, collaborative projects, and symposia. Ssempijja elucidates his experience with Baxmba Waves: “Besides hearing it from the students, I was also moved when I found there’s a place that can employ formal and professional approaches to music teaching. They welcome students and create a family”. (Interview, July 8, 2022) These social aspects of welcoming and embracing students the way they are, help the young stars to learn at ease. That means they can express themselves, ask whatever questions they have, and get answers in an environment that supports their understanding. According to Ssempijja, there are a lot of formalities that work in Baxmba Waves which are not common in any other bands, that is, the way they recruit and transform musicians. For example, it is common to find someone at the rudimentary stage transforming into one of the most sought-after performers in a period of one to three years with Baxmba Waves.

The Uganda National Cultural Center (UNCC) is a Ugandan statutory body that is charged with providing and establishing theatres and cultural centers in the country, encouraging and developing cultural and artistic activities, and providing a home to societies, groups and organizations that deal in art, culture, and entertainment (https://en.wikipedia.org/wiki/Uganda_National_Cultural_Centre). Edwin Mukalazi, a production officer, and former acting production manager at the UNCC narrates that

Baxmba Waves has worked with this institution for a long time and on different projects. One of them was the jam session where UNCC needs a lead band to support artists who don't know how to play musical instruments but want to get help and mentorship. He continues that in 2015, Baxmba Waves also initiated a project and collaborated with St. Francis Xavierian choir to bring a fusion of jazz and choral music into our theatre for the very first time. He adds:

Then we also worked on a project called the Jazz Resonance, which was in our auditorium in 2015, where Baxmba Waves presented monthly shows for one year that provided platforms for collaborating with other musicians. The most recent encounter was during the International Jazz Day celebrations (2021) where we still worked with Baxmba Waves to have a performative kind of symposium. It wasn't just a conversation but a discussion and performance of jazz music from a Ugandan perspective. (Interview, July 12, 2022)

Andrew Ssebagala, the current production manager of UNCC expounds that Baxmba Waves adds value to the institution and to the kind of work that the institution does. He says that working with Baxmba Waves disclosed to him “a band that is organized, that is professional, that knows what it wants”. He says that you rarely see professional people in this country, and when it comes to the music sector, they are very few. He views professionalism from the perspective of discipline—how organized a team is in terms of timekeeping, how they arrange themselves on stage, and how they communicate and carry themselves. He adds that Baxmba Waves has educational or training elements that are shared by whoever gets in touch with them. (Interview, July 13, 2022)

Richard Sserunjogi, the sound engineer at UNCC and Baxmba Waves, and the chairperson of St. Francis Xavierian Choir Bweyogerere affirms that Baxmba Waves

taught and mentored him into who he is right now. He acquired sound engineering skills from Baxmba Waves which enabled him to get the position at UNCC. He supplements that, “Baxmba Waves is one place that creates unique musical identities, through the fusion of Uganda music or sounds from traditional instruments with other forms of music like jazz, contemporary or pop music” (Interview, July 14, 2022). Richard shares that at Baxmba Waves, traditional music is rejuvenated and given new directions, with reborn versions of indigenous musical expressions that are so distinctive.

Founded in 2006, BAYIMBA Cultural Foundation is a multiple-branched organization that focuses on uplifting arts and culture in Uganda through cultural exchange and creativity. BAYIMBA hosts high-quality arts festivals, offers training, and workshops for aspiring artists, and facilitates creative development (<http://bayimba.org/>). Faisal Kiweewa is the director of BAYIMBA, and he shares an experience with Baxmba Waves that relates to that of UNCC administrators. He explains,

BAYIMBA’s first encounter working with Baxmba Waves Band was in 2009 – when BAYIMBA was in preparation for its second edition of the festival. The organization had noticed that to sustain its artistic programming, it needed to invest in musicians so that they could perform their music live on stage. At a time when many musicians had no skills and knowledge to produce their works for live performance, BAYIMBA sought a partnership with Baxmba Waves band to produce several musicians for the 2009 edition of the festival that included but not limited to Cindy Ssanyu, Sweet Kid, Toolman. The project was entitled “The Practical Musician” and was very successful as all the musicians had the best presentation of their music works live on stage for the first time. (Interview, March 26, 2023)

Faisal narrates that BAYIMBA continued to work with Baxmba Waves on several musical projects that included jazz nights, artistic collaborations with local and

international guest artists, performing at the Bayimba International Festival main stage program, and regular events. He comments that what stood out when working with the Baxmba Waves was and still is their level of dedication to music, the professionalism of the band members, the consistency in reinventing themselves as a band with a unique BAX sound forged out of their multi-instrumental capacities and folklore rhythms, and their spirit of service to the music industry. They are always ready to share their time, skills, and experience with artists of varying musical backgrounds or social strata. That makes Baxmba Waves band exceptional in Uganda.

Music Training in Baxmba Waves Compared to Other Training Institutions

Baxmba Waves employs a range of methods for music learning. The teachers approach music learning from perspectives of both western and Ugandan indigenous music pedagogies, through imitation, exploration, improvisation, and composition, using rote methods and music notation. Ssempijja affirms that the approaches to teaching and learning are not restrictive. “Baxmba Waves employs both western or what we would call the formal and informal approaches. Informal approaches are those that are improvised on a case-by-case basis depending on which student one is handling” (Interview, July 8, 2022). Because some students do not have the basics in music theory or notation, the approaches are simplified to their level of understanding and conceptualization of music. Therefore, western and indigenous music learning approaches are employed in isolation or integration, a unique music learning feature at Baxmba Waves.

The learning process is a hands-on practical training that entails the use of western and Ugandan indigenous musical instruments and sound equipment. This is contrary to most music training institutions in Uganda since they are known to approach music learning through theoretical perspectives. Immaculate Namirembe explains that,

Baxmba Waves is very practical in its approach. If your practical skills are weak, then you get a chance to improve by learning from skilled musicians. So, you get hands-on training. In other institutions, we learn a lot of theory and are less practical. Well, here you get theory and more practical knowledge. This helps us to improve our practical skills. (Interview, June 23, 2022)

Several junior musicians—Rachel Agaba, Aloysius Migadde, and Gilbert Ssettuuma—stated that both the student and instructor practically participate in the learning experience.

Ssettuuma stated:

Unlike other bands, Baxmba Waves gives a chance for musicians to express their inner-most feelings, and then the instructor builds on that. This approach is very nice for the upcoming instrumentalists, it helps us understand why we do what we do. (Interview, June 23, 2022)

In addition, Baxmba Waves focuses on perfection that is achieved through processes that engage critical examination of the melodies and rhythms. Marvin Burundi, a junior member, explains that,

when we get a new song, we start it from scratch. We'll get all these difficult lines, put them together and go instrument by instrument to ensure that each plays the right thing, no missing notes, no skipping notes. In other words, we have always aimed for perfection, which is not in other bands. Other bands just come set up, get the song, listen to it, pick the groove, and play without focusing on the details, you know, that's how Ugandan bands do their things. They just want to accomplish stuff in a very short time without considering the quality of production. That's not Baxmba Waves. I remember, there was a time we spent almost a whole night learning the song "*Mulungi munnange*". I remember we sat down, got the lines, and then started

working on getting each line and every note accurate in terms of intonation and articulation. (Interview, June 23, 2022)

Musical skill development in Baxmba Waves is ongoing/continuous when compared to university training. Branco Sekalegga says that for institutions like Makerere University, its curriculum is structured in modules like, “you do this, and don’t do it again until a particular time comes, and it is offered again”. He continued: “So, there's that inconsistency in terms of learning. However, being consistent with pedagogies is more evident in Baxmba Waves that each time they get to meet and learn things, they are always building on what was taught before” (Interview, July 7, 2022). Wabyona adds that Baxmba Waves understands the processes of teaching music to students with varying skill levels. “I find their training approach to be logical and procedural. They know how to take students through the basics of beginning to learn an instrument, because they have got that formal training” (Interview, July 15, 2022). So, this is the advantage that Baxmba Waves has in working with students, for there is an understanding of the pedagogical process; how to teach musical processes and musical activities or music or motifs in a chronological manner to build up to an ultimate product.

The music learning environment is another area of difference. Baxmba Waves musicians learn in a studio setting several instruments and sound equipment that are used during demonstrations. Sekalegga comments that

for training institutions like Makerere, you will get to learn practical music in lecture rooms where there’s even no speakers, no sound systems, there’s nothing.

So, you just get to theorize and let students imagine how things are, which isn’t good.

