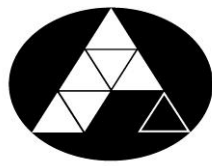


NORTH KARELIA UNIVERSITY OF APPLIED SCIENCES
Degree Programme in Music

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CREATIVE ARTS TANZANIA
A Development Plan for Art in Tanzania's Music and Creative Arts Sector

Final thesis
May 2012



NORTH KARELIA
UNIVERSITY OF APPLIED SCIENCES

THESIS
May 2012
Degree Programme in Music
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Title

Creative Arts Tanzania:
A Development Plan for Art in Tanzania's Music and Creative Arts Sector
Commissioned by
Art in Tanzania

Abstract

The purpose of this study was to create a development plan for Art in Tanzania's music sector. The project was a continuum of my internship in Tanzania in the fall of 2011.

The thesis consists of background information about the Art in Tanzania (AIT) organisation and music culture in Tanzania, an internship report, an evaluation of the current situation of Art in Tanzania's music sector, and a development plan for Creative Arts Tanzania. Venezuela's El Sistema was also studied as a reference point in starting a music education project in a developing country. The Logical Framework Approach was used for the structuring of the development plan. The research was empirical, qualitative and phenomenological.

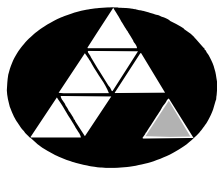
As a result, Project Matrices were formed for Art in Tanzania's studio and music education projects, and these were then combined to form the Project Matrix for Creative Arts Tanzania. It was concluded that El Sistema could act as a model in starting a music education programme in Tanzania, but that the country's own music tradition and culture should be taken into account when doing that. The results of the study suggest that even though Creative Arts Tanzania would bring foreign musical influences to the country, the benefits of this would outweigh the effect of the possible changes in Tanzania's traditional musical culture.

Language
English

Pages 74
Appendices 3
Pages of Appendices 6

Keywords

development plan, music, Tanzania



POHJOIS-KARJALAN
AMMATTIKORKEAKOULU

OPINNÄYTETYÖ
Toukokuu 2012
Musiikin koulutusohjelma

Länsikatu 15
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Tekijä(t)
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Nimeke
Creative Arts Tanzania:
A Development Plan for Art in Tanzania's Music and Creative Arts Sector
Toimeksiantaja
Art in Tanzania

Tiivistelmä

Tutkimuksessa laadittiin kehityssuunnitelma Art in Tanzanian musiikin sektorille. Projekti oli jatkumoa työharjoittelulleni Tansaniassa syksyllä 2011.

Opinnäytetyö koostuu Art in Tanzania -organisaation ja Tansanian musiikkikulttuurin taustatiedoista, harjoitusraportista, Art in Tanzanian musiikin sektorin nykytilanteen arvioinnista sekä kehityssuunnitelmasta Creative Arts Tanzanialle. Työssä tutkittiin venetsuelalaista El Sistema -järjestelmää ja pohdittiin sen sovellusmahdollisuuksia Tansaniaan. Kehityssuunnitelman hahmottelemiseen käytettiin loogista viitekehystä. Tutkimus oli empiiristä, kvalitatiivista ja fenomenologista.

Tutkimuksen tuloksena muotoiltiin matriisit Art in Tanzanian studio- ja musiikinopetusprojekteille, jotka sen jälkeen yhdistettiin Creative Arts Tanzania -projektin matriisiksi. Työssä huomattiin, että El Sistema toimisi hyvänä mallina musiikinopetuksen kehittämiseksi, mutta sitä hyödynnettäessä tulee ottaa huomioon maan oma musiikkikulttuuri ja perinteet. Tutkimuksen perusteella voidaan arvioida, että vaikka Creative Arts Tanzania -projekti toisi paikalliseen musiikkikulttuuriin vaikutteita muualta, projektin hyödyt ovat suuremmat kuin siitä aiheutuvan, perinteisen tansanialaisen musiikkikulttuurin muuntumisen mahdolliset haitat.

Kieli
englanti

Sivuja 74
Liitteet 3
Liitesivumäärä 6

Asiasanat
kehittäminen, musiikki, Tansania, suunnitelmat

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Appendices

Appendix 1 Curriculum for the Mzuka Records' studio

Appendix 2 Examination

Appendix 3 Curriculum for music theory

1 Introduction

In the fall of 2011, as I was studying towards a degree in music theory at North Karelia University of Applied Sciences (NKUAS), I had the opportunity to do my internship in Dar es Salaam, Tanzania, working for a non-governmental organisation (NGO) called Art in Tanzania. I stayed in Tanzania for three months, teaching local musicians and secondary school students music theory. I also gave music lessons for young nursery children and took part in the recording processes at Art in Tanzania's Mzuka Records studio.

All in all, my internship abroad was a very educational experience. I got to teach people with a long background in music but no previous knowledge in music theory. This was something that I would never have encountered in Finland, since here everybody, even those that say they know nothing about music theory, do in fact know something about it. It cannot be escaped; if nothing else, one will at least have seen sheet music at some point and know that it's supposed to represent music. But to encounter people who have learned and played music their whole lives practically without seeing notes, puts one's imagination to the test. One has to imagine how one might understand music if one had never been taught a common system to understand it.

Before leaving for Tanzania, I had doubts about teaching music theory in Africa based on the European music tradition. How would it be useful to the Tanzanian musicians? Would they be motivated to learn it, and should they learn it in the first place? I believe that the people of the country are the best authority to decide what they need, and I did not want to go to Tanzania offering solutions to non-existent problems. I agree with Tanzania's former president Julius Nyerere when he said that "No nation has the right to make decisions for another nation; no people for another people." Fortunately, the questions and doubts I had were answered during the internship by the Tanzanians I got to know.

After I came back from Tanzania I started to think that it would be a good idea to write my thesis about the experience. This would give me an opportunity to go through what I had learned: also, just before I had to leave, I started to understand how Art in Tanzania's music sector could be developed. This thesis gives me an opportunity to write down and process these ideas. The thesis was commissioned by Art in Tanzania, and their interests and needs structure the course of the work.

2 Presentation of the theoretical background

The thesis consists of background information about the Art in Tanzania (AIT) organisation and music culture in Tanzania, an internship report, an evaluation of the current situation of Art in Tanzania's music sector, and a development plan for Creative Arts Tanzania.

Much of the information about Art in Tanzania and their work in the music and creative arts sector comes from my personal experience during the internship. It is important to know the current situation so that it can then be developed. I will explain what Art in Tanzania is, what kinds of music-related projects it has, what I did during my internship and how it went. I will also analyse and evaluate the teaching methods I used. I will compare my methods with the Gordon Institute for Music Learning's (GIML) ideas about learning music theory. GIML's theory about learning music is based on learning to audiate (to hear internally) tonal and rhythmic patterns, and this is quite similar to my teaching goals in Dar es Salaam. I have also gathered some background information about musical culture and the tradition of music education in Dar es Salaam. The information comes from my personal experience and from written sources such as *Live from Dar es Salaam* by A. Perullo, *The music of Africa* by J. H. Kwabena Nketia, *Fyra Musikkulturer* by K. Malm, *Nipe nikupe: Perustietoa Tansanian musiikista ja kulttuurista*, edited by P. Donner, M. Hurri and R. Tingander, and *The Garland Handbook of African Music*, edited by R. M. Stone.

The development plan will consist of a concise description of the project's objectives and ways to achieve them. Some development ideas will be discussed in further detail. The development plan will be divided into two sectors: the studio, and the music education projects. For the studio I will compile a plan of things and actions needed to make the studio flourish: equipment, manpower, marketing of products, education of workforce. For the music education sector I will study the possibility of Art in Tanzania teaching music as an afternoon project in Tanzanian schools and providing instrumental studies for gifted young people. In Tanzania music is rarely taught in schools and structured instrumental teaching does not exist to the extent that it does in Europe, as the traditional way of learning to play instruments has been to learn it from your family or people of your tribe or village. In big cities like Dar es Salaam, however, the traditional tribe or family connection can be lost or reduced, so the music tradition is not passed on to future generations as well as before (Perullo 2011, 54).

I will relate my experiences with the pilot schools in which Art in Tanzania has begun teaching music. I will also use Venezuela's El Sistema as a reference point in starting a music education project in a developing country. El Sistema works as a good reference point because the main goal of the programme was social: to "systematize music education and to promote the collective practice of music through symphony orchestras and choruses in order to help children and young people in achieving their full potential and acquiring values that favour their growth and have a positive impact on their lives in society" (Simón Bolívar Music Foundation 2012). This is in line with Art in Tanzania's goals as a non-governmental organisation. A documentary made by Alberto Arvelo (2005) about El Sistema and Simón Bolívar Music Foundation's web page will function as my main sources. I will study El Sistema as a method and consider ways in which it might be implemented in Tanzania, taking into consideration the differences in (music) culture and available resources.

I believe it is important that the music programmes implemented in Tanzania should be based on the country's own musical tradition and roots: the programme should not be a manifestation of European music culture forced onto African soil. Of course European influences can and will affect the programme, but the foundation should lie in African musical culture. European missionaries and colonists have, in the course of history,

done a lot of damage to African musical culture by presenting European art and religious music as the only suitable, non-pagan music. This has led to deterioration of the local music, as it has been seen as “ngoma ya shetani”, devil's music (Nipe Nikupe 1984, 8). The deterioration of traditional music has in turn affected the transition of knowledge from one generation to the next because this used to be done through music and songs (Nipe Nikupe 1984, 7). This is why I think it is important in this thesis to try to study the local music culture, as well as possible within the limits of this thesis, so that it might provide a starting point from which to develop Art in Tanzania's creative arts programme.

3 Research problem and methods

The research problem in this thesis is how to develop Art in Tanzania's music and creative arts sector. This project is named Creative Arts Tanzania. The research will be empirical and qualitative. The research method will resemble action research (Saaranen-Kauppinen & Puusniekka 2006) in that it is driven by practical use, and the researcher and subjects of the research are both active and co-operating in the development project. The purpose of the research is to change the current situation, not merely to study it. The primary difference between action research and this thesis is that I will not be able to execute and evaluate the planned changes during the thesis process.

In the thesis, I go through my experiences and observations from my internship in Dar es Salaam. These observations of the culture, which come from talking to local people, working with them and living among them, constitute a considerable amount of the background information gathered in order to form a development plan. The study of a given group's activities and the reporting of the communication and interaction with the group members is called ethnography. It is one of the phenomenological research methods. In phenomenological research the main intention is to describe the phenomenon studied, not to explain it or analyse it. In phenomenological research the

researcher is personally connected with the phenomenon, and the data collected through experience, thoughts, intuitions, reflections and judgements are regarded as the primary evidence of scientific investigation. (Moustakas 1994, 58-59.)

For the structuring of the development plan I will be using the Logical Framework Approach, LFA (Kehys ry 2012). This is a planning tool that was developed in the 1960's to help in project planning, and it is used for all projects requiring European Union funding. The purpose of the LFA is to help define the goals and possible problems of a project. I see the LFA as a useful tool in ensuring that all aspects of project planning have been taken into consideration. Instructions for using the LFA can be found in Norad's *Logical Framework Approach: handbook for objectives-oriented planning* (1999). The majority of the development ideas proposed in the thesis should be such that they can be carried out within a year from the time the plan is finished.

4 Background

4.1 Internship in Tanzania

The United Republic of Tanzania is situated on the east coast of Africa, south of the equator. Tanzania was formed in 1964 from two sovereign states: Tanganyika and Zanzibar. Tanzania acquired political independence in 1961. In the course of history Tanzania has been under the domination of the German, the British and the Arabs. (The Tanzania National Website 2012.) The mainland population is 99% African, with over 130 different tribes. The official languages are Swahili and English, the latter being the primary language of commerce, administration and higher education. The first language of the majority of the population, however, is one of the local languages. The estimated population is over 43 million, with over three million people living in Dar es Salaam. The literacy rate of the total population, aged 15 and over can read and write Kiswahili (Swahili), English, or Arabic, is 69,4%. Tanzania is one of the world's poorest economies in terms of per capita income. (CIA - The World Factbook 2012.)

I began planning the internship in Tanzania in the beginning of the year 2011. I knew that I wanted to go somewhere abroad to do my internship but did not have any real preferences on where to go. Art in Tanzania was offered as an internship placement on our school's web page, so I decided to try to get an internship there. When I contacted the organisation, they told me that they would actually need someone to teach music theory to the local musicians in Dar es Salaam. I decided that I would leave for Tanzania in August 2011 and stay there for three months. Prior to the internship I had little knowledge of Tanzania and did not know much about the music culture there.

4.2 Art in Tanzania

Art in Tanzania is a non-governmental organisation that was started in 2001. It is registered in Tanzania, Zanzibar, Finland, and in Ethiopia as Art in Ethiopia. In the beginning the aim of the organisation was to help local artists that did not have resources to develop their talent. Nowadays the organisation has over 300 volunteer and internship placements in Tanzania. The organisation also has its own record label, Mzuka Records (Figure 1), and a yearly magazine called Fiesta Magazine. (Art in Tanzania 2012.)

Art in Tanzania has volunteers and interns working in six different locations in Tanzania: Dar Es Salaam, Karatu, Moshi, Masai Land, Serengeti and Zanzibar. They can work for example in the fields of education, social work, medicine, social media, arts & music, sports coaching, and HIV/AIDS awareness. Art in Tanzania has 70 staff members, both expatriates and local people, with around 1,500 volunteers and interns arriving annually. There are usually around 100 of them in Tanzania at any given time. (Art in Tanzania 2012.)



Figure 1. Bahari Nursery and Mzuka Records' studio.

4.3 Music education in Tanzania

The main way of passing on musical knowledge in Tanzania has in the past been through oral tradition and the master-apprentice type of learning (Malm 1981, 20). However, in the mid-1800s Christian missionaries arrived in East Africa, and they started to offer free education, one of the taught subjects being music. The missionaries' goal was to convert people to Christianity and the music teaching was strongly based on the Western choral tradition. Despite the religious aspect, the free education and medicine the missionaries offered drew people to mission schools. The missionaries taught the Tanzanians both practical and theoretical music skills, and the Tanzanian artists educated in the mission schools saw this education as an advantage. They have stated that they have had more work opportunities and have been able to compose new music because of their knowledge of Western melodies, harmonies and musical form. The musicians thought that this new knowledge did not make them abandon their own music tradition; it just helped them expand their understanding of musical aesthetics. (Perullo 2011, 146-148.)

The missionaries' influence can also be seen as harmful to the Tanzanian music tradition. Traditional Tanzanian music can be described with the word 'ngoma', which is a wider concept than music. It involves music and drumming, dancing, and drama. (Malm 1999, 19-20.) This can be seen to imply that in Tanzania music has always been seen as a combination of all of these aspects. Malm (1981, 27) states that since the missionaries banned the ngoma practise seeing it as a pagan tradition, they hindered the transfer of knowledge from one generation to the next. In Tanzania, many practices were taught using ngoma, by singing a song about them. (Nipe Nikupe 1984, 7.) Combining a movement or a dance to the song made the message even easier to remember (Malm 1981, 20).

Another way to obtain music education in Tanzania was through the military. The British colonists trained the Tanzanians to play for example brass band music, and Tanzanian musicians performed ballroom dance for expatriates in Dar es Salaam. Tanzanian musicians also composed some of their own music, and traditional ngoma

was combined with many of the military songs. Nowadays this form of music education has mostly disappeared. (Perullo 2011, 149-150.)

After Tanzania's independence in 1961, public schools were established, which led to an attempt to give music education in schools. The Tanzanian government tried to train teachers to teach music in schools, but the teachers would refuse to teach the subject, as they realised how limited their knowledge of music was. Nowadays music is supposed to be taught in Tanzanian primary and secondary schools, but most schools use the hours dedicated for music to teach other subjects. There are a few music institutions and non-profit organisations in Dar es Salaam that teach music or instrumental studies to children, usually for a set fee. Some more advanced studies are offered in universities and colleges in Tanzania. (Perullo 2011, 151-152.) Music education is also given in Islamic schools, and many taarab artists get their education in these schools (Perullo 2011, 154).

Since many Tanzanians do not have access to formal music education, self-learning is an important way to achieve musical knowledge. Musicians learn from their families, or from other musicians and bands. Many musicians have started their careers by attending band practices and learning musical skills by observing the bands practicing their songs. They have maybe been able to try the bands instruments, since obtaining instruments on your own can be very difficult and expensive in Tanzania. This form of music education teaches the musicians about performance routines, varying song structures and ways to communicate with the audience, skills that are important in the popular music scene. (Perullo 2011, 160-163.)

However, many artists argue that school-based learning provides them more advantages than other forms of music education, since they learn about composition and music theory, sight reading and music notation, and drills in practising on different instruments (Perullo 2011, 155). Musicians that do not have formal music education learn new songs through verbal recitation of the melody and rhythm. For experienced bands that have played together for a long time, learning a song like this does not usually take a lot of time, since they have acquired common vocabularies of chords, rhythms and melodies.

Problems may arise, however, if the musicians are taught something that does not belong to their common vocabulary, for example a rhythm or a melody that is different from the ones the musicians are familiar with. (Perullo 2011, 167-168.)

Many Tanzanians agree that younger artists in the country know less about music than the previous generations, mainly due to the lack of music education and instrument teaching that could replace the traditional ways of music learning. Tanzanian artist Waziri Ally points out that musical expertise is disappearing from Tanzania. He thinks that providing music education is essential in keeping the Tanzanian music tradition alive and improving. (Perullo 2011, 353.)

What makes me the most disappointed is the removal of music classes in primary and secondary schools. It is important that the government looks into this so that musical studies return to school syllabi. It is ironic that there is a College of Arts (Bagamoyo College of Arts) in Tanzania that teaches about all of the arts including music, but these same studies have been obliterated from the pre-college education system. It is critically important for the government to return music education to primary and secondary schools so that young musicians can better learn about music. (Perullo 2011, 353.)

One way of providing music education for the primary and secondary school students, is through after-school programmes. These programmes reach most of the children and since they can be taught by someone other than the school teachers, the teachers' lack of music knowledge is not a problem. It is through this kind of after-school music lessons that Art in Tanzania tries to improve the music education situation in Tanzania, and my tasks as an intern concentrated on getting these programmes started.

5 Tasks as an intern

My tasks as an intern with Art in Tanzania were quite varied. One of the main areas was teaching music theory to local musicians working with Mzuka Records. I also taught music in two pilot schools in which Art in Tanzania has started teaching music. During my internship I started music lessons for children in Art in Tanzania's Bahari nursery. In

addition to these lessons, my work consisted of developing lesson plans and the overall curriculum for music education. The existing curriculum gave guidelines for the teaching, but it did not specify which topics or themes should be addressed at each of the levels. I also took part in the work done in Mzuka Records' studio (Figure 2), helping with the recording and producing of songs.

5.1 Mzuka Records' lessons

5.1.1 Start

When I arrived in Tanzania, I had very little knowledge of the work I would be doing there. I knew that they wanted me to teach music theory for local artists. However, I did not know what the artists' previous knowledge of music theory was, what they were interested in learning, nor what skills they would find useful in their work. The first weeks of my stay were spent trying to understand what was expected of me, what my possibilities were and what would be useful to do. This was also a time when the locals and people I would be working with got to know me and vice versa.



Figure 2. Inside Mzuka Records' studio.

I had some doubts beforehand if teaching music theory based on the European music tradition to Tanzanian artists would be the best approach. I wondered if they would really need and want to learn the music theory skills I could teach them. I did not know a great deal about Tanzanian music culture, and in my mind there was also an image of the kind of teacher I did not want to be: a European, classically educated teacher, who would force western music culture onto Tanzanians as the one and only acceptable

music culture. Thus, I was somewhat reluctant to start the theory lessons without knowing something of the musicians and their motivations to attend the lessons.

At the beginning of the internship the music lessons that I gave at Mzuka Records studio were combined piano and music theory lessons. It took me some time to establish a working relationship with the musicians: I had the feeling that the fact that I was a young European woman affected the way the musicians related to me. In the beginning I had only one musician actively attending the lessons, the others came and went as they pleased. I decided to teach piano at the same time, since I felt that it kept the musicians interested. We had lessons every day, but the length and the content of the lessons varied.

I then decided that it was time to start organised music theory lessons at the studio (Figure 3). I decided to have them three times a week, Monday, Wednesday and Friday, 120 minutes each time. I thought that this would be the maximum amount of information the musicians could take in each week, but still provide enough lessons to make some progress during my stay. I had already noticed that we would have to start the lessons from the very basics, since most of the musicians did not have much previous knowledge of music theory.



Figure 3. Music theory lessons at the studio yard.

During the first month or so, the number of people attending the lessons varied a great deal. Sometimes there was only one person there, usually there were around five people, and sometimes nobody showed up. Some people came for a couple of lessons and then disappeared for weeks, or never showed up again. More than once, new people showed up just when I had taught the very basics to the old ones, and I had to start again or at least do a review of the basics. But at some point the word started to get around that

there were regular lessons at the studio, and the group coming to the lessons became a bit more regular. Still, since in Tanzania things don't always happen in a structured way, people could miss lessons for long periods of time and then appear again ready to catch up.

5.1.2 Progress

The teaching methods I used were pretty much the same in Mzuka Records studio and in the schools I taught: these will be explained later. In the studio, however, the people were all musicians or other professionals working with music. This allowed the lessons to progress more quickly, as can be seen from the curriculum (Appendix 1), but it also caused some problems. I realised that since the musicians had been creating and performing music their whole lives, they had developed systems of understanding and remembering music. These systems, however, did not always go together with the notation system I was offering them, and in fact, I was not only offering them a notation system, I was changing the way they perceived and structured music.

This was not always easy, for me or for the musicians. It was frustrating for them not to understand the system that I was trying to teach them, and some of them questioned the idea that it was even possible for them to learn it. The beginning was slow, because it was as though they had to learn how to read all over again. To be a professional in something and to be so vulnerable at the same time is not easy for any of us. For me it meant that the way I would normally teach the basics of music theory did not work there. I could not spend years teaching the basics, but neither could I skip steps, because then nobody would truly understand the system I was trying to teach. I wanted them not to discard their own systems of understanding music, but instead to complement it with ideas that would help them understand notation.

The people irregularly attending lessons did not make the task any easier. It felt as if every time I made a breakthrough in some area of music theory with some of them, they would not make the lessons for a week or two and would forget all about it. What did make the task easier was the musicians' motivation to learn. They were all very motivated and thought that learning to read and write music would help them in their

careers and their everyday work. They understood that if they could write their own sheet music, this would give them new and effective ways to communicate with other musicians and spread their music in the world. Learning common vocabulary for music theory and notation was also helpful for them in their everyday lives, since it made it easier to translate musical ideas into words.

During the last lessons two of the musicians took an introduction level test (Appendix 2) I had made for the schools' music theory groups. They did very well in it and were proud of their achievements. Coincidentally, the person that I gave the first music lesson

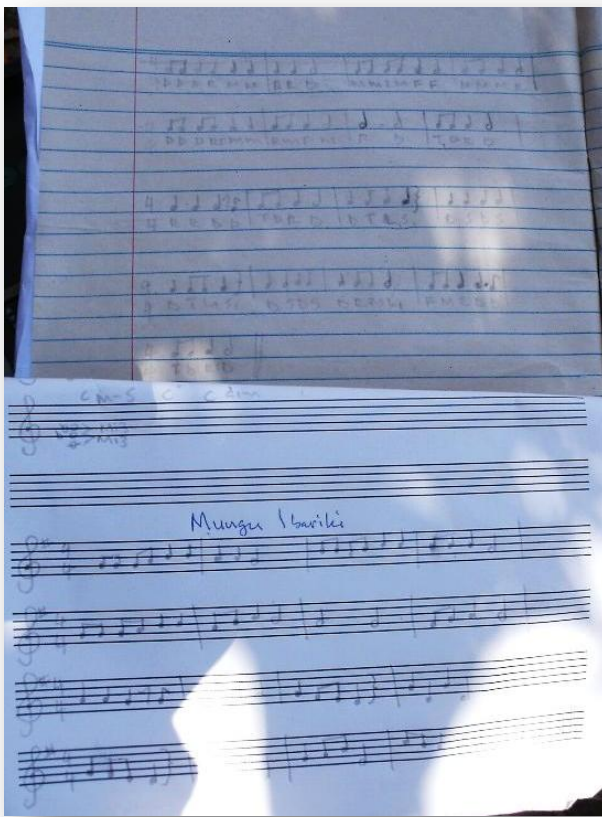


Figure 4. Notation of Mungu ibariki Afrika.

to was the only one who attended my last lesson at the studio. During the lesson he made a notation of Tanzania's national anthem (Figure 4). This is something that in the beginning of my internship neither he nor I thought he would be able to do after only three months of music theory lessons.

5.2 Music education programme in schools

The Art in Tanzania music education programme for schools is divided into three levels: introduction, basic and medium levels. Each level consists of lessons in four different subjects: 1) vocal & instrumental studies, 2) African music and dance, 3) performance, and 4) music theory. Each subject is taught for 12 hours at each level. There are two lessons each week, lasting for two hours each. According to the original plan, each subject is taught once every two weeks for two hours at a time.

During my internship we were teaching the introduction level curriculum. The introduction level curriculum is, as the name suggests, an introduction to various aspects of music. The student is supposed to be able to hear and try different instruments, for example keyboard and guitar, get to know more about vocal techniques, learn his/her tribe's traditional ngomas, learn the basics of music theory and notation, and improve their performance skills through games and exercises.

The students attending the introduction level curriculum do not need to have any previous experience in music. The only thing required is an interest in music. Also since music is not part of the school's normal curriculum, the introduction level starts from the very beginning, especially in music theory.

5.2.1 Pilot project in Kisauke and Ghomme Secondary Schools

I taught music in two schools, Kisauke Secondary School and Ghomme Secondary School. In the former school the students were around 14-16 years old, in the latter they were around 15-18 years. Ghomme Secondary Schools is a boarding school for girls.

Prior to the introduction level programme in the schools, the schools had had some previous experience with Art in Tanzania's music programme. However, this was the first time the whole programme in some subjects was going to be taught. We decided to concentrate on two subjects: African music and dance and music theory in Kisauke (Figure 5), and instrumental and vocal studies and music theory in Ghomme. This was because it was faster to get things started with only two subjects. In this way we could also be sure that the level would be finished before the end of the internship. However, the theory lessons included some singing, performance exercises and playing the keyboard, so the students got to experience most of the four subjects to some extent. We had two lessons each week in both of the schools. Half of the lesson was supposed to be music theory and the other half instrumental or vocal studies, or drumming and dancing.

The music theory curriculum (see Appendix 3) concentrated on the students getting to know basic rhythms, solfege singing and notation, major intervals, and the difference between the major and minor chords. Harmony was practised by singing rounds and

songs with multiple vocal lines. Music theory teaching was based on the European music tradition because of the teacher's background, but modified to the best of my abilities to match the needs of the students. The main focus was on broadening the students' understanding of music and its construction.

During the first weeks of my internship I went to the schools where we were hoping to start the lessons. I met with the head masters of the schools and worked out a schedule for the lessons. It is common in Tanzanian culture to have many meetings before deciding anything; as a result it took some time before we could start the lessons at the schools. Also, during the first month some of the lessons were cancelled because of national holidays or examinations, and this made it difficult to establish a regular schedule.



Figure 5. Dona teaching drumming at Kisauke Secondary School.

The music education programme worked better in Kisauke Secondary School than in Ghomme. The unreliability of some of the other teachers made it difficult to plan lessons, and I usually had to teach both the theory lessons and the instrumental lessons by myself. It was also more difficult to get the students in Ghomme to commit to the lessons. Partly this was because the older students had their final examinations in the middle of the internship period, which changed their schedules: partly it was because some of the students only came to the lessons to see one of the other teachers, who was a local celebrity. As a result, sometimes there could be 40 students at the lessons, sometimes there were only three of them. In the other school, Kisauke, the number of students did not vary as much, and the students who attended the lessons were more motivated to learn music.

The lessons progressed according to the lesson plans (see Appendix 3). Minor changes were made, as time was short. In the beginning there was some confusion about the days that we would be coming to teach, so not all of the students attended the lessons consistently, and we had to spend some time doing review. In the end, however, the only thing that was left out of the plan was the ¾ time signature.

More games and exercises were included in the programme. This was to make the lessons a bit lighter and more fun, as well as for the purpose of getting the group to work better together. Two hours of music theory in a week is quite a lot for students who have not studied music before. The games could be used as an energiser in the middle of a lesson, or as a nice ending before leaving for home. The games were all somehow connected with music, including listening exercises, rhythm games, and songs with coordinated movement.

At the end of the introduction level the students had an examination (Appendix 2). In addition to the written examination, the students also wrote rhythm and melody dictations and did interval and chord recognition tasks. Most of the students passed the test (requiring a score of greater than 50%), but it was clear that three months was quite a short time for them to digest all the information given to them. However, I think it was a good start for the music education programme in the schools.

5.2.2 Music lessons at Bahari Nursery

Art in Tanzania's Bahari Nursery was in the same building as the Mzuka Records studio. At the nursery there were around 70 children, approximately from 3 to 6 years old. They had three classes, so each class had from 20 to 25 students. The children had lessons for example in mathematics and English, but quite a lot of their time was spent playing in the yard. I thought that it would be nice to organise some music lessons for the children. I asked if I could give the older children some lessons, and the nursery teachers accepted the proposal happily.

The next week I went to start the music lessons, expecting there to be around 20 5-6 year old children to teach. Instead there were all of the more than 70 students waiting for me at the nursery yard. This kind of class was of course quite impossible to teach. A couple of lessons went by like this, but eventually we got the teachers to understand that I couldn't teach all the children at the same time. We then made up a schedule where I taught each of the classes once a week.

The nursery lessons were quite challenging to plan. This was because the children were young, didn't speak a lot of English, and were not used to learning music in a lesson. In addition, we did not share a common cultural background, so I could not just teach them

things that I would teach to Finnish children, mostly because of the language barrier, but also as I did not know the songs Tanzanian children would know. I decided that I would concentrate on a few songs and try to use them as creatively as I could. I also wanted to teach



Figure 6. Teaching music at Bahari Nursery.

the children some basic rhythms and rhythm syllables, and some solfege. During the lessons I taught the children three songs, one from New Zealand, one Finnish yoik, and one Native American lullaby. We also sang "Brother John" or "Kaka Musa" which was the only song I learned in Swahili. This song we sang as a round with the older children.

We made some shakers from water bottles for the children, and their favourite thing was to play these while singing a song. I taught the children basic rhythm combinations (mostly crotchets and quavers) and they learned to recognise these combinations from notation (Figure 6). We practised solfege singing and the students learned the solfege hand signs from Do to So. The nursery lessons were quite hard and exhausting, because

there were so many children and they were very lively. They were also very rewarding, however, and I enjoyed them.