But for Baxmba, because of the learning environment, the teaching aids, the studio,

and the equipment, everything is there. So, for whatever you want to discuss, there is

an opportunity to draw on and demonstrate, show, and try it out. (Interview, July 7, 2022).

Baxmba aims to produce well-rounded musicians by equipping them with the practical knowledge and skills that enable them to thrive. The band embraces student-centered learning. The teachers function as facilitators as students get involved in collaborative roles during the training. The learners find this approach meaningful because it provides opportunities to include their experiences in the learning processes. Hence, the dissemination of knowledge is done in a way that benefits all musicians irrespective of their backgrounds or levels of musicianship.

Baxmba Waves in Ugandan Music Education and Society

Relevance of Approaches to Music Learning

The structure of Ugandan music education produces graduates with knowledge of classical and Ugandan traditional music. Although music is taught as an optional subject in high schools and lower secondary schools, it is otherwise considered an extra co-curricular activity. Jazz and popular music education do not have space in the Ugandan music education curriculum, yet many students have an interest in these genres. These music styles are functional in communicating societal needs and connecting schools and communities.

Andrew Ssebagala (UNCC) affirms that

you get students from the university who want to perform popular or jazz music, but because they are only informed by western classical music, they find challenges, and sometimes feel not relevant as performers. So, they end up as teachers of classical music in secondary and high schools, yet primarily, that wasn't their interest. To a certain level traditional music and culture are taken for granted. Therefore, Baxmba Waves creates awareness of the relationship and values of bringing together different music styles. (Interview July 15, 2022)

Mark Matsiko, the head of research and development at the UNCC explains that culture evolves, it is not static. “Baxmba communicates to society that indigenous music can be used to penetrate other music styles. This does not mean washing away our music. It is a mistake to use western music to dismantle indigenous music knowledge systems.” He adds that the niche of Baxmba Waves is to maintain Ugandan indigenous musical characteristics while borrowing constructive ideas from other music styles. We need to have a holistic approach to musical practices. (Interview, July 11, 2022)

Baxmba attracts and provides platforms that unite musicians irrespective of their educational, social-cultural, or musical background and experiences. Alex Kiyaga is a videographer who documents and archives audio-visual material at the UNCC. He elucidates that Baxmba Waves has been at the forefront of scouting young talented people. He explains:

There are many young talents with some knowledge of music theory but limited practical skills. When musicians join Baxmba Waves, they are instructed and polished in the right direction. What I witnessed is, Baxmba Waves approaches music teaching using theoretical and practical skill development methods. Baxmba has produced some of Uganda’s top-notch musicians like Michael Kitanda, Aloysius Migadde, Roy Kasika, and Tonny Musazi. (Interview, June 24, 2022)

Baxmba aims to produce well-rounded musicians by equipping them with the practical knowledge and skills that enable them to thrive. The band embraces student-centered learning. The teachers function as facilitators as students get involved in collaborative roles during the training. The learners find this approach meaningful because it provides opportunities to include their experiences in the learning processes. Hence, the dissemination of knowledge is done in a way that benefits all musicians irrespective of their backgrounds or levels of musicianship.

Baxmba Waves and Ugandan Music Education

Baxmba Waves demonstrates approaches to music that are relevant to students and society; therefore, it is worth considering the integration of such approaches into the Ugandan music education curriculum. A focus on music education from the perspective of societal needs enables the creation of musicians ready to serve in communities. As a way forward, Baxmba Waves employs indigenous music learning approaches in conjunction with western methods. It incorporates both practical skill-oriented and theoretical approaches to teaching and learning music. Due to diverse musical and cultural experiences among musicians, the band also considers culturally responsive pedagogies; it empowers students to contribute to the learning processes by drawing on their musical skills, cultures, and experiences.

Therefore, Baxmba's pedagogies are vital in Ugandan music teaching and learning practices, since they provide a vision of what Uganda's music education should be. Racheal First name too? Agaba asserts that "currently, the Ugandan new curriculum is competency-based, it calls for hands-on skills." However, teachers are not trained to implement such a curriculum.

Agaba wishes that more teachers and students "do internships with Baxmba Waves to tap into the band's competence-based experiences". She adds that the teachers at Baxmba take you from what you know to what you don't know (Interview, July 5, 2022).

The curriculum should include band training and performance to fill the space between music education and music in society. Baxmba Waves' collaborations with the UNCC through projects like the jam session and the Jazz Resonance monthly performances are spaces for scouting and developing musical talents, and avenues of learning about band operations. These platforms enabled sharing of knowledge, skills, and educational material. Although such practices are not considered in the school music curriculum, they are vital in the development of musicians' talents and competencies. Therefore, Baxmba Waves

communicates to music educators the need to incorporate jam sessions into the education curriculum as tools for the identification and development of students' musical talents.

Baxmba Waves' approach exposes students and musicians to new musical knowledge, instruments, and styles. Through the band's repertoire, Baxmba introduces its musicians to a range of music genres. Michael Kitanda started his career in Baxmba Waves. He explains that he learned a lot from the band. He narrates that, being the first band that he joined, there was a lot that he didn't know about professional musicianship—for instance, being vigilant about sound, stage etiquette, and time management. He learned stage musicianship and how to collaborate with different musicians. He adds:

I was the youngest in the band then, and groomed by leaders who are older than me, I tapped into their experience. My improvisation skill grew very highly, and now that's my strength. I grew from, really very low to very high end. There was no space for me to have this development besides in Baxmba Waves. When I joined the band, I got introduced to real jazz, to the jazz standards. My jazz knowledge and repertoire grew as I got to learn about artists like Charlie Parker, the father of jazz. So basically, the band widened my scope for jazz and opened connections through the clientele that always came to our performances. I connected with people; it is always fun playing with Baxmba Waves. (Interview, July 12, 2022)

Ugandan educational institutions need to provide students with musical resources to excel beyond classical and traditional musicianship. Students need environments suited to learning contemporary jazz and popular styles, with appropriate musical instruments, sound systems, and knowledge disseminated by trained and experienced personnel. Although schools do not provide these facilities, Baxmba Waves band does. It is a reference and resource for educators and musicians, and a place for inspiration, reflection, and consultation about contemporary music and music education practices. Baxmba informs the education

sector that although some schools invest in indigenous musical instruments, they need to consider instruments for multiple genres, music technology, and trainers who can journey with students from their known musical traditions to new musical spaces.

The education sector needs to consider a holistic approach to music education that capitalizes on the integration of indigenous music education with western classical music learning methods. Baxmba Waves band is at the center of reviving indigenous music knowledge systems that were dismantled by colonial powers since 1877 when the missionaries came to Uganda. During the colonial era, most Ugandan indigenous musical practices were considered ‘satanic or demonic’ by political and spiritual colonizers and thus abolished in public spheres. Consequently, the attached values also became extinct; these include the music repertoire, learning methods, and some musical instruments. Baxmba is at the fore of reviving some of these practices and considers them as valuable materials for music compositions and performances, historical research, and other scholarly purposes. Songs like “Wololo, Kakokolo,”⁴ and “Ssekitulege” are known to exist for centuries.

Although these are originally folk songs from the Buganda region of central Uganda, Baxmba Waves uses them as study materials to demonstrate their relevance within and beyond Ugandan societies. Additionally, Wabyona notes that the trends and styles of training at Baxmba Waves should be given space in mainstream academia because they involve experiential learning and models that encourage students to learn through practical demonstrations. These approaches are derived from indigenous educational systems like oral tradition, observation, and participatory learning (Interview, July 7, 2022). Unfortunately, music is still looked at as a theoretical matter in Uganda’s formal education system. For that

⁴ To listen to “Wololo” and “Kakokolo” respectively, visit: (<https://on.soundcloud.com/Hxi7S>, <https://on.soundcloud.com/KXbp3>).

reason, Baxmba Waves offers some teaching approaches that should be adopted into the Ugandan music curriculum.

Baxmba Waves Band and Ugandan Musical Culture

Baxmba plays a vital role in preserving culture for posterity in a lively format. Through its music, Baxmba recalls the past to the present, transmits knowledge to generations, and keeps Ugandan and non-Ugandan cultures vibrant through performances and educational spaces. Performances are archives and sites of reference for Uganda's indigenous music that Baxmba Waves utilizes to redefine indigenous music(s) to suit contemporary audiences without losing the authentic traditional music impetus. Thus, the band is pivotal in promoting Ugandan musical culture through performances, collaborative projects, music clinics, and educational projects. It also ensures the continuity of Uganda's musical cultures. Dorothy Ngalombi, the cultural affairs specialist at the US Mission Uganda (US Embassy) says that

it gives you a sense of pride that our music can be used at different levels and in different arrangements and connections with other cultures, and then it sounds nice, fresh, and interesting. Baxmba Waves' music is very core to the development of our music as well as its preservation. Because it is well appreciated, it continues to resonate in people's lives, it's a way of music preservation, and that is great about Baxmba Waves and our music. (Interview, July 15, 2022)

Ssebagala accents the functionality of Baxmba Waves in the preservation of indigenous Ugandan sounds. He says that "by reviving music that would be otherwise lost, Baxmba found a way of bringing back our culture and packaging it in a better way, hence saving our communities from getting lost into influences of foreign music" (Interview, July 13, 2020). In the same line of argument, Kiyaga talks about how Baxmba took on the responsibilities of custodianship and upholding Ugandan cultures through musical practices

(Interview, June 24, 2022). Sserunjoji notes that Baxmba promotes Uganda's cultural heritage through musical exchange initiatives and collaborations with artists within and outside Uganda (Interview, July 14, 2022). Thus, Baxmba Waves communicates and teaches people about the diversity of Ugandan cultures and provides a pathway to understanding the contextual settings of these cultures. The Acholi, Langi, Baganda, Bagisu, Banyankole, and Basoga are some musical cultures integrated into Baxmba Waves' musical practices. By re-contextualizing the performance of their music, the cultural bearers develop more appreciation of the music and acquire a sense of belonging and attachment to the band. The performances also expose and promote these musical cultures to a wide range of audiences.

Baxmba Waves band is a representation of Uganda's musical identity. The name of the band is derived from *baakisimba*, a dance and a musical groove of the Baganda people. Since the band's musical practices are rooted in Ugandan indigenous sounds, Baxmba Waves lifts high the banner for Ugandan cultures by creating music that is identifiable as Ugandan. Matsiko, Kiyaga, and Kitanda affirm that Baxmba Waves has created a Ugandan music icon and identity and defined what Ugandan music should be. It brings into the music industry a Ugandan-based sound. Ngalombi adds that Baxmba Waves can utilize local resources to produce quality music, music that people outside the confines of the country can appreciate and value. It also demonstrates that Ugandan music has a lot to offer to the world (interview, July 15, 2022).

Through performances, Baxmba Waves creates awareness of the Ugandan musical-cultural heritage and the values embedded in cultural music, and it increases the appreciation of indigenous music and the styles that arise from its fusion with other music styles. Kiyaga narrates that

By watching Baxmba musicians fusing the local tube fiddle with the keyboard, and the Ugandan lyre (the *endongo*) with the accordion, they impact society leading to the

appreciation of these instruments. The result is to value and embrace the instruments and the sounds they produce. The band is an inspiration to the younger generation who sometimes tend to ignore traditional music. Before I watched the band, I never knew that such cultural instruments could be fused with Western instruments to create a musical impact. It wasn't until I watched one of their pieces *Ssekitulege*, which is partly extracted from a very common folk song that we used to sing as we were growing up. It was fused with other musical cultures, and this impacted my perception and appreciation of indigenous music. (Interview, June 24, 2022)

Baxmba Waves spearheads the creation of awareness and sensitization of audiences about jazz and music fusions. Through its musical practices and platforms, the band demonstrates the relevance of its approaches to music performances. Matsiko explains that Baxmba Waves introduced monthly jazz nights to the Uganda National Cultural Center which created new audiences (figure 14). The band created a unique audience that loves the kind of music it performs. He adds that through collaborative projects with UNCC, Baxmba has provided spaces for artists to network. The jam session at the UNCC is one of the platforms where Baxmba has supported upcoming artists.

“Musicians have been mentored and given a platform, courtesy of Baxmba Waves. The band has also given back to the UNCC and the Ugandan music industry through the jam session. We thank them for nurturing and mentoring the young musicians”. (Interview, July 11, 2022)

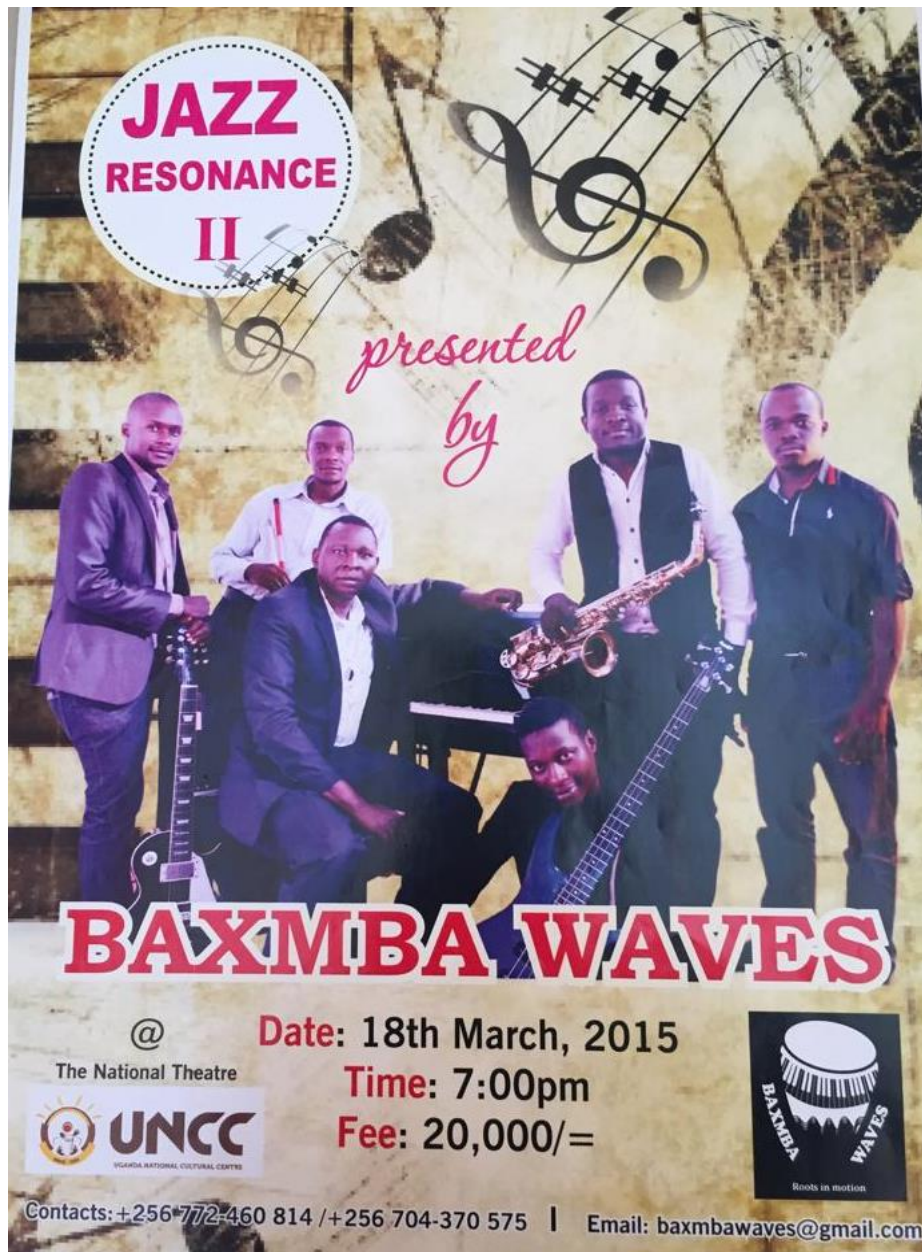


Figure 14: Poster of Baxmba Waves' monthly shows at the UNCC, 2015

Baxmba Waves is pivotal in changing peoples' mindsets about prefixed perceptions of musicians. For a long time, music has not been considered a profession by many Ugandans. It is taken as a naturally acquired talent that needs no skill development and is associated with people who have failed academically. Baxmba Waves proves to society that music is a tool for social change. Through its musical practices, the band demonstrates how its musicians take time to acquire musical and non-musical skills that enable them to thrive.

In addition, the band has played an important role in sensitizing and changing peoples' mindsets about contextual musical performances. Ssempijja explains that most people have prefixed mindsets on the performance of music styles—for example, they consider the *baakisimba* groove to only be played on Baganda drums. They don't understand that culture evolves, and that technological developments can be used to decontextualize musical settings. Baxmba presents new performance contexts of our cultural music by, for example, playing the *baakisimba* groove on the bass guitar, and hearing the *baakisimba* groove sounding live without seeing the actual traditional drums. This is an educational role—entertaining people as you sensitize them about a new musical development (Interview, July 8, 2022).