6 Methods used in music theory teaching

Before I left for Tanzania, I spent some time considering which teaching methods to use. I knew that, since the local music tradition is different from the western art music tradition, I would have to modify my teaching methods accordingly. I also had my doubts whether western music theory would be at all useful for the Tanzanian musicians and students, but since my background was in the western music tradition, that was the only one I could offer. One thing that I had to decide was which teaching material to take with me. I could not take a lot of material with me due to luggage restrictions, and I could not count on finding any material in Tanzania.

I decided to use *Tohtori Toonika* by Pasi Heikkilä and Veli-Matti Halkosalmi as my guideline and main source for the rhythm and melody exercises. I had not used this book much as a textbook in Finland so it was not clear to me how well it would work. But since I could not take many books with me, I decided on *Tohtori Toonika*, as it covers the first three basic levels of music theory taught in Finland. In retrospect I think it was the right choice: this book was a very good one to use, it was logical and easy to follow but progressed quite quickly, which was good for the studio's theory group. Since the book is not strictly based on the art music tradition but is also used with pop/jazz musicians, it offered exercises that in my opinion better suited the needs of Tanzanian musicians.

I did not have a clear image of the students I would be teaching - their age, musical background, needs and motivations. For this reason I collected some body percussion exercises, songs and musical games I could use with various groups. As a main source of exercises I used the book *Rytmiälypy* by Elina Kivelä-Taskinen and Harri Setälä. The book is intended for use with primary school children, but many of the exercises work

with people of any age. Body percussion exercises are not widely used in music theory teaching in Finland, and this was something that I was interested in trying. Since rhythm is a big part of African and Tanzanian music, I thought body percussion would be a useful tool in learning rhythms. It also does not require any external equipment, so it could be used in many different situations.

I had no knowledge of the class room conditions I would encounter in Tanzania before going there. I assumed that there would be basic equipment like blackboards and chalk available, but I could not rely on having any further tools. The blackboard and chalk assumption was quite accurate – although at the Mzuka Records studio we at first had only chalk and a black wall to write on. I also did not know if I would have any instruments available, so I took with me a small xylophone that I could use in demonstrating for example intervals and chords. Otherwise I planned to rely on my voice as a teaching instrument (Figure 7). In the end there were some instruments I could use in teaching, for example local drums and an electric piano. The problem with



Figure 7. Nursery students learning to sing quietly.

the electric piano was that since there are regular power cuts in Tanzania, we had to rely on batteries when there was no power, and the batteries tended to go missing if they were left in the piano. But all in all, having a piano was a big help in teaching.

Next I will explain the teaching methods I used with both the school and studio theory groups. I will compare my methods with Music Learning Theory, which is based on research and practical field testing by Edwin E. Gordon and others. The basic principles of the theory can be found from Gordon Institute for Music Learning's (GIML) web page. I was not familiar with Music Learning Theory before the internship, so my teaching was not based on the theory, but afterwards I found that the basic ideas behind

the theory are quite similar to my ideas. Music Learning Theory is based on learning to audiate (hearing music in the mind *with understanding*) tonal and rhythmic patterns, and this is in line with my teaching goals in Tanzania. Music Learning Theory utilises a whole/part/whole approach, where musical phenomena are first studied as a whole, then analysed and finally the studied parts are again unified to form a whole (GIML 2012). I did not use such a clarified approach in teaching but particularly in rhythm learning I tried to introduce the musical phenomena studied first as a practical exercise, which was then analysed and then used in practise again. Other central principles of Music Learning Theory are a focus on tonal and rhythmic patterns, using contrast to establish rules, context to help with the audiation of musical elements, and rhythmic movement in processing rhythms (GIML 2012).

6.1 Body percussion

“Rhythm is not processed intellectually; it must be felt in the body through movement” (GIML 2012). I agree with the idea that rhythm notation can not be understood before rhythms are experienced through movement and audiated internally. For this reason each lesson began with a body percussion warm-up. Attaching movement to rhythms or rhythm syllables makes it easier to understand and remember them. The warm-ups usually related somehow to the subject taught that lesson. Body percussion was used to warm up the bodies and the minds of the students, to teach some coordination skills, and as an icebreaker during the first lessons. We made notations of some of the body percussion rhythms, which hopefully helped the students to make the connection between played rhythms and notation.

The studio musicians were familiar with body percussion exercises. It is my impression that body percussion is used quite often in teaching music in universities and other music institutions in Tanzania. Not all of the studio musicians, however, have studied in a musical institution, so they found the body percussion exercises useful. They appreciated the practical approach I had in teaching music theory, and found it motivating.

6.2 Rhythm reading and rhythm Morse code

The lessons concentrated a great deal on understanding rhythms: keeping the basic pulse or beat and understanding how simple rhythms relate to it. Music Learning Theory (GIML 2012) defines the basic elements of rhythm as macrobeats, microbeats, and melodic rhythm. Macrobeats make up the basic beat structure of a rhythm: for example, in a 4/4 time signature there are four macrobeats. Macrobeats are somewhat subjective, since the same melody or rhythm can be audiated with different macrobeats. Macrobeats can be divided into microbeats, usually into either two or three microbeats of equal duration. Melodic rhythm is the on-going series of rhythm patterns in a piece of music. Audiating these three elements at the same time is essential to understanding rhythm. During the lessons, this was practised by reading and writing rhythms and attaching movement to them.

In reading rhythm, rhythm syllables were used (Figure 8). These help the development of rhythm audition. Syllables were chosen such that they would be simple to pronounce and fit the African music tradition. Thus, instead of the taa/ti-ti syllables used in Finland, I decided to use the more international duu/du-de syllables (see Figure 8). In this system the half note/minim is called duu-uu, the quarter note/crotchet is duu, the eighth note/quaver is du or de, and so on. In this system the different parts of the beat can be more easily understood. This system is very similar to the rhythm syllable system used in Music Learning Theory. The teaching language was English, and for the actual names of the rhythms we used the American versions, which were easier to explain since they relate directly to the length of the note. They could also be translated into Swahili for the students.

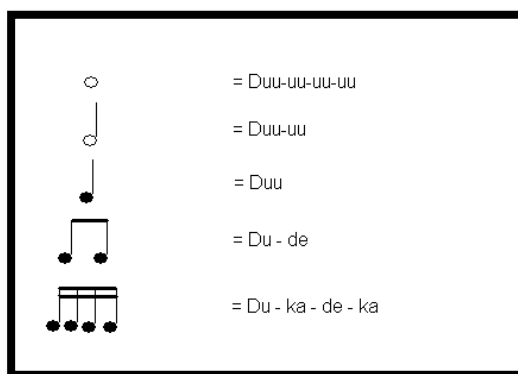


Figure 8. Rhythm syllables.

The rhythm syllables were fast to learn and helped the students to understand different lengths of rhythms. In the future I would postpone even further the use of the actual names of rhythms, as I found that they were somewhat confusing, especially for the school groups. With the nursery children I only used the rhythm syllables and connected them to simple rhythm patterns and later to the notation of these patterns. The use of rhythm syllables also earned me the nick name “Teacher Dudedude” among the nursery children. All groups seemed to benefit a great deal from the use of rhythm syllables. Especially the studio musicians found them very helpful in distinguishing different rhythms. In the Tanzanian ngoma tradition, different sounds and syllables are often used to describe different beats and rhythmic patterns played with drums. I think the rhythm syllables were something that was easy for the musicians to connect with their existing systems of recognising and understanding rhythmic patterns – this time the syllables were merely different, and related only to the length of each rhythm.

We started writing rhythms using a technique called rhythm Morse code (Figure 9). Rhythm Morse code was introduced in *Rytmiälypy* by Elina Kivelä-Taskinen and Harri Setälä. This technique uses lines of different length to represent the different note values. For example, in this system the minim would be a two centimetre line, the crotchet a one centimetre line, and the quaver a half centimetre line. This notation technique is faster to use than regular notation when the note symbols are still new and unclear to the students. Thus, the students will also better understand the correlation between the length of the sound and the note representing it. When the rhythm Morse code is finished, the students can fill the correct note values in on top of the Morse code lines.

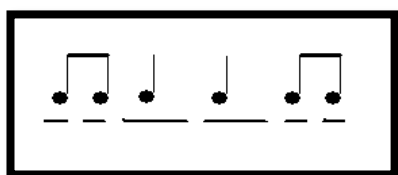


Figure 9 Regular notation on top of rhythm Morse code.

This technique helps to understand the connection between similar rhythm patterns that have different durations. For example, syncopated rhythms of different duration (e.g.

quaver-crotchet-quaver or semiquaver-quaver-semiquaver) that are written with regular notation seem quite different, but when written with rhythm Morse code, one can see the connection between them. Using the Morse code as the first rhythm writing technique also helped with the spacing of the rhythms when the students started using the note symbols to write rhythms.

Most of the rhythms in western music theory are based on duple rhythm, which means that the rhythms are dividable by two. I had been under the assumption that Tanzanian rhythm patterns would be mostly based on triple rhythm, rhythms that are dividable by three. I was concerned that the rhythm patterns I taught would not have a connection to the rhythms most familiar to the Tanzanians. I raised this issue during one of the first lessons with the studio musicians, who told me that this assumption was not correct, and that Tanzanian music utilises both duple and triple rhythms. According to Nketia (1986, 131) the hallmark of rhythmic organisation in African music is the use of additive rhythms in duple, triple and hemiola patterns. As *Tohtori Toonika*, the book I used as a guideline, covers both duple and triple rhythms, I think the rhythmic patterns I taught were sufficiently connected to the students' musical background.

6.3 Solfege

During the lessons, relative solfege (sol-fa) was used in singing and notation. Relative solfege is a system in which DO is relative and can have any pitch. Thus DO is always the root of the key, regardless of which key is being used: for example, DO in C major is on C, on G in G major, and so on. This system is also used in Music Learning Theory, since it facilitates the audiation of tonal patterns, and the internal logic of interval relationships is always maintained, regardless of whether one is using the major or minor scale, or some church mode (GIML 2012). Students also learned the hand signs for each step of the solfege scale, to help them better understand the correlation between different pitches and the position of the written note on staff lines.

Solfege names were also used in writing down melodies. The students first wrote the rhythm of the melody, using rhythm Morse code, and then the melody using the solfege

syllables. For the school groups, the correlation between the solfege syllables and pitch names, and between pitch names and staff notation, was introduced but were not studied further. With the studio musicians these correlations were further studied but only during the last month of the internship, when the students were already able to audiate simple melodies using solfege. Students also tried playing melodies that they had notated with the keyboard. In retrospect I think it was a good method to teach first mainly solfege, and only when the students were familiar with it move on to notation. Actually I think this could have been done even more drastically: the students could have been taught only solfege for a long time, without even trying to connect it to notation. I think that once the students have a clear understanding of solfege, the transition to learning notation is quick, since they already have an inner schema of sounds with different pitch having different names and a specific place in the scale. This approach would maybe not work if there were students with perfect pitch, but this was not the case with these groups.

With the school groups, we mainly focused on learning the major scale in solfege; the minor scale was only introduced during the final lessons. We did not study modes, even if this was part of the curriculum for the studio group. We did, however, discuss scales that are used in different music traditions (e.g. pentatonic scales), and the overtone scale and the blues scale. We also discussed the fact that not all music can be written down with western notation.

In Tanzania, the traditional music styles vary from one tribe to another, and so do the scales used. Tuned idiophones, for example mbiras, usually utilise a pentatonic scale, and pentatonic scales are used also in the Gogo tribe's pitched instruments. The Gogo use a pentatonic or extended septatonic scale derived from the overtone series. (Martin 2000, 249; 251.) However, most of the studio musicians played music that uses the western major-minor scales, or blues or jazz scales.

When using the pitch names, we used the more international version of the scale, where the seventh note of the C major scale is known as B instead of H as it is in Finland. I decided to use these pitch names because the use of B is more common, and would probably be more useful to the students.

6.4 Figurenotes

I also intended to use the Finnish figurenote system in the music education programme. Figurenotes (Figure 10), developed by Kaarlo Uusitalo, are a notation system that uses different symbols and colours for different pitches. With figurenotes it is possible to learn to play new songs without knowledge of the traditional notation system; you just play what you see. The system is still similar enough to traditional notation that it is easy to eventually make the transition.

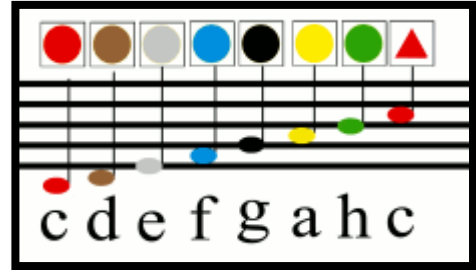


Figure 10. Figurenotes.

With the school groups, the figurenotes were used as a notation system when playing the keyboard, but not to the extent that I had planned. The reason for this was not that the system did not work; on the contrary, it would have worked very well. Unfortunately, however, there was not enough time for it. In the future, when vocal and instrumental teaching become their own subject, this will be an effective notation system to use: it is a very motivating and rewarding system, due to the rapid progression in note reading and the possibility to practise without assistance from the first lesson.

The figurenotes were used more with the studio musicians. Some of them used the figurenotes to learn to play the piano. We also used the figurenotes to notate some of the melody dictations and familiar songs during the lessons. With the help of the figurenotes, the musicians could then play these melodies with the piano and connect the theory to action. My intention was that, if in the future the musicians were teaching music in schools, they could then use the figurenote system as one of the teaching methods.

6.5 Harmony

During the school lessons, major intervals from the first to the fifth were studied; at the studio we covered the range of one octave. Students also had to learn to distinguish different intervals by ear. The major and minor chords and their differences were also studied. Harmony was practised through singing: the students sang various rounds and songs with multiple vocal lines. This way they could practise listening to each other, singing in the same key and beat, and working as a group. Sometimes body percussion was combined with the singing.

With the studio group we progressed further with the study of harmony. We studied chord functions and practised harmonising songs. The students learned to sing and recognise simple bass lines, and to find the basic chords in different keys. They also became familiar with chord substitution, the dominant seventh chord, and chord inversions.

Traditional Tanzanian music is not based on harmonic progression in the same way as the European art music tradition. Within some tribes, melodies could traditionally be accompanied with different ostinato patterns, or harmonised with parallel fifths or fourths. (Malm 1981, 30.) The current music styles listened to and played in Dar es Salaam are, however, more varied. Dance music and local pop and jazz, influenced by Congolese music styles or African-American culture, are harmonised in a similar way to western pop or jazz music.

7 Challenges faced during the internship

The internship was a very educational experience. The work required me to be very independent, but also to be able to work together with many different kinds of people. Since the students' backgrounds in music were different and varied, I had to be innovative in planning the lessons. I also got to experience curriculum planning, which I had never done in Finland.

During the internship I encountered some challenges, both material and non-material. In Tanzania there are a lot of power shortages, and some schools don't even have power at all. Resources for the lesson were limited, and I could not expect the students to afford to buy books or instruments. Since music is not a regular subject in schools, there is usually no equipment for teaching it. It was quite strange not having access to books, copying machines or the internet all the time. The lessons had to be planned such, that if there was no power, it would not affect us too much. I used an electric piano when teaching but if there was no power and the batteries were finished, I had to change my plans accordingly. I quickly learned, however, that you can get by quite well with a blackboard and chalk, using your own voice and body as instruments. The only thing I really missed was a blackboard with staff lines on it. This was something that the other volunteers and I managed to build for the studio before I left (Figure 11).



Figure 11. New blackboard with staff lines.