In the same line of discussion, Baxmba Waves has helped musicians to open their minds to new musical styles. Classically trained musicians who worked with Baxmba Waves have changed their mindsets and perceptions towards other music styles. By venturing into the exploration of other music styles, they find new musical directions and consequently learn to appreciate the values embedded in the practices. Thus, Baxmba Waves aids musicians in discovering their potential by providing musical environments for experimentation and performances. It is noteworthy that this experience has inspired musicians like Rachel Agaba (a former internship student at Baxmba Waves) to create their bands, while others have taken on a career as solo performers.

Baxmba Waves' outreach mission is to create spaces for collaborative projects through which musical knowledge can be disseminated. The band is involved in a spectrum of musical activities that are definable as band music training and performances, church music collaborative projects, studio production, and music education in the university (figure 15). Ssempijja explains that he witnessed Baxmba Waves collaborating with institutions, and choirs, and supporting musicians on a case-by-case basis. He also saw band members train

choirs and give musical clinics and seminars about aesthetics and ethics in musical practices. Among the choirs were St. Francis Xaverian Choir –Bweyogere Parish, Mulago Catholic Parish Choir, and MACACHO choir. During outreach activities in church ministry, Godfrey Lubuulwa wrote the music composition *Mumutendereze*⁵ for Parish music festivals, and because of its popularity, it became the theme song for the weekly composer’s program on Radio Sapientia, Uganda.

Collaborations with choirs are some of the spaces that Baxmba Waves utilizes to bring new approaches to music education, composition, and performances. Music trainers from Baxmba Waves capitalize on the musical practices that are informed by their experiences in different styles of music. They approach teaching using the western normative and indigenous teaching approaches that include rote methods and improvisation. Ssempijja notes that “I know Baxmba has been playing jazz, but the entire Baxmba setup can switch between jazz, choral music, and music teaching”. The flexibility of the band enables it to create learning avenues that support cross-cultural music, and music that brings together indigenous music in fusion with jazz and western classical music. Such spaces include the concerts programs that were initiated by the band at the UNCC to fuse jazz, indigenous music, and choral music. (<https://youtu.be/T5TQE61aR6A>)

⁵ To listen to *Mumutendereze* go to: <https://on.soundcloud.com/2Diri>



Figure 15: Baxmba Waves Outreach project: Musical Seminar at Mulago Catholic Parish

Uganda is at a crossroads when it comes to the development of music, the safeguarding of indigenous sounds, and the experimentation of collaborative exchanges with other trending genres. Faisal explains that BAYIMBA's observation of the Baxmba Waves' creative process affirms that the band is committed to advancing musical skills and experiences that drive new narratives for audiences and young musicians. He states that

The relevance of the Baxmba Waves band music has been and still is an offer of choice to musicians who need to realize that they can create music differently if they put their minds to innovation and creativity. The band's music is scored, which makes it exemplary as they create musical fusions and reinvent unique sounds. They also inspire and contribute to the preservation, protection, and promotion of Ugandan music for the next generation. (Interview, March 26, 2023)

He adds that it is an ongoing conversation at BAYIMBA whether the style and

processes of teaching music in schools and independent institutions are appropriate and meet the students' expectations. The need for more professional educators with the knowledge, skills, and resources (including new ways and forms of learning) to deliver adequate professionals is lacking. That is why Baxmba Waves' contribution to changing the approach to learning and teaching music in schools is significant. With the band's experience and never-ending endeavor to share their knowledge and skills – they are ambassadors and custodians of advocating for professional music education in Uganda. It is a daunting task and a lifetime sacrifice but worth taking for the future development of music and professionalism in Ugandan music.

It is worth noting that Baxmba Waves brings to attention another perspective of music teaching and learning through approaches that provide musicians with a deeper understanding of the different music styles and their relevance to them and the communities. The band provides avenues for reflection, collaborative experiences, and peer learning that enable musicians to develop personal identities. The band's repertoire enables the development of skills and thus provides a gate path to the appreciation of other cultures. Hence, Baxmba Waves is a model band for music education. It is at the forefront for the promotion, preservation, revival, and rejuvenation of Ugandan indigenous music for use in school music education, in entertainment, and in the creation of a Ugandan music identity.

Chapter 6: Summary and Conclusions

One of the marks of professionalism in teaching is precisely being able to make the adjustments or to create the improvisations that will render the materials effective.... Classroom ambiance, school norms, modes of assessment, and the like teach not explicitly, but implicitly. Thus, we not only have an explicit curriculum in schools, but also an *implicit curriculum*. (Eisner, 2002, pp. 149, 158)

Summary

Baxmba Waves band derives its name from the Ugandan *baakisimba* rhythm and dance, and its musical practices center on the amalgamation of Ugandan indigenous music idioms with jazz and popular music styles. Its goals are to create a Ugandan musical identity by fusing Ugandan indigenous music with jazz and popular music styles through musical performances, collaborations, and educational platforms. Baxmba Waves is structured as administrators, junior musicians, senior musicians, and internship students, and the team works together to achieve the band's objectives. It embraces musicians of diverse musical backgrounds who learn from the band's trainers and contribute to the learning process and the diversity of music and music repertoire as they bring in their experiences.

Since its foundation in 2005, the goals and structures of Baxmba Waves thread through its music and pedagogical practices. However, due to the lack of skilled musicians in jazz, music fusion, and popular music, the objectives evolved from primarily focusing on performance to including music education within the band and in communities. Its development required teaching to be part of Baxmba Waves by training its musicians to perform to the expectation of the band's ideology. It developed learning approaches based on the subject matter, context, and the learners' abilities.

Music learning and training in Baxmba Waves is continuous through its members who received training from the Kampala Jazz All Stars Band, other music training institutions, or both. Music training is a group-based or case-by-case activity that depends on what is achievable on an individual and group level. Through formal, informal, and peer

learning, Baxmba Waves provides space for learning multi-musical aspects of stage sound management, playing instruments, singing techniques, and social skills.

The evolution of the pedagogies in the band result from the effects of musicians joining or leaving the band, pushing the leaders to innovate approaches that enable it to maintain its vision. The turnover of musicians also provided an opportunity to develop new musical ideas and for leaders to engage in student-centered learning processes. Transmission of musical knowledge advanced from rote methods to reading music and critical music listening as tools for acquiring skills, while performances shifted from mere entertainment spaces to platforms for demonstrating the learned skills and innovative music making. During public performances, members learn from one another informally.

Over time, the repertoire changed from jazz standards to incorporate Ugandan indigenous and popular music, thus providing study and referential material for the musicians. Similarly, the musical instruments served as training tools and expanded to include Ugandan indigenous musical instruments that would aid the process of teaching fusion music. The pedagogical approaches shifted to student-centered methods to integrate the learners' experiences in the educational process. So, based on the learners' abilities, the band leaders endeavor to devise appropriate teaching tools and methods that deliver the necessary skills at a given time and space. The learners and collaborators working with Baxmba Waves attest that the band offers hands-on practical music skills that are not achievable through Ugandan formal music training institutions. Students and musicians who have gone through Baxmba Waves share that the band embraces musicians of different musical backgrounds. As such, Baxmba Waves has supported many musicians through various platforms like studio sessions, performances, collaborations, jam sessions, and outreach programs.

The band embraces peer learning and mentorship through a well-structured learning process. It also provides a platform for band training (ensemble) music, a space that other training institutions do not offer. Therefore, it's a place where formal band music education happens. In addition, Baxmba Waves provides avenues for studying and practicing jazz and fusion music and the fusion of indigenous Ugandan music with jazz and other styles.

Through outreach programs and corroborations with artistic institutions, Baxmba Waves has initiated platforms for sharing knowledge and educating musicians and audiences about jazz and music fusions.

Additionally, Baxmba Waves provides platforms for innovations in musical practices. It is a space for revitalization, construction, and reconstruction of musical ideas that appeal to wider audiences. Thus, Baxmba Waves bridges the gap between formal training institutions and Ugandan communities by equipping students with the relevant practical knowledge and skills that enable them to thrive as musicians in community settings.