The biggest challenge was to decide what aspects of music theory were important to teach, and how to teach them in a way that was culturally respectful and efficient. As already stated, I had some doubts about teaching music theory based on the European music tradition in Tanzania. Also, since I was responsible for developing the curriculum for the schools' music programme, I knew that the approaches I used could have an influence on teaching even after I left. I decided to concentrate on the structured understanding of musical aspects necessary in order to learn and use the western notation system. I do not mean to imply that the Tanzanian musicians do not possess a structured way of understanding music, which works well in certain settings, as does the European way in others. But it is possible that if the system of understanding music is only developed through practice, for example playing a certain instrument, it is limited to the aspects important in that setting. It is also most likely different from that of people who have developed their system of understanding music by singing or playing a

different instrument, or a different style of music. Also, as the Tanzanian musicians stated, they would like to learn notation in order to be able to communicate with musicians from all over the world, and in order to learn notation, they have to understand the structure behind it. One question left to be answered is if the western notation system is sufficient to notate all aspects of Tanzanian music, but this is something the musicians are able to determine for themselves. The western notation system is in no way perfect, even when notating western art music, but it has its strengths, too. One of the challenges when teaching the musicians was to help them understand that my intention was not to substitute their current systems of understanding music with a new one, but to complement it with another system.

Since some of the musicians I encountered did not have any formal education in music - i.e. education acquired from a music institution - they also lacked common terminology when speaking about music, making it challenging to communicate with others about music. Learning European-based music theory, in which the common terminology has already been established, can help with this. Even if the music the Tanzanian musicians played and listened to was not always familiar to me, in my opinion it did not really matter that my knowledge of music theory comes from the European art music tradition. Of course not all the rules in this tradition apply to African music, or to other styles of music that the students might play. Still, the basic fundamentals are to some extent the same, and one of the most important things in learning music is training your ear to distinguish different musical elements from each other, and for this you can use any kind of music or sounds. Also, I believe that when you learn a sufficiently comprehensive system of understanding the structure of music, be it European or some other system, you can then adapt that to all the different musical situations you encounter.

The music teaching in the schools was more controversial because the students did not yet possess such a strong system of understanding music. Thus, there was a greater risk that the system I taught them might replace the way of understanding music they had previously acquired. Had I known more about Tanzanian music culture, I could perhaps have included it more in the teaching; however, since I did not possess such knowledge, I had to manage with what I knew. Nevertheless, I do not believe that people can be

easily forced to learn things that they do not want to learn or are not motivated to learn. Based on this, I think that the music lessons were more useful than harmful to the students. In the future, I think it would be preferable if at least a majority of the teachers teaching in schools would be locals, as they would have a better knowledge of Tanzanian culture and music. However, quite a number of the Tanzanian music teachers are nevertheless educated at least to some extent according to the European or other foreign music tradition, so this does not entirely resolve the need for students to receive education based on their own musical tradition.

8 What I learned

One of the important things I realised was the significance of knowing music theory. In Finland it is easy to think that musicians have a certain level of knowledge of music theory almost automatically, even if in here, too, music has for many centuries been passed on as an oral tradition. Not knowing the rules of music theory is sometimes good: it gives you a certain freedom to try new things. But knowing the basics of music theory and terminology describing it can offer reliability, and make it easier to work with other people.

This could be concluded from an anecdote one of the studio musicians told me a couple of months after the start of the music theory lessons. He told me that he had a client who wanted to record a song in the studio, and he was supposed to design the background for the client's song. They discussed the chords the client wanted to have in the background, and the client told him that he wanted the A minor chord. The musician played this chord to him, remembering what he had learned during the theory lessons about chords, their names and formation, and thought that it worked quite well with the song. The client, however, was not happy with the chord he played and insisted on having another chord, which he called the A minor. This chord actually was an A augmented chord, and did not really fit the melody of the song. The musician had a problem; how to discuss this matter with the client and determine if the augmented

chord was actually what the client wanted, even if the musician thought it did not work with the music. The client did not know music theory, so they had no common vocabulary to talk about this, and the only thing they could base their differing ideas on was their opinions and tastes. The discussion was not going anywhere, since the client and the musician could only state if they liked or disliked the chosen chord. The musician told me that he found it frustrating not being able to back up his opinion with knowledge in music theory, or to explain his opinion with terms that both he and the client could understand. He trusted his ears but could not speak about what it was he heard. Of course it is possible that even if they both knew music theory, they still would not have agreed on the matter, but at least they could have tried to make their ideas understood.

An even more important realisation was how much learning music theory, or the fundamentals in music, shapes your understanding of rhythm, melody and harmony. Music theory is not only about learning facts about music; it's about training your ear to better hear these things in music. Learning to understand music theory and notation systems can help one to remember music more easily, since more senses one uses when gathering information, the easier it is to restore this information (Bjørke & Øysæd 2011). I have noticed that for example mentally visualising notation or thinking of solfège or rhythm names when hearing music can help you remember it. On the other hand, the way people hear and structure music can vary a great deal. In part, the reason for this is probably cultural and learned, but I think quite a big part of it is also due to individual differences. It is interesting that you can find people who hear things in a similar (or in other cases completely opposite) way on the other side of the world as easily as you can find them in your own country. It might be easier to notice this when you are in a different country and culture, but I think it is something that one should keep in mind while teaching in one's own country as well.

During the internship, I could try new methods of teaching. This was easier to do in Tanzania, since music education there is not a result of a long tradition of institutionalised learning, as it is in Europe. I started to like the rhythm syllables I used there, and can see the benefits they have over those used in Finland. Of course, I only used them in teaching basic levels of music theory, and cannot say if they work at

higher levels. I also liked the body percussion exercises I used, and plan to implement them in my teaching hereafter. On the brief occasion that I had the possibility to follow Tanzanian music education, I noticed that they use a lot of body percussion exercises and playing together in a group. The music education programme 'Action music Tanzania' in Dar es Salaam University appeared to have body percussion exercises in their schedule every day, and seemed to always finish the day by playing all together. These are things that I would hope to see more in Finnish music education, too.

All in all, the internship experience made me appreciate and value music theory more. Working in a different culture, musically and otherwise, in a foreign language, with variety of people, forced me to consciously think about the meaning of music theory, and the point of studying it. It also made me appreciate the Finnish music education system more. Here, everybody has the possibility to study music, either for their own pleasure or even to become a professional at it. These are things I hope Tanzanians will someday be able to have as well. But it sometimes feels that the years of studying we do here in Finland can take some of the fun out of making music. The love of music I could sometimes see in people's eyes when they were playing or singing is something I would be happy to see more often in Finland as well. It is not about who can play the fastest, or who knows the most chords – it's about who can pick the chords or melodies that best reflect the ideas and emotions behind the music.

Finally, I hope that the traditional music culture and the influences from other cultures can live peacefully together in Tanzania and form a unique, modern Tanzanian music culture, that does not discard tradition, but is open to change and development. As Tanzania's former president Julius Nyerere said in his speech (Malm 1981, 46) for the Ministry of National Culture and Youth in 1962: “a nation which refuses to learn from foreign cultures is nothing but a nation of idiots and lunatics...[but] to learn from other cultures does not mean we should abandon our own.”

9 Challenges and opportunities for music education in Dar es Salaam

Planning music education in a foreign country is not an issue without controversies. One has to take into account the history and traditions of the country, the current situation, available resources, and the demands and interests of the people. Since institutionalised music education does not have a long tradition in Tanzania or in Dar es Salaam, one has to balance on the sometimes fine line between development and progress, and havoc and entropy. However, not having a tradition in institutionalised music education can also be seen as an opportunity: One can research the history of music education in other countries, find the best qualities in different approaches, and maybe even avoid some of the blunders one might encounter when developing a music education system.

In order to clarify the effects of such a development project, I will next examine the role of foreign influences in the music culture in Dar es Salaam. To examine the possibilities of a music education programme in an underdeveloped country, I will describe the development of Venezuela's El Sistema.

9.1 Tradition versus foreign influence in the music culture of Dar es Salaam

The music of Tanzania has, in the course of history, been influenced by many other nations. One reason for this is that Tanzania has been under the colonial occupation of the Arabs, the German and the British. (Martin 2000, 243.) Dar es Salaam has been and still is a major gateway between Asia and Africa, and the traders passing by have left their mark on local culture. Traditional Tanzanian music culture has also been affected by Christian missionaries, who entered the country in the 19th century. The missionaries saw the ngoma music as a pagan tradition and thus tried to stop the locals from playing it. This affected the culture more than they thought since ngoma was also a way to transmit knowledge. (Malm 1981, 25-28.) On the other hand, the missionaries offered the locals music education that would not have been otherwise available. This is something many Tanzanian musicians see as an advantage. (Perullo 2011, 146-147.)

According to Perullo (2011, 363), Tanzanian popular music can be divided into eight major genres: muziki wa injili (gospel music), muziki wa kwaya (choral music), muziki wa dansi (dance music), bongo flava or hip-hop (rap, ragga, and r&b), taarab (sung Swahili poetry), ngoma, (traditional dance, drumming and song), reggae, and mchiriku (electric ngoma). Besides groups playing these genres, there are also for example brass bands, steel band groups and cover bands in Dar es Salaam. Influences from many different cultures can be seen in the music played in Dar es Salaam. Taarab music comes from Asia and Arab culture, the dansi music scene is influenced by Congolese jazz music, which in turn has been influenced by Cuban and Latin American music cultures, the Tanzanian pop music styles bongo flava and rap have roots in American popular music, which has its roots in African music, and the gospel and choral music have been affected by both European and African-American music cultures.

Since the appearance of gramophones in the 1920s, the Tanzanian population has been able to listen to music from different parts of the world (Perullo 2011, 42-43). When records became more common, many musicians learned new music styles by imitating the music they heard. This also led to musicians learning to play European instruments such as guitars, violins and pianos. Since many of these instruments resembled indigenous ones, the musicians found it easy to learn to play them. (Perullo 2011, 45.) Nevertheless, this did not usually mean that the traditional music forms were abandoned; they simply incorporated the foreign influences into an altogether new musical form (Perullo 2011, 40).

During the socialist era from the 1960s to the 1980s, the music played by Tanzanian musicians was restricted by the government. The role of art was seen as that of a restorer and reinforcer of the national culture and heritage, and it was important to form a unified national culture that could contribute to development. (Perullo 2011, 15.) However, Tanzanian music culture has never been united, since all of the over 100 tribes have their own music and ngoma traditions. Thus, one of Tanzania's president Nyerere's goals during that time was to find the best of the traditions and customs of all the tribes and unite them into a national culture, which led to the establishment of national dance and ngoma groups (Perullo 2011, 15; 53-54). During the socialist period, the state controlled the music played on the radio, which had to be pro-socialism and pro-

Tanzanian, and the government could for example force the musicians to change the lyrics of their songs, if they did not match the state's ideology. Nevertheless, the musicians found ways to undermine these efforts by using metaphors and double entendres so that they could address the issues they wanted without state censorship. (Perullo 2011, 74-77; 193.) The legacy of the socialist period can still be seen in Tanzanian music culture, since all the music groups performing in the country have to be registered with the government-run National Arts Council BASATA (Perullo 2011, 18-19).

Despite the government's efforts to use ngoma to unify the nation, the people living in cities such as Dar es Salaam in particular were not widely interested in the traditional music. They did not always have connections to their own ethnic groups, and this altered the social importance of traditional music. It also led to the combining and fusing of ngoma with other genres of music. (Perullo 2011, 54-55.)

In 1993, the Broadcasting Services Act made it possible for private businesses and individuals to apply for broadcasting licenses. Before this, the government's radio stations had a monopoly over the country's airwaves since 1951. This was a huge change, since the radio has enormous influence on the tastes and interests of listeners, and according to some surveys, 95 per cent of people in for example Dar es Salaam reported that they listen to the radio on a daily basis. (Perullo 2011, 188; 190.) However, in the 1990s, Tanzanian music was rarely played on the radio. This was because the quality of the recordings did not match the quality of foreign recordings, and the difference in sound was too significant. In the 2000s the situation improved and many Tanzanian musicians acknowledge radio as the main reason their groups have become commercially successful. (Perullo 2011, 210; 213.)

During the last decade, popular music in Tanzania has shifted from music performed with real instruments to electronic-based music. Some musicians are concerned that nowadays the musicians do not really know music or instruments – music has turned into a business instead of a craft. The popular bongo flava is criticised since it lays overwhelming focus on the voice as an instrument at the cost of other forms of instrumental and social communication. This is also one reason for its popularity; one

does not need to acquire expensive instruments or train for years with a band in order to make music. The Tanzanian youth also connect bongo flava with power, wealth and fame because of for example what they hear and see from music videos. (Perullo 2011, 350-351.)

In my experience, many Tanzanian rappers exclude rap from bongo flava, since bongo flava is seen as a commercialised form of music while rap is seen less as a music concerned with popularity and more as a way to get one's voice heard. Rap lyrics often educate and inform people of important issues, such as sexually transmitted diseases, corruption or poverty. In a way, rap music can be seen as modern ngoma, since the use of rhythm and the interaction of the lyrics with the music are similar in both music genres (Perullo 2011, 352).

Traditional music is often seen as something that can be separated from foreign influences and changes in customs and musical ideals over time. The traditional music in non-European countries is often seen through European eyes as something exotic and indigenous, a cultural form that has stayed the same throughout history. People still often assume that everyone in Africa can dance and play traditional instruments, but to assume this is like assuming that everyone in Finland knows how to play the kantele and sing old rune songs. As can be seen from this short insight into Tanzanian music, the traditional music in Tanzania has not stayed untouched by foreign influences or the changes in the country's own people and their way of life. Furthermore, the expanding availability of the internet in Tanzania means that foreign influences that reach the country increase all the time. If today, Masai warriors can be found on Facebook, one cannot assume that Tanzanians are unaware of what is happening in the rest of the world.

Luckily, music is not supposed to be an historical artefact, and conserving traditional music does not mean that nothing could ever change or evolve. Various aspects of traditional music can be seen in modern forms of Tanzanian music, and ngoma tradition can be heard in many different styles of music performed in Tanzania. The non-existence of a common, unchanged traditional music style does not mean that knowledge of the country's music tradition should not be transferred to new generations.

Knowledge of the history and tradition should act as a base for the development of new music. This is why I think traditional ngoma should be taught in schools, and complemented with knowledge of other musical cultures and practices. Foreign influences should not be feared, but should be seen as a means to further expand one's understanding of musical styles and possibilities, and this is how many Tanzanian artists already see them. But in order for the country's music culture to evolve without merely copying the foreign music styles, one has to have a clear understanding of the history of one's own music tradition.

9.2 El Sistema: Social action for music

The Simón Bolívar Music Foundation, commonly known as El Sistema is a government-funded organization, founded by maestro José Antonio Abreu, aimed at systematizing music education and promoting the collective practice of music through symphony orchestras and choruses as a means of social organization and communitarian development (Simón Bolívar Music Foundation 2012).

The technical and artistic nature of playing in an orchestra helps to develop young people's self-esteem, a spirit of solidarity and fraternity, as well as ethical and aesthetic values. The music education given to the students aids in personality building and the development of mind, sensibility, and communication skills. El Sistema also prevents the youth from falling into the world of drugs, alcoholism, prostitution, violence and crime that surrounds the children in some areas of the large cities. (Simón Bolívar Music Foundation 2012.)

El Sistema began in the city of Maracay, Venezuela, in 1975. The founder Abreu wanted to develop a music education programme adapting other countries' existing teaching methods to the Venezuelan reality. He founded an orchestra for the musical students to play and practice together; this was the start of the first National Symphony Youth Orchestra of Venezuela. El Sistema has since developed into a music education system, offering music education in 184 centres around Venezuela. At the moment there are around 265 000 children and young people benefiting from El Sistema, and the plan is to expand the programme even further. The main focus of El Sistema's music education continues to be orchestral work. (Simón Bolívar Music Foundation 2012; Arvelo 2005.)

9.2.1 Methods

Children can already enter the El Sistema programme when they are two years old. The first basic level of education is offered for children under 16 years old. In one centre, or 'núcleo', where children are offered education, there can be 1200 children, 80 % of them from underprivileged backgrounds. The education is free of charge, but auditions are held to get into the programme. It is important that the parents of the children are also committed to the programme. The teachers make home visits, and the parents are instructed on how to support the children's practice schedule and give feedback. In the first years of the programme the children join choirs and orchestras, sing, learn music theory, and play the recorder. (Arvelo 2005; Simón Bolívar Music Foundation 2012.)

At preschool age, the children mainly learn body expressiveness and rhythm. One of the key features of El Sistema's teaching is that the students are encouraged to keep their bodies active when playing, without losing their technique. At age five they join a choir to learn ensemble work, and start to play the recorder and percussion instruments. By age seven all the students have started to play some orchestral instrument. (Simón Bolívar Music Foundation 2012.) An essential starting point for orchestral playing is the paper orchestra. The children are given instruments made of paper and learn the basics of orchestral work even before they learn to play the instruments. The paper instruments were developed because the programme did not have enough real instruments for the children, but now they also serve an educational purpose. The children sit in a proper orchestral layout, follow the conductor and get used to the discipline needed to play in an orchestra. They sing songs and practise the basics of playing orchestral instruments on the paper instruments. The children play in the paper orchestra for 3-5 months and then move to real instruments. As a result, at this point they already know what playing in an orchestra means. (Arvelo 2005.)

The children in the El Sistema programme can attend music education from Monday to Saturday, on weekdays from two until six o'clock and on weekends from nine until one o'clock. In addition to this they can have ad hoc activities in the mornings, afternoons or evenings. Attendance is not an issue, since the children are motivated to come to the centres. The El Sistema centres offer them a haven of safety, joy and fun, and the programme builds the children's self-esteem and sense of self-worth. Still, the students

also know that hard work is crucial in achieving their goals. Every week there are three levels of practice: full ensemble work, section work and private lessons. The teachers are often the same in the group and private lessons; this way the students' progress is quick, and the teaching organised. The social groupings, like orchestras and choirs, teach the children about social interaction, solidarity and team work. The children learn the technique from playing in private lessons, but the enjoyment comes from playing in orchestras. The orchestral works are first simple arrangements of big pieces with a big sound. The same pieces are usually played in different arrangements as the children progress through the system. The music played includes works of internationally known and Latin American classical composers and Venezuelan folk musicians. (Simón Bolívar Music Foundation 2012; Arvelo 2005.)

An important aspect of the El Sistema methodology, apart from the emphasis on group activities, is that the joy and fun in music making and learning should be ever-present. The students are encouraged to feel and live the music when they play; the main focus is not on perfect technical playing. The students also play in front of audiences and other students as much as possible. This way performing becomes a natural part of playing music. After the basic training the students can apply to various orchestras, like the internationally successful Simón Bolívar Youth Orchestra. If the student gets into a youth or city orchestra, they receive a stipend from the programme. This places real value on the music making, and helps poor families, so they do not have to pull the student out of the programme to work. The majority of the teachers working in El Sistema are former students of the programme. They understand the social and musical value of the programme, having gone through it themselves. (Simón Bolívar Music Foundation 2012; Arvelo 2005.)

The El Sistema programme also organises orchestras and choirs for children with various impairments: cognitive impairments, visual impairments, hearing problems, motoric problems, autism, learning difficulties, etc. There are over 1500 children with some impairment in the programme. One example is the White Hand Choir, where hearing-impaired children sing using gestures and sign language. (Arvelo 2005.)

9.2.2 Funding

The funding for El Sistema comes from the Venezuelan state, certain parts of the private sector and from multilateral institutions. The state covers 90% of the costs and maintains a certain level of investment. The funding for the programme has not always been easy, and sometimes it has been hard even finding money for the teachers' salaries. However, Abreu, a musician and an economist himself, has been able to balance the world of politics, economics and music, and bring them together. El Sistema has always been a social programme as well as a musical programme, and the programme falls under the dominion of social-services ministries. (Arvelo 2005.)

In 1996 The Simón Bolívar Music Foundation was founded in order to promote and develop El Sistema's youth and children's orchestras. The foundation also implements programmes providing education and training for the orchestras' members. In the last two decades, the local professional symphony orchestras that have emerged from El Sistema have become independent state-funded organisations. (Simón Bolívar Music Foundation 2012.)

9.3 El Sistema as a model

El Sistema has turned Venezuela into a musical power in the world, and become a national emblem of the country. According to José Antonio Abreu, "anything good, noble and praiseworthy must be reproducible. Otherwise it can't be truly good and noble. So what's good for one underprivileged child, has to be good for all underprivileged children." This is why he feels that he has a responsibility to keep reproducing the work indefinitely. (Arvelo 2005.)

El Sistema has inspired music education projects all around the world. Similar programmes have been implemented in over 25 countries in order to reduce the levels of poverty, illiteracy, and exclusion among the young population. Abreu was also appointed by UNESCO to act as a delegate promoting the Venezuelan model around the world. (Simón Bolívar Music Foundation 2012.)

Abreu believes that music has a special ability to change people's lives: "Music plays a part in shaping one's personality, which is a key aspect of education. Not only must we help children develop their intellect and acquire factual knowledge, we must also help them develop their emotional awareness." (Arvelo 2005.)

9.4 Applying El Sistema's model in Tanzania

As stated earlier, Tanzania is one of the world's poorest economies in terms of per capita income. Poverty is often one of the reasons behind high crime rates. Dar es Salaam has for decades been a city where people from the rural areas come to seek employment and a better life. This has not always been easy, and has led to rootlessness, the loss of supporting social networks, unemployment and crime. It has even led to the city's nickname, 'Bongo' – 'brains' – because one needs brains to be able to survive in the city. According to the "Report on Dar es Salaam Victimization Survey" (UN-HABITAT 2000, 2), 61% of the people in the city feel unsafe in their residential areas after dark. The majority of the population in Dar es Salaam is poor: in 1998 about 21.7% of Dar es Salaam's population was unemployed, while about 24% of Dar es Salaam's population lived with no regular income. 70–75% of Dar es Salaam's population lived in unplanned settlements (squatter areas) which lack or have inadequate social services and infrastructure, posing serious environmental problems for the City and Municipal authorities. In 1999, an estimated 378 crime incidents were reported daily, and 16 crime incidents reported hourly. From the year 1990 to 1999, the increase in crime rate has been about 5,3% annually. (UN-HABITAT 2000, 13;19.)

The reasons for the high crime rate are various. The on-going global phenomenon of urbanisation has affected the people in almost all of their socio-economic, political and cultural activities. The criminality in Dar es Salaam is rooted in urban poverty, rural migration, environmental degradation, and the scarcity and mismanagement of its basic social services and infrastructures. The social-economic explanations for the crime rate include squalor and disorderly homes leading to lack of proper parental guidance; protracted television viewing, aloof parents, broken families, and moral degeneration with erosion or decline of religious and traditional values. (UN-HABITAT 2000, 20;23.)

Crime prevention is one of the objectives of the El Sistema programme. Considering the social reasons behind the high crime rate in Dar es Salaam, such a programme could be useful there as well. However, the cultures in Tanzania and Venezuela are different, and some adjustments should be made.

Orchestral work is the core of El Sistema, but in Tanzania there is no tradition of practising classical orchestral music. There is, however, a tradition of ngoma groups consisting of drummers and dancers/singers. This kind of group could fulfill the purpose of the orchestral work in the El Sistema model; they also teach the children about social interaction, solidarity and team work. The children could get instruction in playing the various traditional instruments of Tanzania, as well as the more modern instruments that are widely used. Choruses singing music deriving from the Tanzanian and broader African traditions could be formed. The tradition and values of the country should be the base of the programme, as the Venezuelan reality and tradition were Abreu's foundation in Venezuela. Even though the means might be different, the guiding values and ideas are not. The focus on social interaction is something that makes the system so suitable to implement in Tanzania; in my experience the Tanzanians value social interaction and think of it as an essential part of society.

Since the music culture in Dar es Salaam is no longer based solely on traditional Tanzanian music, other music styles should also be considered for the programme. Hip hop, rap, dance music and Tanzanian popular music bongo flava should also be viewed as the music culture of Tanzanian youth, and as such they cannot simply be dismissed. How they fit in the educational model is something that should be evaluated.

One more thing that has to be considered in implementing a programme similar to El Sistema in Tanzania is the funding of the programme. As stated before, the majority of the costs of El Sistema are funded by the Venezuelan government. This has helped the project to offer music education free of charge for the children of poor families, and to acquire instruments and infrastructure needed to start such a programme. Whether or not similar funding would be available in Tanzania is something I cannot answer. And if government funding would not be available, could alternative adequate funding be found?

10 Current situation of Art in Tanzania's music sector

10.1 Studio

Art in Tanzania currently has a studio in Bahari Beach, Dar es Salaam. Art in Tanzania's record label is called Mzuka Records ('mzuka' meaning a spirit or a ghost, also a street greeting) and the studio is known as Mzuka Records studio. The studio was in a building together with Bahari Nursery until the end of November 2011, at which point Art in Tanzania had to move out of the building because the rental agreement had expired. This affected the studio, since it was difficult to find a suitable location in the nearby area. Art in Tanzania is currently building a new building in Madale, Dar es Salaam, in which there will be a state-of-the-art studio.

In Mzuka Records studio, recordings have been made by local and for example Kenyan musicians. Even some Finnish musicians, such as Teho Majamäki for example, have visited the studio. Art in Tanzania's interns and volunteers have been working together with the locals, making recordings and giving the musicians lessons in music theory or various instruments. There are capable and motivated musicians working at the studio, but at the moment, the recording equipment is not sufficient for the recording of whole albums. Furthermore, the current, temporary placement of the studio is not ideal – there is too much noise from traffic and the acoustics are not good for recording. The marketing of the existing music and of the studio is not efficient enough, partly due to the fact that the studio is not fully working at the moment. Music videos are being filmed but there is not enough qualified staff to finish the videos. The development of Mzuka Records studio can truly start when the new building in Madale is finished, equipment is brought up to date, and there are enough qualified people working with the recording and music video making.

10.2 Education

Art in Tanzania started to develop their music education programme in 2003. They made a curriculum for teaching music in schools, which includes three levels in which four subjects are taught: Instrumental and vocal studies, Music theory, Drumming and dancing, and Performance. In 2011, the first level of the curriculum was taught in two pilot schools: Kisauke Secondary School in Madale and Ghomme Secondary School. At that time, only two of the four subjects were taught in each school. In 2011, music lessons were also started in Bahari Nursery. In 2012, the music lessons have continued in Kisauke Secondary School.

There has been some difficulty finding local teachers to teach music in schools. Some local musicians have not been reliable enough in their attendance, and it is difficult to get them to commit to the programme when it is not running full-time yet. If the musicians are offered jobs performing or recording music, understandably they tend to choose these over teaching. However, there are currently music teachers educated in the Action Music Tanzania programme at Dar es Salaam university, and this will hopefully increase the amount of suitable local musicians and music teachers willing to work in music education in the area.

Next I will formulate a development plan for Art in Tanzania's studio and music education programme. I will be using a tool called Logical Framework Approach to do this.

11 Logical Framework Approach

The Logical Framework Approach (LFA) is a tool for objectives-oriented project planning, implementation and evaluation (Norad 1999, 7). The purpose of the LFA is to help define the goals of the project, the actions and resources needed to achieve these goals, to bring up possible problems in executing the plan, and to define the methods used in evaluating the results. (Kehys ry 2012.) LFA is a general analytic tool and

should be one of several tools used during project preparation. The key elements of the project that are defined with the help of LFA should be re-evaluated and adjusted regularly. (Norad 1999, 8.)

Development projects should be beneficial to the project environment and society at large. The Logical Framework Approach helps to define the target groups affected by the development project, and the purpose and overall goal of the project. The objectives of the development plan can be reached with the input of needed resources and the implementation of certain activities that lead to desired outputs. The assumptions that are needed in order to achieve the objectives but that cannot be controlled by the project management are also analysed with LFA. (Norad 1999, 10.)

“In the Logical Framework Approach the development project is seen as a causally linked sequence of events” (Norad 1999, 12). The lower levels of the sequence can be to a great extent affected by the actions of the project management, but the higher one goes in the sequence, the more hypothetical and uncontrolled the events are. The uncontrollability of the events is explained by assumptions one has to make at each level. The basic elements defined by LFA are gathered into a Project Matrix (PM), which is a concise summary of the development project (Figure 12). (Norad 1999, 12.)

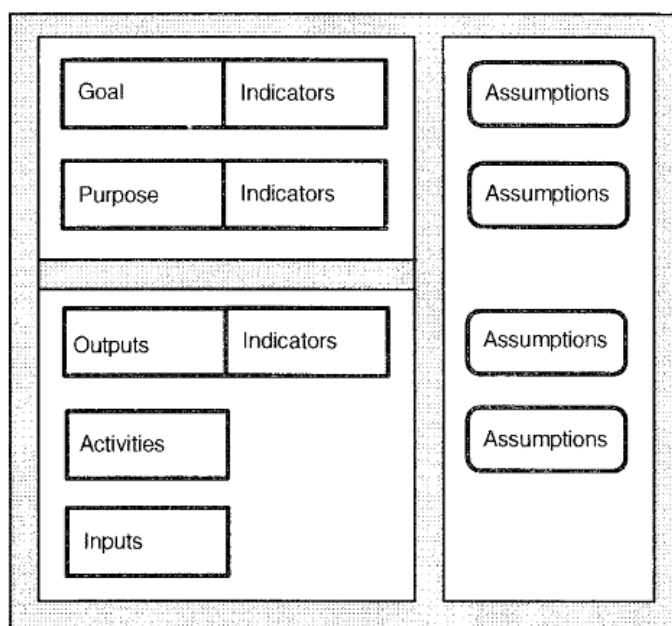


Figure 12. The elements of the Project Matrix (Norad 1999, 16).

“A common problem in project design is over-specification of project activities and inputs, combined with under-specification of objectives and outputs” (Norad 1999, 70). The inputs, activities and outputs of the project are something that the project management should be able to guarantee. The purpose and the goal, which make up the objectives of the project, are out of the immediate reach of the project administration. Nevertheless, these aspects of the project, which are situated on the left side of the Project Matrix, are directly influenced by the project, while the assumptions described on the right side are external factors outside the control of the project administration. The PM usually also contains one more column, situated in the middle of the project and the objectives column on the left and the project environment column on the right. This column specifies the indicators which are used when measuring the achievement of the objectives. The inputs box is often moved from the left column to the middle column, under the indicators. (Norad 1999, 14; 16.)

In this thesis LFA is used as a planning tool in order to formulate and describe the key elements in developing Art in Tanzania's Creative Arts sector. In the future LFA can also be used in the implementation and evaluation of the project, but that is not the purpose of this thesis. I will now describe the planning process of this project using LFA as a planning tool, and introduce the Project Matrix formulated from the results. Since Creative Arts Tanzania has two major sectors with different objectives – the studio and the education sector – I decided to formulate a Project Matrix for both of these sectors individually, and then combine them together to form a PM for the whole project.

11.1 Step 1: Participation analysis

Participation analysis helps to describe the interest groups, individuals and institutions influenced by the project. This is important because the affected groups usually have different interests and motives, and these have to be analysed in order to avoid problems. All development projects' objectives should reflect the needs of the society and the interest groups, not merely the needs of the institutions. Groups and individuals

can be affected by the development project positively or negatively, directly or indirectly. (Norad 1999, 28.)