It is worth noting that Baxmba Waves band offers alternative approaches to music teaching and learning that can be integrated into the Ugandan music education curriculum. It creates awareness of Ugandan indigenous music as potential material for integration into diverse musical styles. By learning how to fuse jazz with Ugandan indigenous music, students get exposed to methods of learning traditional music and contemporary music as an integrated unit. These approaches also create a gateway to the values embedded in cultural and intercultural music education systems. They also enable appreciation of other music genres like jazz and popular music, enhance self-esteem among students and teachers, and provide spaces for new strategies to improve the student-teacher relationship. This is in line with Allsup and Westerlund's (2012) view that,

the purpose of music education is not merely to instruct in the procedural know-how of various musical traditions. The purpose of music education should be to renew the

musical culture from which it comes; remake a new generation of music lovers and practitioners; revitalize its historical practices; reawaken interest in the familiar and forgotten; to reconstruct musical ways that range from the radical to the reliable. (p. 138)

Thus, Baxmba Waves serves as an educational center and provides avenues for reflecting on Ugandan indigenous music cultures and how they find space in contemporary art forms. It serves as a conservatoire of Ugandan indigenous music by preserving and reviving some of the musical idioms and practices that would otherwise be extinct. The band also provides audiences with experiences in music that draw on multiple genres and relates directly to their cultural norms and practices. The fusion of Ugandan traditional music with jazz introduces audiences to the appreciation of other cultures through the lenses of their indigenous musical understanding. The band's repertoire provides a gate pass into understanding and appreciation of music within other cultures, serves as a tool for developing skills, and provides music material for entertaining audiences. Henceforth, Baxmba Waves is functional in the revival, promotion, preservation, and rejuvenation of Ugandan indigenous musical practices and the creation of a Ugandan music identity.

Conclusions

The traditional transmission of music education in Uganda has been through indigenous systems, ensuring the continuity of musical arts practices across generations (Kamuntu, 2002; Kigozi, 2008). However, music education in Uganda has been limited in terms of access to scholarship, knowledge, skills, and exposure to musical practices beyond Western classical and Ugandan traditional music. For example, jazz music is rare in the school curriculum, leading to misconceptions and misperceptions about jazz as a genre. "Music still faces a challenge of traditional mindsets, and many people do not fully comprehend the meaning, values, and impact on society" (Sekalegga, 2017, pp. 70-71). It is

not perceived as a viable profession in Uganda, and some cultural beliefs associate it with evil or satanic behavior. Gender dynamics in some cultures also hinder women from participating in prominent roles in music. These perceptions have negatively impacted music education in Uganda, resulting in few schools offering music as a subject of study and considering it as an extra-curricular activity.

The lack of recognition of music as a profession and the limited exposure to diverse musical genres has led to a lack of musical instruments and technological developments in the music education sector, making it difficult for students to acquire the necessary knowledge and skills to perform music that resonates with their communities. The educational system does not prepare music students to meet the diverse musical demands of their communities, highlighting the need for restructuring the curriculum to incorporate new approaches that reflect the musical prospects of society.

In this context, Baxmba Waves, a music ensemble in Uganda, plays a crucial role in bridging the gap between scholarly needs and societal needs. The band incorporates a wide range of musical activities, including indigenous Ugandan music, jazz, popular music, and choral music, and engages in collaborative projects with training institutions, cultural institutions, and churches to promote music education. Baxmba Waves employs different teaching and learning approaches based on the context of musical activities and the level of learners, foregrounding the educational aspects in its collaborations.

To address the challenges facing music education in Uganda, it is imperative for the education sector to consider establishing a school of music (Nabeta, 1959, p. 41), and supporting institutions and music ensembles like Baxmba Waves. Music training institutions should embrace global technological advancements in the music industry to stay relevant and provide spaces for creativity and freedom of expression. It is crucial to sensitize school administrators about the functional roles of music beyond entertainment and consider

incorporating innovative approaches to music learning and performance that align with the interests and expectations of musicians and their communities. Attaching institutions like Baxmba Waves to teacher training colleges and universities can provide valuable experiences and insights for teaching practices and music curricula. Ultimately, investing in a curriculum that serves the broader purposes of music education can lead to the appreciation of music and contribute to the development of a vibrant and thriving music ecosystem in Uganda.

Finally, the dialectic between enculturation and acculturation is not always symmetrical. The influence of Western practices and values often dominates indigenous practices and values, leading to power imbalances and cultural hegemony, which can result in the marginalization and erasure of indigenous cultures and values. However, despite the struggle to maintain indigenous learning processes and values in the face of Western influence and cultural domination, Western approaches to music learning can be vital in revitalizing indigenous music knowledge practices and values. By negotiating between Western and indigenous pedagogical approaches, cultural syncretism may be achieved, resulting in the hybridization of unique cultural music forms that blend different music styles. Therefore, it is important to recognize the value of both indigenous and Western practices and values in education and to promote cultural diversity and inclusivity in the curriculum.

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Appendices

Appendix A

Interview Questions

Questions for Administrators

- What are the goals and structure of the Baxmba Waves band?
- What was the original mission of Baxmba Waves?
- What are the goals and vision of Baxmba Waves today?
- How is Baxmba Waves organized [set up or structured] to achieve the goals?
- Who are the teachers since 2005?

Questions for Musician-Teachers in the Band for the last 10 years

- How did pedagogical approaches evolve in Baxmba Waves since 2005?
- What is your experience as a music teacher in Baxmba Waves?
- What challenges do you find as a trainer?
- What are the teaching methods used in Baxmba Waves since 2005?
(Skill- development, techniques, orality/literacy -aural/oral/rote approach, or notation and reading)
- What are the teaching tools used in Baxmba Waves?
- How is the fusion of musical genres taught and performed in Baxmba Waves?
- What repertoire is used?
- How is Ugandan traditional music fused into Jazz in Baxmba Waves Band?

Questions for Musician Current Junior Members and former internship students

- Why did you choose to be part of Baxmba Waves band?
- How would you explain Baxmba Waves band's music?
- What have you learned from Baxmba Waves band?
- How different are Baxmba waves' approaches to music different from other music learning experiences?
- What is your experience of learning traditional and jazz genres in fusion?

Questions for Senior members of Baxmba Waves

- How would you explain Baxmba Waves band's music?
- What makes Baxmba Waves' music different from other music(s)?
- What are the teaching tools used in Baxmba Waves?
- How is the fusion of musical genres taught and performed in Baxmba Waves?
- What repertoire is used?

Questions for Professors from Makerere University

- What are the current experiences of learners in the Baxmba Waves band?
- What is your experience of working with Baxmba Waves band?
- How would you explain Baxmba Waves band's music?
- What skills do students gain by being part of Baxmba Waves?
- How is music learning in Baxmba Waves different from other training institutions?
- What are the students' experiences of learning traditional and jazz genres in fusion?


- Is there space for Baxmba Waves' training approaches in the Ugandan music education sector?
- How do you compare students before and after joining the Baxmba Waves band?

Questions for Uganda National Cultural Centre Participants

- How can the pedagogies employed in Baxmba Waves inform the music education sector in Uganda?
 - What is your experience of working with the Baxmba Waves band?
 - How would you explain Baxmba Waves band's music?
 - Why do you think Baxmba Waves' music is relevant to society?
-

Appendix B

The Big Band and Deishovida Band



LOGIN/REGISTER

HOME
NEWS
MEDIA
SUPPLEMENTS
TENDERS
NOTICES
PODCASTS
E-PAPER
JOBS
HARVEST MONEY

TOP STORY

Big 5, Deishovida Thrill Crowds

THE sudden twinge of anticipation that crept from the anxious crowd that overflowed the rim of Ndere Centre's amphitheatre was understandable. ...



Vision Reporter
Journalist @ New vision


#news

THE sudden twinge of anticipation that crept from the anxious crowd that overflowed the rim of Ndere Centre's amphitheatre was understandable.


By Patience Atuhaire and Raphael Okello
THE sudden twinge of anticipation that crept from the anxious crowd that overflowed the rim of Ndere Centre's amphitheatre was understandable. The audience had been served with the same diet of traditional African music by over 30 groups from different districts. Never mind that it had been well served.
The coalition of Deishovida band from Austria and the Big 5 band from Uganda promised to serve a unique Afro-Western music cuisine. The evening concert was a harmonious combination of African and western music instruments.
The African drums and xylophone played by Albert Bisaso and the enthusiastic Godfrey Lubuulwa respectively fused with Kurt Baver's honeyed violin fluctuations, Mathias Loibner's thrilling Hurdy Gurdy, Lothar Lasser's accordion and Sasa Prolic's E-bass to back-up Juliet Ssesanga's slithery vocal in the songs Tweyanze, Ssemusajja and After Midnight.
The cheesy jazz Ewaffe and African Child, the brainchild of Lubuulwa, left the audience intrigued. The two songs were a hybrid of Afro-Western sounds.
It was almost an hour-long concert but an engaging one for both the audience and the artistes. However, the ease with which the two different bands merged was not only a remarkable feat but also a symbol of unity between Austria and Uganda.
Ends

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Appendix C

Kampala Jazz All-Stars Band

12

Sunday Vision, July 13, 2003

Magazine SOCIETY

A Jazz affair

By Mathias Mazingo

KAMPALA Jazz All Stars, believed to be one of the best jazz ensembles in Uganda, has an incredible beginning. It has its roots in the first meeting between two gentlemen, both of whom had their female partners working in Uganda as expatriates.