I defined the interest groups and individuals affected by Creative Arts Tanzania as follows (Figures 13 & 14):

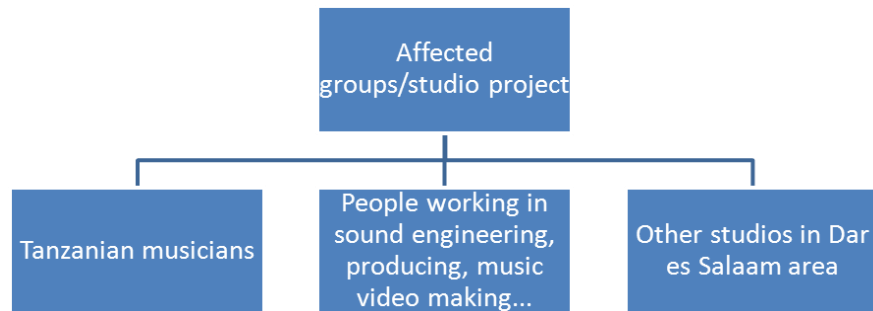


Figure 13. Affected groups/studio project.

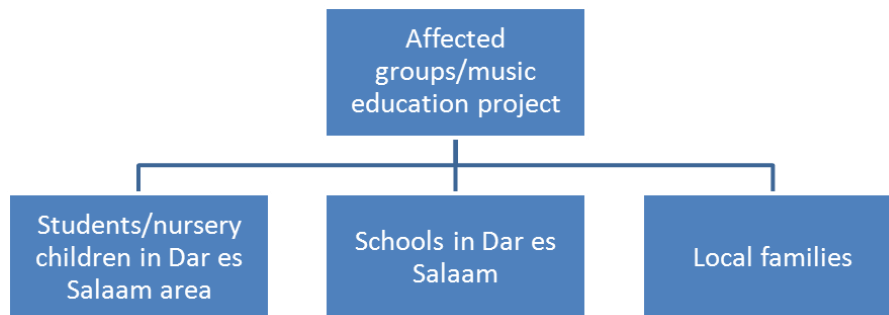


Figure 14. Affected groups/school project.

According to the LFA (Norad 1999, 31), the most important groups should be then selected and analysed. For the studio project the most important group is the local musicians. The main problem affecting this group is the lack of funds, equipment and qualified manpower, so that they could improve their careers and employment situation. The main needs of the group are to find some source that can offer the means to improve their careers, for example a place to record their music and make music videos with good quality equipment, so that they can get more work opportunities and income. The strength of the local musicians is the motivation to make their own music and improve their lives; the weakness is their poor economic situation that prevents them

from doing this. This makes them dependent on some source that can help them achieve their goals without a major economic input. The supply of such a service might lead to conflicts between the supplier and other businesses in the area offering similar services.

For the music education project, the most important group is the students of local schools and nurseries. The main problem affecting the group is the reduced transmission of cultural knowledge, which can lead to social problems; the acquisition of this knowledge from some source the main need of the group. The strength of the group is their easy accessibility; their weakness is their lack of means, economic or otherwise, to affect this problem. The group is dependent on the schools' or other institutions' interest in providing music education. Conflicts may occur if the families of the students do not find music education important.

In the next step, problem analysis, the needs of the local musicians and students are prioritised over the needs of the local businesses or the possible conflicting interests of other groups.

11.2 Step 2: Problem analysis

During problem analysis, the existing situation is analysed based on the available information. The major problems and their direct causes and effects are identified and made into a 'problem tree'. The focal problems should be existing ones, rather than possible, imagined or future problems, and they should describe an existing negative state, not the absence of a solution. (Norad 1999, 34-35.)

I defined the focal problem for the musicians (see Figure 15) as the fact that many of the musicians in Dar es Salaam and areas nearby do not have the means to record their music or make music videos. The main causes for this are that the studio equipment is expensive, while the majority of the population is poor, and although there are studios offering their services in the area, these services are too expensive for artists just starting their careers. The main effects are that the musicians cannot get their music out

on the radio or the internet, the amount of work offered to them is reduced, and the development of local music culture slowed down. This results in loss of income and reduced possibilities in developing their careers.

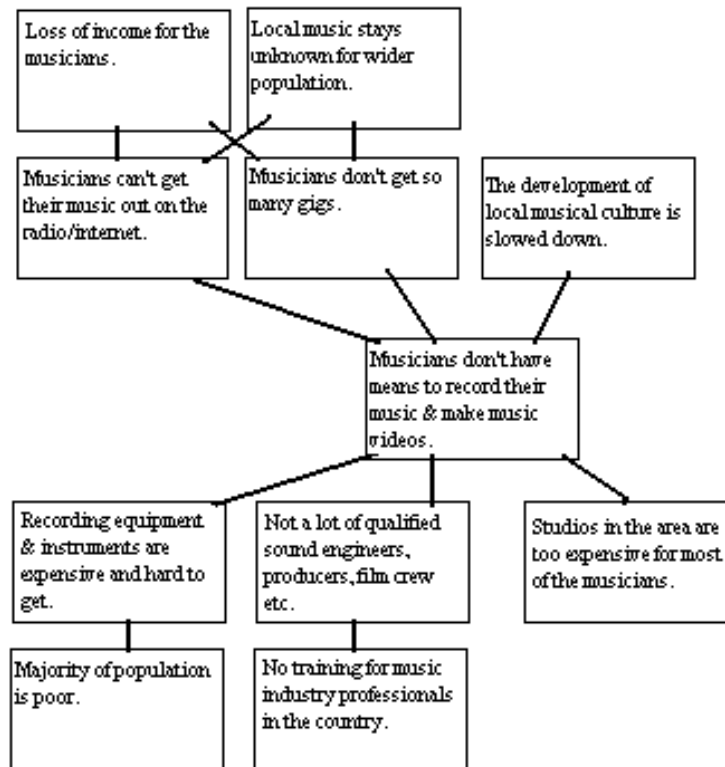


Figure 15. Problem tree for the studio project.

For the music education sector, I stated the focal problem (see Figure 16) as the fact that children and students in Dar es Salaam need but do not get music education. The main causes are the cultural shift, which reduces the practise of music being passed on as oral tradition in the urban areas, and the lack of funds and manpower to offer such education in any other ways. The main effects of this are that a big part of the local cultural tradition is not transmitted, and children are offered fewer constructive ways to spend their free time and to develop their social and musical skills. This might lead to the deterioration of the local culture, a sense of rootlessness, and a rise in crime and other non-constructive behaviour.

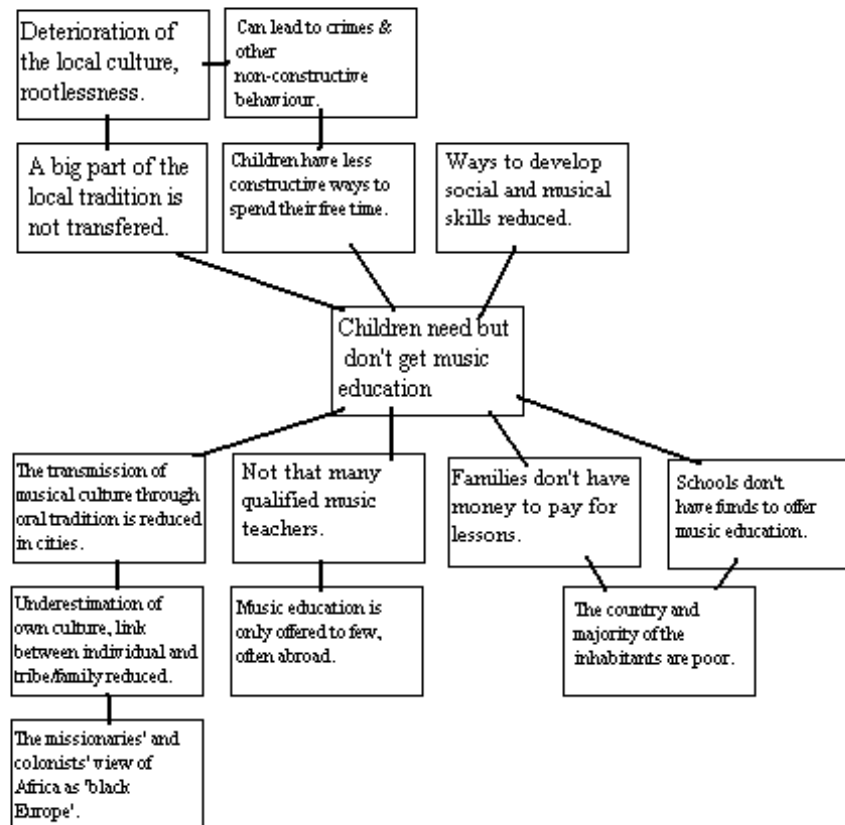


Figure 16. Problem tree for the music education project.

11.3 Step 3: Objectives analysis

In the objectives analysis the problem tree is developed into a tree of objectives by rewording the problems so that they become positive statements, future solutions of the problems (Norad 1999, 40). For the musicians' objectives (Figure 17), I suggested that recording and film equipment and a place to use them be provided for the musicians free of charge or inexpensively, and that a qualified studio crew, which is trained if necessary, be offered in Dar es Salaam area to work with them. This way the musicians will have a possibility to record music and make music videos. This will help them improve their work situation because they can sell their records, get their music distributed in radio and television, and get more gigs. This way the musicians get more income, they can develop the local music culture and make their music better known in the country and abroad.

I decided not to change the problem described as the majority of the population being poor into an objective, since improving the economic status of the majority of the people seemed unrealistic.

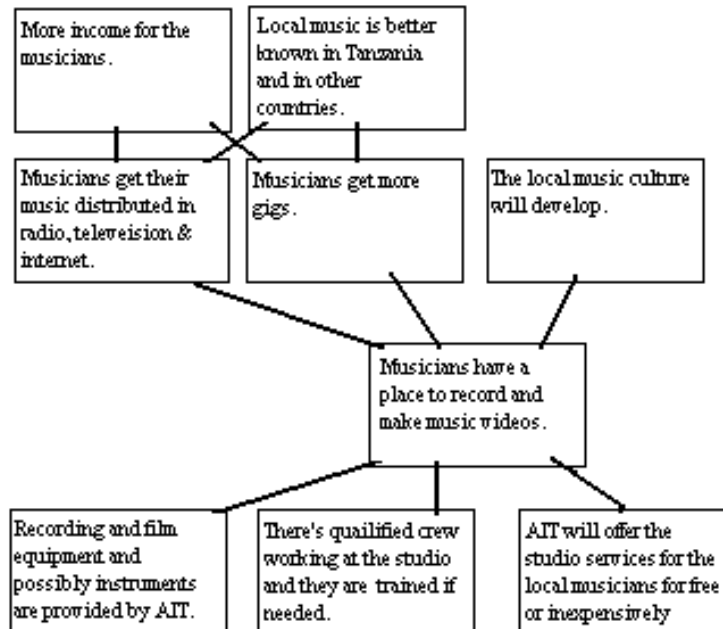


Figure 17. Objectives for the studio project.

Objectives for the music education (Figure 18) became the following: music education is offered in schools and other institutions for free or inexpensively, and local musicians are found to act as music teachers. If needed, training will be offered for the musicians. Thus, children can also get music education in cases where the music tradition is not passed on in other ways. Local culture is transmitted, children will have a constructive way to spend their time, they will learn social skills, and are helped in achieving their potential. This will lead to increased valuing of their own roots and other cultures, a flourishing of local culture, and possibly a reduction in crime and other non-constructive behaviour.

Again, I decided not to change the economic problem of the country's population into an objective. I also left the change in the culture – the reduction of music being

transmitted as oral tradition – out of the objectives tree, since this problem would make an unrealistic objective.

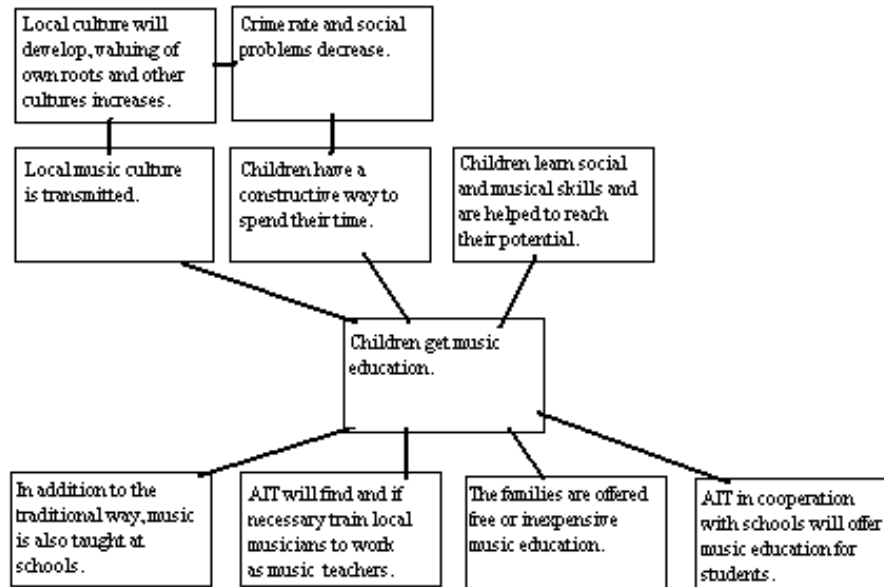


Figure 18. Objectives for the music education project.

11.4 Step 4: Alternatives analysis

The alternatives analysis helps to identify possible alternative solutions to the problems, assess their feasibility, and agree on one project strategy. The alternative solutions should be analysed taking into consideration their costs, benefits, probability of achieving objectives, and social risks. (Norad 1999, 42; 44.)

Possible solutions to the local musicians' problems would be finding a place and equipment to record and make music videos, or finding qualified crew to help them in recording and filming. Since none of these options in itself is sufficient to solve the problem, the project strategy should be a combination of these two. This will increase the cost of the project, but the probability of achieving objectives is greatly increased if the two alternatives are combined. The social risks of the approach should be relatively low, although there is the risk of the project affecting local businesses. However, one

has to keep in mind that the services the local businesses are offering are in any way out of the reach of most musicians starting their careers because their costs are too high for them.

For the music education problem, solutions could include offering the education in schools or finding local musicians to act as teachers. Since the schools do not have the funding or qualifications to offer music education by themselves and the local musicians need the schools to provide them with locations in which to teach and some form of outside funding for the salaries, in this case too these solutions should be combined. Because the costs of music education consist mainly of the teachers' salaries and the rent of the location, in this case the combination of these solutions does not affect the costs remarkably. The combination of the solutions would be socially and economically beneficial, since it would increase the work opportunities of the local musicians and help the local schools to provide more comprehensive curricula to their students.

11.5 Step 5: Identify main project elements

The next step according to the LFA (Norad 1999, 46) is to identify the main project elements from the objectives tree and form the Project Matrix (PM). It should be formed from the top to the bottom, starting with the projects goal. The goal describes the long term objective of the project, the project justification. In the case of the local musicians, I described the goal as the broadening of the knowledge of Tanzanian music worldwide (see Table 1). Next, the purpose of the project – the effects of the project on the direct beneficiaries – should be stated. For the musicians, the immediate objective would be an increase in their work opportunities within a year's time from the start of the project. These are the objectives that are not directly influenced by the project administration.

Next, the outputs of the project should be defined. These are something that the project administration should be able to guarantee as a result of their actions. The combined outputs should be sufficient to achieve the immediate objective, keeping in mind that

the immediate objective, unlike the outputs, is beyond the control of the project management. The outputs of the studio project should be an increase in the number of musicians recording music and making music videos. The activities needed for these outputs to be realized are the following: Art in Tanzania (AIT) develops a recording studio and a music video setting, and allows the local musicians to use them free of charge or inexpensively. The inputs needed are recording equipment, crew for recording, some instruments, music video equipment and a crew for making music videos.

Table 1. Studio project's main project elements.

Knowledge of Tanzanian music is increased worldwide.	
Tanzanian musicians' work opportunities increase in a year's time.	
The number of local musicians 1. recording music and 2. making music videos increases.	
AIT develops 1. a recording studio and 2. a music video setting, and allows local musicians to use them free of charge or inexpensively.	AIT provides: -recording equipment -some instruments -crew for recording -music video equipment -crew for making music videos

The goal for the music education project (see Table 2) is that the children/students in Dar es Salaam improve their social skills and appreciation of their own and other cultures in the course of one year. The purpose of this project is that the children/students in Dar es Salaam have learned more about their own musical culture and the musical cultures of the world in general after the project's first year.

The outputs are an increase in the number of children in Dar es Salaam getting music education, the transmission of local music tradition, and the broadening of students' musical understanding. In order to achieve this, music lessons at different levels are given by AIT at schools and nurseries in Dar es Salaam. Music education will concentrate on local tradition and current musical culture in Dar es Salaam, but other musical cultures are also studied. AIT will provide teachers, preferably most of them local, and instruments for the students to use.

Table 2. Music education projects main project elements.

The children/students in Dar es Salaam have improved their social skills and appreciation of their own and other cultures in the course of one year.	
Children/students in Dar es Salaam have learned more about their own musical culture and the musical cultures of the world in general after one year from the start of the project.	
1. The number of children in Dar es Salaam getting music education increases, 2. local music tradition is transmitted and 3. students' musical understanding is broadened.	
1. Music lessons at various levels are given by AIT at schools and nurseries in Dar es Salaam. 2. Music education will concentrate on local traditions and current musical culture in Dar es Salaam. 3. Other musical cultures and styles are also studied.	AIT will provide: -teachers, most of them preferably local -instruments for the students to use

11.6 Step 6: Assumptions

“Assumptions describe conditions that must exist if the project is to succeed but which are outside the direct control of the project management” (Norad 1999, 48). Assumptions are different in each of the Project Matrix levels. Assumptions that are very likely to occur or not very important for the outcome of the project can be excluded from the PM. If assumptions arise that are very important for the outcome of the project but not likely to occur, they are called killing factors. In those cases the project has to be changed so that these factors can be avoided, or the project has to be abandoned. (Norad 1999, 48; 50.)

Assumptions for the activities level of the studio's Project Matrix (see Table 3) are that qualified crew for the studio can be found and are employed, the equipment is kept up to date, and funding can be arranged for the employment of the staff and acquisition of the equipment. For the outputs to come through one has to assume that the local musicians want to use the services, and that other local studios' businesses are not affected by the AIT's actions – if the musicians merely move from one local studio to another, there is no increase in the number of musicians being able to record their music and make music videos.

Assumptions needed for the realisation of the project's purpose are following: recordings and music videos are marketed and find their way to radio play lists, television and the internet, people will buy records and not for example copy them illegally, bands are offered gigs because of increased publicity, and musicians want to also have teaching jobs, which increases their work possibilities. The goal of the project can be reached if music is marketed internationally, people are interested in Tanzanian culture, and Tanzanian bands are able to travel abroad and for example do not have problems getting visas.

Table 3. Assumptions for the studio project.

Knowledge of Tanzanian music is increased worldwide.		<ul style="list-style-type: none"> -Music is marketed internationally. -People are interested in Tanzanian culture. -Tanzanian bands are allowed to travel (get visas etc.).
Tanzanian musicians' work opportunities increase in a year's time.		<ul style="list-style-type: none"> -Recordings and music videos are marketed and find their way to radio play lists and the internet. -People buy records. -Bands are offered gigs. -Musicians also want teaching jobs.
The number of local musicians 1. recording music and 2. making music videos increases.		<ul style="list-style-type: none"> -Local musicians want to use the services. -Other local studios' businesses are not affected by AIT's actions.
AIT develops 1. a record studio and 2. a music video setting and allows local musicians to use them free of charge or inexpensively.	AIT provides: <ul style="list-style-type: none"> -recording equipment -some instruments -crew for recording -music video equipment -crew for making music videos 	<ul style="list-style-type: none"> -Qualified crew can be found and are employed. -The equipment is kept up to date. -Funding can be arranged.

The music education project (see Table 4) needs the local schools to cooperate and provide classrooms, local teachers to be found, and AIT to get the needed funding in order for the activities to take place. The outputs can be reached if AIT curricula stress the local music tradition, but also include studies in other music cultures and styles. To achieve the purpose of the project the students have to attend the lessons regularly and have to be motivated to learn. In order to reach the goal, the music lessons should concentrate on group activities and teaching local culture, and music lessons should provide a constructive way for the students to spend their free time.

Table 4. Assumptions for the music education project.

The children's/students' social skills and appreciation of their own and other cultures in Dar es Salaam have improved over the course of a year.		-The lessons will concentrate on group activities and teaching local culture. -Music lessons provide a constructive way to spend free time.
Children/students in Dar es Salaam have learned more about their own musical culture and the musical cultures of the world in general within one year of starting the project.		-Students attend the lessons regularly -Students are motivated to learn.
1. The amount of children in Dar es Salaam getting music education increases, 2. local music tradition is transmitted and 3. students' musical understanding is widened.		-AIT curriculums stress the local tradition. -Other music cultures are also studied.
1. Music lessons at various levels are given by AIT at schools and nurseries in Dar es Salaam. 2. Music education will concentrate on local tradition and current musical culture in Dar es Salaam. 3. Other musical cultures and styles are also studied.	AIT will provide: -teachers, preferably most of them local -instruments for the students to use	-Local schools will cooperate and provide classrooms. -Local teachers can be found. -AIT has the necessary funding.

11.7 Step 7: Indicators

Indicators help to determine to what extent the objectives have been reached. They can be quantitative, qualitative or behavioural, and direct or indirect. A good indicator should specify the target group, quantity, quality, time and location of the measured aspect. An indicator should also be substantial, independent at different levels of the Project Matrix, factual, plausible and based on obtainable data. In the early planning stage, however, indicators are only guiding values which help to analyse the project concept, and should be reviewed and specified later in the project planning. (Norad

1999, 52-54.) In this thesis the indicators are kept rather indefinite and they should be defined more clearly before the implementation of the projects.

The studio project's progress can be measured with several quantitative and behavioural indicators (Table 5). The degree to which the outputs are reached can be seen from increased numbers of records or music videos produced by local musicians at AIT's studio in a year's time. The increasing number of records sold, gigs attained and teaching jobs acquired by the local musicians can be seen as an indicator of the realisation of the purpose of the project. A rise in the musicians' income level can also indicate that the purpose has been reached. This can mean for example new instruments being bought or improved housing situation of the musicians. The goal can be seen reached if Tanzanian bands perform more in other countries and Tanzanian music is played increasingly on foreign radio channels and music videos on foreign television channels.

Table 5. Indicators for the studio project.

Knowledge of Tanzanian music is increased worldwide.	-Tanzanian bands perform more in other countries. -Tanzanian music is played on foreign radio channels, and music videos on foreign television channels.	-Music is marketed internationally. -People are interested in Tanzanian culture. -Tanzanian bands are allowed to travel (get visas etc.).
Tanzanian musicians' work opportunities increase in a year's time.	-The number of records sold increases. -The number of gigs increases. -The number of teaching jobs for the musicians increases. -Rise in income (new instruments/equipment, improved housing...)	-Recordings and music videos are marketed and find their way to radio play lists and the internet. -People buy records. -Bands are offered gigs. -Musicians also want teaching jobs.
The number of local musicians 1. recording music and 2. making music videos increases.	-Increased number of records or music videos produced by local musicians at AIT's studio in a year's time.	-Local musicians want to use the services. -Other local studios' businesses are not affected by AIT's actions.
AIT develops 1. a recording studio and 2. a music video setting, and allows local musicians to use them free of charge or inexpensively.	AIT provides: -recording equipment -some instruments -crew for recording -music video equipment -crew for making music videos.	-Qualified crew can be found and are employed. -The equipment is kept up to date. -Funding can be arranged.

The music education project is measured with more qualitative indicators (Table 6). The outputs can be measured if statistics are gathered regarding the number of students in Dar es Salaam are provided music education by AIT in the course of one year. The planned and implemented curricula can also be compared and evaluated to see if the planned issues were taught. The obtainability of the project's purpose can be checked if students are tested on taught skills at the end of each level. The goal's reachability is a bit more difficult to measure; but one way would be to organise questionnaires for the project schools' teachers and students at the end of one year.

Table 6. Indicators for the music education project.

The children/students in Dar es Salaam's social skills and appreciation of their own and other cultures have improved over the course of one year.	Questionnaires for the project schools' teachers and the students at the end of one year.	-The lessons will concentrate on group activities and teaching local culture. -Music lessons provide a constructive way to spend free time.
Children/students in Dar es Salaam have learned more about their own musical culture and the musical culture of the world in general one year after starting the project.	-Students are tested on taught skills at the end of each level.	-Students attend the lessons regularly -Students are motivated to learn.
1. The number of children in Dar es Salaam getting music education increases, 2. local music tradition is transmitted, and 3. students' musical understanding is widened.	-Statistics are gathered on how many students receive music education provided by AIT. -The planned curriculum and implemented curriculum are compared and evaluated.	-AIT curricula stress the local tradition. -Other music cultures are also studied.
1. Music lessons at various levels are given by AIT at schools and nurseries in Dar es Salaam. 2. Music education will concentrate on local tradition and current musical culture in Dar es Salaam. 3. Other musical cultures and styles are also studied.	AIT will provide: -teachers, preferably most of them local -instruments for the students to use	-Local schools will cooperate and provide classrooms. -Local teachers can be found. -AIT has the necessary funding.

11.8 Unifying the two projects into Creative Arts Tanzania's Project Matrix

“A larger programme can be seen as a set of separate projects where the programme outputs constitute the purpose of each project” (Norad 1999, 79). The combined purposes of the studio and the music education development projects would therefore form the outputs of Creative Arts Tanzania's Project Matrix (Table 7). In this PM, the activities and inputs would also be combinations of the two projects' activities and inputs. The purpose of the Creative Arts Tanzania programme is defined as follows: A year after the start of the project, musical life in Dar es Salaam is more active and

provides more opportunities for talented young people to reach their potential in life. The goal of the programme is that Tanzanian music culture be developed and better known by the country's inhabitants and people in other countries five years after starting the project.

The assumptions for the outputs level are also gathered from the studio and music education projects' Project Matrices. The assumptions for the purpose level are that economic changes don't affect musical life in Dar es Salaam, and that underprivileged children also have the possibility of taking part in the project. For the goal to be reached, traditional and current local music culture must be transferrable by music education, and local music has to be marketed inside and outside the country.

The indicators for the Creative Arts Tanzania programme's progress also have to be determined. Again, the output levels indicators can be derived from the two projects' Project Matrices. The indicators for the purpose levels progress are that in Dar es Salaam, the number of schools where music is taught increases, and the number of recordings and music videos made and gigs performed by local artists increases in the Dar es Salaam area. For the goal of the programme, the indicators are an increased number of Tanzanian musicians performing in their own and other countries, and an increased amount of Tanzanian music played on local and foreign radio channels and music videos in local and foreign television channels.

Table 7. The Project Matrix for Creative Arts Tanzania.

<p>Tanzanian music culture is developed and better known by the country's inhabitants and people in other countries five years after starting the project.</p>	<ul style="list-style-type: none"> -Increased number of Tanzanian bands performing in their own and other countries. -Increased amount of Tanzanian music played on local and foreign radio channels, and music videos on local and foreign television channels. 	<ul style="list-style-type: none"> -The traditional and current local music culture is transmitted by music education. -Local music is marketed inside and outside the country.
<p>A year after the start of the project, musical life in Dar es Salaam is more active and provides more opportunities for talented young people to reach their potential in life.</p>	<ul style="list-style-type: none"> - In Dar es Salaam, the number of schools where music is taught increases. -The number of recordings and music videos made and gigs performed by local artists increases in the Dar es Salaam area. 	<ul style="list-style-type: none"> -Economic changes don't affect musical life. -Underprivileged children also have the possibility of taking part in the project.
<p>1. Children/students in Dar es Salaam have learned more about their own musical culture and the musical culture of the world in general one year after starting the project. 2. Tanzanian musicians' work opportunities increase in a year's time.</p>	<ul style="list-style-type: none"> 1.-Students are tested on taught skills at the end of each level. 2.-The number of records sold increases. -The number of gigs increases. -The number of teaching jobs for the musicians increases. -Rise in income (new instruments/equipment, improved housing...) 	<ul style="list-style-type: none"> 1.-AIT curricula stress local tradition. -Students attend the lessons. -Students are motivated. 2.-Local musicians want to use the services. -Local studios' businesses are not affected. -Recordings and music videos are marketed. -People buy records. -Bands are offered gigs. -Musicians also want teaching jobs.
<p>1. Music lessons are given by AIT at schools and nurseries in Dar es Salaam. Music education will concentrate on local tradition and current musical culture in Dar es Salaam. Other musical cultures and styles are also studied. 2. AIT develops a recording studio and a music video setting and allows the local musicians to use them free of charge or inexpensively.</p>	<p>AIT provides:</p> <ul style="list-style-type: none"> 1. <ul style="list-style-type: none"> -teachers, preferably most of them local -instruments for the students to use 2. <ul style="list-style-type: none"> -recording equipment -some instruments -crew for recording -music video equipment -crew for making music videos 	<ul style="list-style-type: none"> 1.-Local schools will cooperate and provide classrooms. -Local teachers can be found. -AIT has the necessary funding. 2.-Qualified crew can be found and are employed. -The equipment is kept up to date. -Funding can be arranged.

12 Ideas for the development of Creative Arts Tanzania

Since the Logical Framework Approach is a general analytic tool, a more detailed plan for Creative Arts Tanzania has to be made before the programme is implemented. This is important for the everyday work ensuring the progress of the programme. In the following chapters I list some ideas for improvement that have arisen during the development process.

12.1 Developing the studio

The new studio location will be in Madale, Dar es Salaam, in a house which is currently being built. Good quality recording equipment will be purchased for the new studio so that the recording quality of the music produced at the Mzuka Records studio is equivalent to international standards. There will also be equipment for music video making, which will increase the visibility of the studio and the musicians. When the studio is working properly, there should be an increase in marketing. The music recorded at the studio should be sent to local and national radio stations, and the studio should be advertised in local media. This way other local musicians will learn about the studio and the possibilities they have for recording and filming there. Local musicians will be able to record their albums at the studio for free or inexpensively. Musicians, interns and volunteers working for AIT could organise regular band nights in local bars or restaurants, thus increasing the visibility of the musicians and the studio.

The music education programme could also benefit from the musicians recording at the studio, since they can be hired to work as music teachers. Musicians can be offered music theory or instrumental lessons at the studio. The studio can also offer talent search services, where promising young musicians can be found and helped in their careers, for example by offering them lessons, a chance to record their own music, a chance to make music videos, and help in marketing their music.

There should be one member of AIT staff responsible for the whole Creative Arts section. Every area of the section - education, recording, music videos - should also

have one worker responsible for that area. That person would be responsible for the equipment in that area, and also for weekly reporting of events and schedules to the section manager. The majority of the staff would be locals; interns and volunteers would reinforce the staff and offer their contribution in their specialisations and fields of interest. Interns and volunteers would bring their knowledge of their own music cultures, and learn more about the music culture of Tanzania in exchange. Together with local musicians, they could also create new music in which different cultures and musical styles mix. Funding for the day-to-day expenses of the studio will come from internship and volunteer fees, record and merchandise sales, tickets for the band nights, etc. Funding for the start-up expenses and bigger purchases will come partly from grants and donations.