Jim Logan and Nick McGuigan, had booked a direct flight to Entebbe Airport, and were waiting for a plane at London's Heathrow Airport on September 24, 2002. Nick was coming to visit his girlfriend, Zoe Morby, a teacher of music at Kabira International School. Logan, meanwhile was on his way to visit his wife, Michelle Bordeu, an expatriate working with AIM (Aids Integrated Model), an international NGO fighting HIV/AIDS.

Security at London airports was very tight during that time owing to the September 11 terrorist attack on American cities. Limits on the amount of luggage passengers were allowed to carry were stricter than usual. Nick was carrying a double bass. This compelled Logan to confront Nick, to ask him where he was going with the huge instrument and how he had convinced the security officials to let it pass through customs.

This encounter, born from suspicion, was the beginning of a personal relationship between the two gentlemen, which later culminated in the formation of a jazz band of international status.

Two days after their arrival here, the two gentlemen began exchanging phone calls. Soon, Nick, who already had friends in Uganda, invited Jim to 7 Cooper Road, Kisementi, to listen to a local jazz band, The Jazz Refugees, with which he was playing. The band was playing twice a month, on Wednesdays. It was comprised of Godfrey Lubulwa, Ibrahim Kayenga and Nsilu Waba Manytsho. As the band performed, Logan would be invited to play a song or two with them.

Later, the relationship between Logan and some members of Jazz Refugees became very intimate and soon they were discussing business. They agreed to form a new group to play on the other two Wednesdays of the month which were not occupied by Jazz Refugees.

The new ensemble was officially commissioned some time in February 2003.

An email had gone out from the U.S. embassy saying that a band that could play jazz from the 1940s, music representing African American artists, was being sought. They were to perform at the U.S. ambassador's house, in recognition of Black History Month, (every February). The band, then comprised of Logan, McGuigan, Lubulwa, Kayenga and Dach, had indisputable credentials, and was selected to perform. The band needed a name. They agreed to name themselves "Kampala Jazz All Stars," a catchy name representing the area of operation, type of music and the quality of members of the ensemble.

After that performance, the band began to receive acclaim and recognition from jazz lovers across the city, and started getting bookings for various gigs. Most notable was the chance to perform at the British embassy, to celebrate the

Queen's birthday on June 19, and the opportunity to play at the American embassy, on the American Independence Day, July

The band has just concluded a tour of western Uganda, which saw them perform before audiences in Masaka, Mbarara, Kabale and Fort Portal between June 23 and 27. The concert tour was sponsored by the American embassy, as part of its cultural outreach, the theme of which is to "bring jazz to the people." The band also performed at Kampala's National Theatre from on July 4 to 7. Logan, the co-ordinator of the band, described the concerts as successful.

Kampala Jazz All Stars play a variety of jazz styles. They treat their audiences to a rich menu of be-bop (which is very technical, fast, and is challenging to play and improvise over). They also play contemporary jazz (which has a wide range of sounds and incorporates influences from many other music forms). They also play cool jazz and Latin jazz (with Latin influences like samba, rumba, salsa, etc.).

The ensemble currently boasts a unique composition of musicians that gives it a universal character. Logan is a guitarist and composer from Boston, Massachusetts. He has played the guitar since the age of eight. He is a graduate of the Berkeley College of music and owns a music school, which he has run for 15 years. He prides himself in having studied with such renowned jazz masters as Gary Burton, Charlie Banocas, and Mick Goodrich. He has performed throughout the United States, Latin America and now plays in Africa.

Lubulwa plays the electronic keyboards and the piano. He is from the Kampala. He performs with several other bands and runs a recording studio. He has performed in Europe as well as in Africa.

Kayenga is a guitarist from the D.R. Congo. Kayenga is a gifted performer, adept at many styles of music. He has toured Japan and East Africa and has taught guitar for many years. Some of his students currently perform in Kampala.

Syd Smart is a drummer and percussionist from Boston. He is a founding member of Art of Black Dance and Music, the first American drum and dance troupe in New England. Syd has performed in Europe and America.

McGuigan is a bassist and composer from England. He is highly skilled and prides himself in being totally self-taught. He has taught the double bass and other string instruments at Kampala Music School for a year.

Jim Logan is optimistic about the future of jazz music in Uganda. He is happy that people have a potential curiosity to learn jazz. They have shown interest in the art form, as seen in their response throughout the shows.

"Our recent concerts have been successful. We have achieved our objective, to bring jazz music to the people." Jim explains that his band will remain focussed on its objective. They will incorporate more African influences into their repertoire. They will also try to



JAMMING CATS: Nick, Ibrahim, Godfrey, and Syd in action

attract a bigger Ugandan audience to listen to and learn about jazz.

"This art form has its roots in Africa. Unfortunately, only a few Ugandans are familiar with it, and many have not even heard of it," he explains.

"Like food, jazz is an acquired taste. We have to make it accessible to people so they can learn to appreciate it."

Logan commends Charlie Case and Peter Bowser, proprietors of 7 Cooper Road, where they play every Wednesday, for their support towards the promotion of jazz in the country. Jazz lovers can now receive updates on Kampala Jazz All Stars performances, by typing Text "JAZZ," into their phones and sending it by sms to 197.

Farewell to the top bass

By Mathias Mazingo

HE had shone flamboyantly as he skillfully played his double bass, during a concert by Jim Logan, featuring Kampala Jazz All Stars, at Kampala's National Theatre, on Monday, July 7.

His qualities of simplicity, friendliness, humour and tolerance, had won him many friends. His double bass has always been the marvel wherever the band has performed. Even those who claim to have no passion for jazz have always been hooked by the charm of the oldest jazz instrument, which has always given his band an authentic jazz character. Perhaps there lies the reason why tension, anxiety, suspense and gloom loomed and hovered over the theatre hall when Jim Logan emotionally announced Nick MacGuigan's departure after a year of musical activity in Uganda.

"We are sorry to announce that Nick is leaving us. It has been a pleasure to work with him. However, it is a great loss to part with him," lamented Logan. Nick MacGuigan, 27, first came to Uganda early 2000, to visit his girlfriend, Zoe Morby, then a teacher at Kabira International School. During his brief stay here, everything was pleasing in his eyes. However, the absence of a functioning double bass (also called upright bass), in a country with a rich culture of music made him uncomfortable. He convinced his fiancée, Zoe, to organise a fundraising function for the instrument.

Through a performance by his band, then Jazz Refugees, at Kabira Club, at least \$1,200 was raised. Nick went back to England and bought the double bass for Kampala Music School in September 2002. Nick has used this visually interesting, acoustically sweet jazz instrument to perform at public concerts and leisure centres.

Nick, apart from performing at cabarets, has been a full-time teacher at Kampala Music School.

He taught the double bass and instruments of the string family (violin, viola, cello, etc). He went back to England, with his girlfriend, Zoe, on Tuesday, July 8. He will continue teaching music on a freelance basis in London.

Many Ugandans have commended Nick for his immense contribution to the development of jazz. His bandmate, Godfrey Lubulwa, referred to him as "irreplaceable."

"He has been the only upright bass player in the country," he remarked. "His departure is a heavy blow to Jazz artistes."

However Jim Logan is optimistic that Ugandan will one day produce its own double bassists. "Nick taught himself the double bass. The same thing can happen of Ugandans. Although Nick has left, the instrument remains at Kampala International School, and with the growing music zeal, one Ugandan will pick it one day and play it."

Nick says he will miss Uganda. He appreciates the friendship and support of Ugandans. He acknowledges the growing passion for jazz music. "Uganda is a good country with wonderful people. I shall definitely be back some other time," he re-assures.

The band has recruited Nsilu Waba Manytsho, a bass guitarist from D.R. Congo, to replace Nick.