Ideally, artists from various countries could in the future come to record and make music videos at the Mzuka Records studio. If the functioning of the studio is steady, the studio could offer permanent employment opportunities for local music producers, sound engineers and filming crew. After this AIT could also start studios in other places in Tanzania, for example in Bagamoyo, where AIT is planning to build another compound.

12.2 Developing the music education programme

The music education programme will continue in Kisauke Secondary School and new programmes will start in various schools. There should be enough schools in the programme so that the teachers committed to the programme can make a decent livelihood from teaching. Also, lessons (e.g. music theory) provided for the teachers could motivate them to work in the programme, even if at first there are not that many lessons to teach. Music lessons can also be continued in Bahari Nursery and started in other nurseries and primary schools.

The music education curriculum should be reviewed and supplemented, especially to include detailed curricula for all of the four subjects in the curriculum. The amount of group activities, such as choirs and bands, could be increased in the curricula, and also offered to the local people outside the school setting. There should be one teacher

responsible for the music education sector, who would preferably be local. They would thus be familiar with the Tanzanian music tradition, and could ensure the teaching of the local tradition as well as other music cultures and styles. They could also report events and schedules to the section manager. Since the reliability of some of the teachers has been a problem in the past, before a steady staff can be established the work hours of the teachers could be reported once a week to the section manager, ensuring that the work of reliable teachers gets acknowledged while the unreliable teachers can be noticed and replaced early enough.

The majority of the teachers in the music education sector would be locals; interns and volunteers would reinforce the staff and offer their contribution in their specialisations and fields of interest. Continuity in the teaching is thereby secured, even in the absence of interns or volunteers in the education programme, and the employment situation of the locals is improved. The interns and volunteers can bring knowledge of music education and overall pedagogy that is not otherwise available for the locals, whereas the local teachers can offer their knowledge of the Tanzanian music culture and tradition.

Funding to cover the music education expenses will come from internship and volunteer fees, although various grants can also be sought, and possibly small fees set for the students attending the lessons. The students who can not afford the fees could get stipends from Art in Tanzania. The students would also have to acquire some type of instrument for the music lessons; this could be for example a melodica, a recorder or a small xylophone. Funding possibilities from other sources, for example the Tanzanian government, should also be researched.

In the future, the music programmes could run year-round in cooperation with local schools and nurseries. Musicians and interns working in music education could also offer talented young people private instrument lessons. Greater visibility for the music education programme would be acquired if AIT had their own amateur choir and/or band, consisting of students and local people, that could perform at local events. AIT could also start music education in other places, for example in the previously mentioned Bagamoyo location.

13 Conclusions

Compiling a development plan for Creative Arts Tanzania was an educational experience. It was interesting to be looking at the bigger picture of music as a cultural asset, not merely studying the subject that one teaches, in my case music theory. The work was difficult, since there were so many different aspects to consider: the tradition, the current situation, resources, possibilities, interests of different groups, and possible problems, to name a few. All of these aspects could be studied much further than was possible in the framework of this thesis.

The development plan will be evaluated by the commissioner, Art in Tanzania. The plan should be useful for their future work developing the organisation and help in applying for grants or other funding. According to Saaranen-Kauppinen & Puusniekka (2006), the validity and reliability of the work should also be evaluated during the process. This is sometimes difficult with qualitative research. The validity of the work is judged based on how accurately the research and the chosen methods actually represent the phenomena studied. The work is considered reliable if the results could be reproduced if the research was repeated.

Validity is difficult to determine in a development plan, before the planned development is executed. Using the Logical Framework Approach provides a way of validating the planning process. If the LFA is properly used and all its questions answered, the project plan should be valid. Since the LFA is and has been used by many organisations and non-governmental organisations, its use should also give the research more reliability. It is good to remember that even if the development plan is valid, the actual development may not always follow the plan. This might be due to unforeseen circumstances that force the plan to be changed or a conscious choice not to follow the plan.

Before the implementation of the plan, it should be reviewed and some areas defined more clearly. This should be done in cooperation with the various people responsible for executing the plan so that they can offer their expertise and understanding of the various aspects of the Creative Arts Tanzania project.

Cultural differences and lack of knowledge might affect the validity of the thesis. The development plan is going to be executed in a foreign country, Tanzania, so false assumptions and impressions about the country, culture and people might have affected the research. Language, too, can affect the validity of the thesis, as it is written in English, which is not the writer's native tongue. Also, although English is the second official language in Tanzania, not all Tanzanians are fluent, especially in written English. As a result, although interviewing Tanzanian musicians might have given me the best insight for example into what music education is like at the moment, I decided not to do so, since it might have been difficult to conduct interviews with the Tanzanian musicians by e-mail.

I was happy to learn more about the music tradition and culture of Tanzania, as well as get a better understanding of the current musical life in Dar es Salaam. Some of my false assumptions on these matters were corrected during the thesis process. I was also satisfied with the decision to study El Sistema as a reference for starting a music education system. It offered me valuable information about a music education system that is quite different in its goals and methods from the system in Finland, and has managed to improve the social-economic situation of many children in Venezuela. The fact that this system has been used as a model in over 25 countries around the world gives some validity to the assumption that it could also be used as a model in Tanzania.

In conclusion, I think that this plan can be useful for Art in Tanzania in the process of developing and expanding its music sector. Of course it acts only as a starting point to the process; much work still needs to be done before the plan can be put into action, and even more before some fruits of the labour can be seen. However, I feel that if all resources and possibilities are utilised, and determined and motivated people found to act on the plan, the music life and education in Dar es Salaam can be improved. It might not have such a major influence on the whole country that Abreu has managed to have with El Sistema, but even if it improves the lives of a handful of people, I think it is worth doing.

Finally, even though I feel that I have only scratched the surface of the issues addressed in this thesis, one of the important things my internship taught me is that sometimes this

is enough. In Finland it is considered a matter of pride that people are able to do everything by themselves and do not need the help of their neighbours, families or friends; in Tanzania, one rarely sees anyone working by themselves. It is natural that people work together, during which they can also talk and have fun, even if the task in hand is not very interesting. I do not have all the answers for developing Art in Tanzania's music sector, but I have managed to unveil some of the steps on the way. If enough people scratch the same surface, even if one only uncovers one piece of the puzzle, when the findings are combined something important can be discovered. I hope that in the future I can continue to work with these people that I got to know during my internship, and cooperate with them to take the development process even further. At the moment I feel that anything is possible.

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Curriculum for the Mzuka Records' studio

Basic terms and vocabulary, G clef
 Basic rhythms and rhythm syllables
 Time signatures (4/4, 3/4, 2/4)
 Solfeggio names
 Figurenotes

Major intervals (1-8), cycle of fifths
 Pitch names and their chromatic alterations
 Keys (2# & 2b)
 Basic chords and chord functions (Tonic, subdominant, dominant)

More rhythms (dotted rhythms) and time signatures
 Interval quality, minor intervals
 F clef
 More chords, chord symbols

Keys (5# & 5b)
 Rhythms (triplets, duplets)
 Altered notes
 Modes

LESSON PLAN:

1st lesson

Body percussion (BP) warm up
 Basic terms and vocabulary
 -notes & note parts
 -bars, bar lines, staves, double bar lines, repeat signs
 -G clef/treble clef
 -slurs, ties
 -time signatures (4/4, 2/4, 6/8)
 Rhythms
 -introduction of minims, crotchets, quavers, semiquavers and corresponding breaks
 -practising using minims & crotchets and corresponding breaks
 Melody
 -introduction of the solfeggio names and hand signs
 -practising using So, Mi, La and Do
 Figurenotes
 -introduction of the figurenote system

Rhythm notation of the body percussion warm up

2nd lesson

BP
 Rhythm
 -Basic rhythm combinations
 -using time signatures
 -spacing rules, beaming
 Rhythm dictation of BP warm up

Melody

-solfeggio (So, Mi, La, Do)
 -singing from hand signs

Melody dictation

Figurenotes
 -introduction
 -pitch name introduction
 Harmony
 -major and minor chords
 Chord dictation

3rd lesson

BP
 Rhythm
 -time signatures (C, alla breve)
 Rhythm dictation of BP warm up
 Melody
 -Solfeggio (So, Mi, La, Do)
 -singing from hand signs
 -pitch name introduction
 Melody dictation
 Harmony
 -major and minor chords
 Chord dictation
 Intervals
 -3, 5

4th lesson

BP
 Rhythm
 -minim and crotchet rests
 Rhythm dictation
 Melody
 -Solfeggio (So, Mi, La, Do)
 -singing from hand signs
 Melody dictation
 Harmony
 -singing major and minor chords

Intervals

-3, 5, 2

Interval recognition

5th lesson

BP (phone numbers)

Rhythm dictation

Melody

-Re

Melody dictation

Interval & chord dictations

6th lesson

BP

Rhythm

-ties with minims and crotchets

Rhythm dictation

Melody

-Fa

Melody dictation

Interval & chord dictations

7th lesson

BP (polymetric fitness exercise)

Rhythm

-3/4 basic rhythm combinations

Melody dictation

Chord dictation

Figurenotes

-notation of melody dictation

8th lesson

BP (polymetric fitness exercise)

Rhythm

-dotted minim

Rhythm dictation

Melody dictation

-notation in pitch names

Interval & chord dictations

9th lesson

BP

Rhythm

-ties with quavers

Rhythm dictation

Melody

-Ti

-pitch names

Melody dictation

-notation with pitch names and figurenotes

10th lesson

BP (shuffle)

Rhythm

-revision of rhythms, breaks, ties

Rhythm dictation

Melody

-notation of Brother John/ Kaka Musa in C major

Interval & chord dictations

11th lesson

BP (shuffle)

Melody

-notation of own melody in solfeggio, pitch names (C major) and figurenotes

Interval & chord dictations

12th lesson

Melody

-F major (and d minor) scale

-Notation of Brother John/ Kaka Musa in C major

-transposition of the song in F major

13th lesson

BP (6/8 time signature)

Melody

-minor scale and chord

Melody dictation

Rhythm

-semiquavers

-basic rhythm combinations

Interval & chord dictations

14th lesson

BP

Melody

-natural, harmonic and melodic minor, introduction

Melody dictation

Rhythm

-more semiquaver exercises

-upbeat

-counting rhythm values

Intervals

-6

Interval dictation

15th lesson

BP
 Rhythm dictation
 Melody
 -harmonic minor ->si
 Harmony
 -basic chord functions
 Intervals
 -6
 Interval dictation

16th lesson

BP
 Rhythm dictation
 Melody
 -cycle of fifths
 -key signatures until 2# and 2b
 Melody dictation
 Harmony
 -chord functions
 Intervals
 -7

17th lesson

Rhythm dictation
 Melody
 -cycle of fifths
 -key signatures until 2# and 2b
 Melody dictation
 Harmony
 -chord functions recognition

18th lesson

Rhythm (swing)
 Rhythm dictation
 Melody
 -staff notation
 Melody dictation
 Intervals
 -8
 Interval & chord dictations

19th lesson

BP (3/4)
 Rhythm
 -3/4
 Melody dictation
 Harmonizing the melody dictation
 -minor scale chords

20th lesson

BP (12/8)
 Rhythm
 -alla breve
 Melody dictation
 Harmonizing the melody dictation
 Staff notation, F clef
 Interval dictation

21st lesson

BP
 Rhythm, alla breve
 Melody
 -key signatures (3# and 3b)
 Melody dictation
 Harmony
 -chords on staff lines
 -introduction to voice leading

22nd lesson

BP (afro-Cuban)
 Melody
 -octave range (two-line, one-line, small, great)
 -key signatures (until 5# and 5b)
 -chromatic scale
 Harmony
 -basic chords in different keys
 Chord dictation

23rd lesson

BP
 Melody
 -octave range revision
 -8 va, 8 vb
 -key signatures (until 5# and 5b)
 -chromatic scale
 -singing from staff notation
 Melody dictation
 Interval dictation

24th lesson

BP
 Rhythm
 -triplets, duplets
 Melody
 -chromatic scale
 -blues scale
 -singing from staff notation

Harmony
-other chord functions

25th lesson

BP

Rhythm

-revision of triplets

Melody

-singing

Harmony

-chord functions

-dominant seventh chord

-inversions

26th lesson

Transcription of Mungu ibariki

Tanzania

-rhythm

-solfeggio

-notat

Examination

Art in Tanzania
Music theory examination
Introduction level
_____/75 points

Name: _____
Date: ____/____/2011

1. Draw the correct notes or rests.

- a) Quarter note =
- b) Eight rest =
- c) Half note =
- d) Half rest =
- e) Eight note = _____/5

2. Draw the bar lines.

$\frac{2}{4}$ _____/5

3. Draw a) the major scale and b) the natural minor scale using solfeggio names. Indicate the half step (semitone) with $\frac{1}{2} <$ -symbol.

- a) _____
 - b) _____
- _____/10

4. Write a) the major and b) the minor chord/triad in solfeggio names.

- a) _____
 - b) _____
- _____/3

5. Name the intervals:

- | | | | | | |
|----|-------|----|-------|----|-------|
| | MI | SO | RE | DO | FA |
| | DO | DO | DO | DO | DO |
| a) | _____ | b) | _____ | c) | _____ |
| | | d) | _____ | e) | _____ |

_____/5

6. Write the C-major scale in pitch names.

_____, _____, _____, _____, _____, _____, _____

Curriculum for music theory

Kisauke/Ghomme

(c. 7 weeks, 14 hours)

INTRODUCTION LEVEL:

Rhythm introduction and "morse code" notation

Rhythm names (duu, dude, dukadeka...)

Basic time signatures (2/4, 4/4, 3/4, 6/8)

Solfeggio names

Figurenotes (without staff lines)

Pitch name introduction

Major intervals (1-5)

Major & minor -chords

Canons/rounds → introduction to harmony

LESSON PLAN:

1st week

Body percussion

Rhythm names (duu, dude, dukadeka...)

"Morse code" rhythm notation

Introduction of rhythms (whole, half, quarter & eighth note + sixteenth note)

Time signature (4/4)

Solfeggio names, introduction and SO, MI, LA

Rounds

Morse code notation of the body percussion rhythms

Solfeggio notation of a simple melody

2nd week

Body percussion

Introduction of basic rhythms (quarter note, half note, ties)

Time signatures (2/4, 4/4)

Solfeggio, DO

Rounds

Rhythm notation

Solfeggio notation

3rd week

Body percussion

More rhythms (eighth note, ties)

Introduction of pitch names

Introduction of figurenotes

Solfeggio, RE

Intervals (3, 5)

Major and minor chords (introduction)

Rounds

Rhythm notation

Figurenote notation/solfeggio notation

Interval dictation

Chord dictation

4th week

Body percussion

More rhythms (rests)

Time signatures (3/4)

Solfeggio, FA

Figurenotes

Intervals (1, 2)

Major and minor chords

Rounds

Rhythm notation

Figurenote notation/solfeggio notation

Interval dictation

Chord dictation

5th week

Body percussion

Solfeggio, TI

Figurenotes

Intervals (4)

Major and minor

Rounds

Rhythm notation

Figurenote notation/solfeggio notation

Interval dictation

Chord dictation

6th week

Body percussion

Solfeggio, natural minor scale

Figurenotes

All intervals

Major and minor

Rounds

Rhythm notation

Figurenote notation/solfeggio notation

Interval dictation

Chord dictation

7th week

Examination