Nick, thank you for your contribution to Jazz in Uganda. You have left us, but your soul continues to inspire us, through the double bass you have left behind.

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Appendix D

Bax'mba Waves Band (1)



ON STAGE: John Mary Muzeyi performs with the group in Silk Lounge. Muzeyi, a music teacher, can sing almost anything. Lubuulwa is on the keyboard. Photo by Moses Serugo

Bax'mba redefines local music

MOSES SERUGO

Bax'mba Waves is one of those showpieces in musical hybridism. How else would you describe their perfect harmonisation of the accordion and our own *ntongooli* (how lyre) on songs like *Sekitulege*, a popular Kiganda folk song? Every Tuesday, patrons at the Fat Boyz hangout in Kisementi enjoy a sonorous potpourri of acoustic guitar, traditional long drums, calabash shakers and the *ndingidi* (tube fiddle). Fusion seems to be the winning formula here as the five-piece band blends Afro-jazz, traditional folk, blues and country. Even our traditional instruments feature saliently when the six-piece band plays covers of popular Western classics like Eric Clapton's *Tears in Heaven* or The Eagle's *Hotel California*.

The band's breezy repertoire provides the perfect backdrop for flirtatious lovers, that loud bunch of white

males at the Fat Boyz pool table or the corporate tie-wearing clique, unwinding to the frothy taste of Tusker Malt Lager.

Godfrey Lubuulwa is Bax'mba Waves' frontman. He plays the accordion and keyboards with great ease. Not surprising for a man whose dad used to play the church piano and whose older brother, Tony Sengo (RIP), is a "Hall of Fame" keyboardist. Some will recall Lubuulwa as one of the Big Five quintet, which yielded talents like Juliet Sessanga and the late Eko.

John Mary Muzeyi is the man with the voice, the one who can sing almost anything. Muzeyi is a music teacher, has perfect diction (which is quite a rarity here) and would even floor Carlos Santana at the guitar.

The dreadlock-wearing Isaac Zimbe plays the drums and although the cymbals conceal him from the revelers' view, his precise playing sets the pace for everyone else. He is a work-

→**Entertainment** Bax'mba Waves have an album in the works and who knows, this group may be our next prospect at the Grammys in the World Music category

horse considering that he also plays for Afrigo Band and the Misty Jazz Band.

Hassan Bakaa and Joel Sebungu play the traditional instruments: the long drums and bow lyre respectively. Bakka crossed from Percussion Discussion Africa while Sebungu, a music student at Makerere University, is also skilled at playing the trumpet. Bright Bukko rounds off the six-some, plucking the bass guitar.

Their finesse aside, Bax'mba Waves is a disciplined band, well by Ugandan standards. Bands that start to perform at the announced time are a rare find here. Not so with Bax'mba Waves whose technician will have set up the instruments and microphones by the 8 p.m. hour when the band members walk onto stage.

The name was adopted from the Bakasimba dance form that is unique to the Buganda region. Lubuulwa dismisses my concern that they risk alienating other ethnic groups by using that name. "I think it represents the rhythms and cultural sounds from Uganda quite well," he explains. They added "waves" because sound travels through waves. The band also replaced four letters with an x and apostrophe because they felt this would give the name Bax'mba a global appeal.

The band's emergence on the Ugandan musical landscape sort of completes a metamorphosis revolving around the jazz outfits its leading man Lubuulwa has featured in the last four years. He started out with the Jazz Refugees, a multi-racial band that brought together jazz lovers that could at least play an instrument. The

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refugee name made some queasy so it became Kampala Jazz All Stars in 2002. Some will remember the ensemble as the one that fundraised for a double bass (the largest bowed stringed instrument in the modern orchestra, also used frequently in jazz ensembles) at Rainbow International School in 2002.

Two expatriates: Jim Logan and Nick McHaugen from the US and UK respectively changed the band's focus when they joined. They resolved to make jazz (a style that is native to African-Americans) indigenous and as Lubuulwa acknowledges, this expatriate duo introduced better ways of playing jazz. "They were better musicians and their vision was stronger

because they wanted to bring jazz to the common people," Lubuulwa recalls. During his tenure at Kampala Jazz All Stars, the band staged upcountry shows in all the major Ugandan towns, an ambitious project that yielded songs like *African Child*.

After Logan and McHaugen left upon completing their assignments here, Lubuulwa wanted to keep this new jazz experience burning. He got together a bunch of like-minded associates who wanted to play jazz. Only that the Kampala Jazz All Stars name had to go. "We found it a bit limiting musically and a mouthful," Lubuulwa explains. That is why they settled for Bax'mba Waves, a name Lubuulwa believes will one day be a recognisable name in the world music genre.

They may not have played at esteemed festivals like WOMAD but they have made waves at fetes like Ziff (the Zanzibar International Film Festival), one of the leading showcases for the visual and performing arts in the region where they performed last July. Bax'mba Waves got thumbs up when they opened for Zimbabwean singer Oliver Mtshuzi at his solo Sabrina's Club concert. The band got a standing ovation at the Cecile Verny Quartet concert last December and left a mark at Jaquee's unplugged concert last December and more recently at this month's Alliance Francaise organised jazz fest at Club Obligato.

Bax'mba Waves have an album in the works and who knows, this group may be our next prospect at the Grammys in the World Music category. In the meantime their plan is to tour Uganda and East Africa extensively.

Appendix E

Baxmba Waves Band (2)

Entertainment **Blitz**

Ugandan tribal music jazzed up

By John Wamery Naimo
WEEKLY OBSERVER

Since they were introduced three years ago, local artists record music with one eye on the annual Pearl of Africa Music (PAM) Awards. The awards are considered by many musicians the hallmark of success in the music industry. Not so the Baxmba Waves band, whose eyes are focused beyond the PAM Awards, at least for this year and in the near future.

But who are the Baxmba Waves?

They have been on the music scene since 2002, but have changed names along the way as they tried to find their identity.

Godfrey Labushwa, the group leader who plays the accordion and keyboard, told *The Weekly Observer* that they were originally called the Refugees and then Kampala Jazz All Stars, as they played Western jazz music.

"We had two members from the U.K. and U.S., Jim Logan and Nick McHargan, respectively, who trained us how to play true jazz, which is known to be traditional American music. They helped us mix jazz with African and Ugandan beats," explains Labushwa.

This has resulted into what they call "Afro-fusion music," which they now play.

The two white men have long gone but they left a music legacy now fronted by the five men who make up the Baxmba Waves, a name that is just six months old.

John Mary Murezi, a vocalist and rhythm guitarist, says that the uniqueness of their brand of music lies in the fact that they have mixed Western sounds with local beats, including *Ntogo* dance of Bunyoro and *Kaded* from Bugisu.

Baxmba Waves is quite popular among the white community in



Isaac Zimbe on the drums

Uganda, as evident from their shows at Fat Boys pub every Tuesday.

On one Tuesday evening, a crowd of about 50 applauds with wild cheers and whistling after every song. Swiss national, Nina Pfister, falls in love with vocalist Murezi as he sings Eric Clapton's *Tears in Heaven*.

She later tells *The Weekly*

Observer that she is impressed with Baxmba's unique ability to blend the sound of African and Western music instruments.

Marthe Svantevold, a Makerere University student from Norway, says, "I love the jazz played by Baxmba. I don't feel like I am away from home. And listening to it mixed with local sounds is great."

But Baxmba's fans are not limited

to the white community. Joe Ntaturimbwa and Lord Kyando, two dreadlocked deejays at Capital FM, in Juba, Sudan, were among the excited crowd.

"We can only listen to our traditional folk songs from Baxmba Waves. The imperialists used to say that our cultural songs are demonic, which is wrong."

Kidde Pichan, manager of Fat Boys, reveals that when they had just opened the pub, people urged them to bring Baxmba Waves, a sign of how popular they are.

Pierre Bussiere, a cultural officer at Alliance Francaise, said that during a show with the Cecile Verry Quartet from Germany, Baxmba's sound was original and rare, but good.

The band has also impressed with performances at the American Embassy in Nsambya and the Sheraton Kampala Hotel.

However, it has not all been smooth sailing. Isaac Zimbe, the band's drummer and only Rastafarian, points out how the turnover of group members, especially the departure of Jim and Nick, has affected them.

"When you get going, someone's coming in Uganda ends and so you lose him thus the rhythm that had been formed is disrupted," he said.

Baxmba is certainly a talented group of performers, but this is not by default. Music flows in the band members' blood.

Labushwa's father used to play the church piano and elder brother, the late 'Biny Senjo, played several instruments in church. Afrigo Band and the

defunct Big Five Band "I studied MDD [Music, Dance and Drama] at Makerere University and was a music director for the St. Joseph Choir at Christ the King Church," he said.

Murezi is a music teacher and also learnt his trade at Makerere University.

Zimbe never studied music. "While at Kileleshwa Hill, I developed the interest to play drums and I got a chance to play them in Afrigo. I guess it's an inborn talent. I didn't study music," he said.

Albert Sempeke and Hassan Bakka are the other members of the band. Sempeke exudes emotion while on the xylophone and traditional shakers, while Bakka thumps a true Ugandan percussion - the *evigalaba* (long drum).

Last year was one of renaissance for the band, as they were curtain raisers for several top singers, including Oliver Mtshuzi (singer of the *Nera* film soundtrack), a Kora award winner from Zimbabwe, and the Cecile Verry Quartet.

The Baxmba have major plans this year. Already in the bag is a deal to perform every Friday at Sabrina's Pub and also stage shows in Europe and, more intensely, around Uganda and East Africa.

If you are not yet a patron, you may want to check them out at one of these shows. Although it is not their immediate target, you don't want to wonder who in the world the Baxmba Waves are when they win a PAM or even Kora award.

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Sinlessly young O-Generation

Don't bank on love

By Jackie Nalubwama
WEEKLY OBSERVER

No wonder cynics are sometimes the happiest people there from the greatest feeling - love.

And if by a stroke of bad luck life the feeling, to something more superficial like infatuation, a crush or simply hormonal imbalance.

Like elsewhere in the world, love is found, and just as easily this drama unfolds at an alarmingly fast rate. For a week (or for dinner and secret rendezvous) and come the end of that week/month, abuse and tears become the talk.

People, especially young ladies, must learn a thing or two about relationships because thanks to globalization, Hollywood has infiltrated the way we interpret our feelings.

Girls think about those fantasy lines of a kiss at the door to her room being confirmation of a relationship. This happens in the movies, and that is where it ought to stay because it is simply unrealistic.

And the boys think that the all-macho manner in appealing, but let's face it, they are no James Bond or Denzel Washington to save their women from danger.

A relationship is not all about a bunch of feelings heightened by a rush of adrenaline, but about how those feelings are shared through expression. And that is where the trouble stems from because some people have the feelings, and they are mutual, but they are not fully expressed.

So all it takes for the relationship to unravel is for one partner to fall out of love because when she thinks that her feelings are not reciprocated, God forbid if it is the guy who has broken it off, because torrents of tears start flowing, with vows of undying love for him. She can promise him anything and everything just to have him back. The worst case scenario is attempted suicide as the tried to woo him back.

This is very sad because for many girls, when in a relationship, their person dances into the guy's and they cease to exist as individuals. But that is not the way it should be, considering that before the relationship, they were people in their own right who did not need a boyfriend to define who they are. This loneliness of leaving after the relationship is hard that one loses oneself is not good.

While boyfriends and girlfriends are an integral part of young people's lives, they should not be elevated to a level where one forgets other aspects of their lives, such as friends and studies. Boyfriends are for emotional discovery and sharing, not development banks for 'rotund-diva'.

And girlfriends are also for emotional development and fun, not wife samples because they are not specimens in the laboratory of life.

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MY CAMPUS DAYS:

DR. BYARUHANGA RUKOKO

DR. BYARUHANGA RUKOKO, 43, is the deputy dean of the Faculty of Arts in charge of postgraduate programmes. He studied in Centre for Continuing Education (CCE), more commonly referred to as Complex Hall, and read Philosophy at Makerere University from 1981 to 1984. In an interview with JOHN VIVIAN SERWAHUKO, he looks back to his campus days.

Did you choose to stay in CCE, a mixed hall?

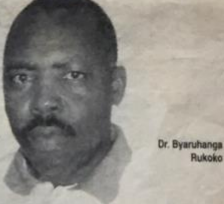
I was formally sent to UH (University Hall) but I don't remember how I ended up staying in CCE. But admittedly, all my CCE close friends, roommates are dead.

How did people have fun?

There was plenty of fun, dancing in halls. We had ball dances. In fact, that was the period of Uganda's social evolution. Today's social life was beginning to evolve. However, boys and women were very scarce. So people, ironically including dignitaries, always fist-fought for beers at Makerere functions. I hated that. It irritated me and I kept away from it.

And the politics, human rights...?

UPC was very strong, exclusive and very repressive. Those were traumatic days. Today's students are politically more alert but there is minimal participation. We had hot debates (on national issues), which I don't see today. The academic side was okay but socially people had less money to spend. Today's (students) seem to have more money than



Dr. Byaruhanga Rukoko

Personally, I wasn't so much for relationships though of course I later on got involved with someone.

Since 1981, you have stayed at Makerere as a student, don and administrator. What do you think of her declining reputation?

[Gestures in protest.] Has it declined at all? I don't think so. It still has a tradition, a reputation, good facilities and an established team of lecturers. It's internationally linked and collaborative. That makes a university and not anything else.

serwaha@yahoo.com

Here comes Jesus, the African freedom fighter

JOHANNESBURG - He is not meek, he is not blond and he most definitely is not white. A new interpretation of the Bible has cast Jesus Christ as a revolutionary fighting oppression in contemporary Africa.

Billed as the world's first black Jesus film, *Son of Man*, which

premieres tomorrow at the Sundance film festival in Utah in the US, challenges Hollywood depictions of a western-looking messiah with a gritty portrayal of a political activist who rallies a township.

Instead of robes and homilies about turning the other cheek, this Jesus wears jeans and T-shirts and urges supporters to resist - peacefully - a tyrannical regime in an unnamed southern

African country which resembles Zimbabwe. A collaboration between Spier films and the Dingho Di Kopase, a theatre and film ensemble, the feature, made in South Africa, was shot in rural Eastern Cape and in KwaZulu-Natal, a township outside Cape Town plagued by poverty and crime.

South African audiences who viewed a rough cut, responded positively, but the makers were braced for controversy at

Sundance, which is one of America's leading festivals, producer Camilla Driver said yesterday.

Son of Man, directed by Mark Dornford-May, depicts Jesus as a divine being who performs miracles. But it may prove contentious for switching the story from Roman-occupied first-century Palestine to misrated 21st-century Africa. "He gathers people around him to fight against

poverty and political oppression," said Pauline Mafane, who plays Mary. "It feels a bit like apartheid, people living in fear that soldiers could come into the house at any time and kill children."

But with the oppressor a black government, there was an echo of Robert Mugabe's regime, said Mafane, who is also an associate producer.

theGuardian

Appendix F

Baxmba Waves— Senior and Junior Members

Baxmba Waves: Senior Members

Aloysius Migadde
June 24, 2022

At the Uganda German Embassy
October 3, 2016

Michael Kitanda
July 12, 2022

Kezia Kimbuggwe,
June 27, 2022

Cuban Cultural week in Uganda, 2017

Junior Members

Photos: June 27, 2022

Gilbert Ssetuuma

Marvin

Fred Luwaga

Kateregga Alex

Mushabe

Appendix G

Interviews: UNCC, and the Cultural Affairs Specialist—US Mission Uganda



(L-R) Godfrey Lubuulwa, Dorothy Ngalombi: July 15, 2022

Appendix H

Interviews: Professors at Makerere University, Internship Students

Professors at Makerere University



Dr. Branco Ssekalegga
July 7, 2022

Dr. Nicholas Ssempijja
July 8, 2022



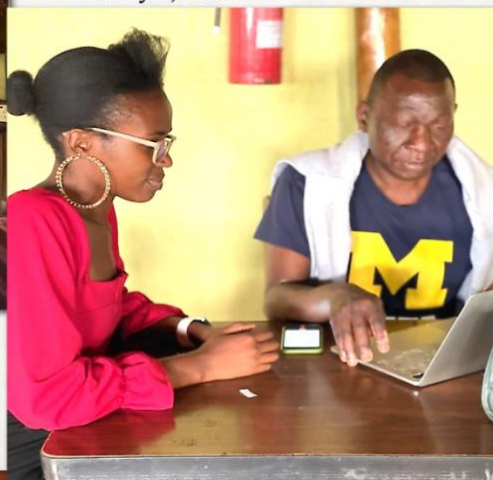
Dr. Milton Wabyona
July 15, 2022

Interviews: Internship Students



Martinet Ainembabazi
July 5, 2022

Agaba Rachel,
July 5, 2022



Namirembe Immy,
June 27, 2022

