

## **ANNEX TO NATIONAL PRIMARY SCHOOLS' PERFORMING ARTS FESTIVAL SYLLABUS FOR 2025.**

### **1.0: ORGANIZATION OF THE FESTIVALS**

Performing choirs for National Festival will be selected from the best at the Regional Performing Arts Festivals. The defending champion and the 1<sup>st</sup> runner-up (choir No. 2) in 2024 festival will not compete at the Regional or any lower level except the National festival. Similarly, the 2<sup>nd</sup> runner-up (choir No. 3) at the National festival and the best choir (No. 1) at each regional festival will not compete at any lower levels but will go straight to defend its position at the regional festival. The region, in which the 2<sup>nd</sup> runner-up (Choir No. 3) at the National competition belongs, sends this choir together with the 1<sup>st</sup> runner-up (choir No. 2) at the regional festival to defend their positions at regional festival and will not compete at any lower level.

**NB:** Regional festivals must take at least two days and not one day as it has been in most regions.

The country has been divided into traditional Music Regions showing the number of choirs to be selected from each region as indicated in the table in (Annex) I.

For purposes of giving opportunity to each learner to participate, competitions should be organized right from inter class /house/ colour within the school up to the school level. This will also enable a wide selection of participants for a balanced choir. The competitions at these levels should be adjudicated at the school. Parents and the community at large should be invited to attend the concerts. A school choir shall be selected from the best items and best performers at these levels. This will facilitate identification and development of talents and more participation of learners.

MDD Organizing Committees should be formed at school, sub-county/zone, county, district/ city / municipality and regional levels. Learners should be represented on these committees as much as possible. District, City and Municipal Inspectors of Schools should work hand-in-hand with these committees for a smooth running of the festival and other MDD activities.

Districts, Cities and Municipalities should work in collaboration with the committee to organize MDD workshops at District level after regional training of trainers. Each District, City and Municipality should have an active MDD Committee. District, City and Municipal Inspectors of Schools should liaise with their respective MDD Committees to organize district festivals so as to select one choir per district for the regional festival. However, apart from Kampala, each City and districts like Kiryandongo district, Namisindwa, Bugiri Rural and Luwero district should send two (2) choirs to compete at the regional festival.

Each Traditional Music Region should have a Regional Music, Dance and Drama Committee comprising of the District, City and Municipal Inspectors of Schools together with their respective District, City and regional Music Chairpersons. The Regional MDD Committees should organize regional festivals and work with the adjudicators selected and sent by the National Organizing Committee to identify the stipulated number of choirs for the National festival.

**NOTE:**

- Adjudicators at all levels will be selected and appointed by the National MDD Organizing Committee.
- Regional Adjudicators shall not adjudicate at the National Level (Please refer to Annex II

**2. 0: OBJECTIVES OF THE FESTIVAL**

- a) Identify and develop the child's talents, knowledge and skills of music, dance and drama stage performance, which is in line with the current "Skilling Uganda" programme.
- b) Expose children to see and appreciate different places outside their home areas and develop a sense of patriotism for their country.
- c) Empower children to foster unity and learn to cooperate and work together with peers.
- d) Orient children to develop their creativity, confidence and leadership skills for posterity.
- e) Learn, practice and promote Uganda's rich cultural heritage for posterity.
- f) Learn, perform and appreciate other ethnic group cultural values and norms.

**3. 0: THE MAIN THEME: - "*Safe learning environment for social transformation*"**

**Sub themes:**

- i. **Birth Registration** – "Birth Registration and NIN, a key to a child's protection and access of all Government Services"
- ii. **Mass Action Against Malaria (MAAM)** – "**MAAM**, a key to enhance a child's quality and inclusive learning for sustainable development"
- iii. "Ending Gender - Based Violence (**GBV**) and Promoting Sexual Reproductive Health and Rights (**SRHR**) to Enhance Learner Enrollment, Retention, Completion and Transition"
- iv. **WASH** – The Toilets Making the Grade "**(TMG)** Improve School WASH for better health of children to enhance inclusive Quality Learning and Development". - **Oral health** - The practice of keeping your mouth clean and disease free. It involves brushing and flossing your teeth as well as visiting your dentist regularly for dental Xrays, exams and cleanings. It is also the practice of keeping your teeth free from decay and your other mouth structures free from infection. Investing in your oral health and hygiene today is not just for your teeth but it is for your overall wellbeing.

- v. Climate adaptation and resilient schools** – Climate adaptation refers to the process of making adjustments in response to current or expected changes in climate conditions. It involves taking actions to minimize the negative impacts of climate change and to capitalize on any potential benefits. The goal of climate adaptation is to enhance the resilience of communities, ecosystems, and various sectors (such as agriculture, water resources, and infrastructure) in the face of a changing climate.
- v.** Promoting and protecting creative arts and culture industries such as MDD for income generation commitment in NRM Manifesto

**vii. Road Safety:**

The measures taken to reduce the risk of road traffic Injuries and death. Many factors influence the road safety. The most important factors are driver behavior, construction and condition of the vehicle/motor cycle/bicycle and the condition of infrastructure.

**viii.** A journey of Digital Transformation in Education – SCHOOL PAY.

- ix.** Promoting and protecting Creative arts and culture industries such as MDD for income generation

**Highlights on Birth Registration:** THEME: “*Birth Registration and NIN, a key to a child’s access of all Government Services*”.

**SLOGAN: “MY BIRTH REGISTRATION AND NIN ENABLE THE GOVERNMENT TO PLAN WELL FOR ME”**

Birth Registration is a process where every child’s birth is recorded in Part 3 of the National Identification Register by NIRA. It is:

- i.** The first step that leads one to acquire a Birth Certificate, that must be used to enable a child below 16 years open a Bank Account, solve legal disputes involving children and access inheritance rights in case of death of parents.
- ii.** a fundamental right of every child no matter who they are, or where they are from, to have the event of their birth recorded.
- iii.** Free and compulsory and must happen at least 30 days after a birth occurs. NIRA is an acronym that stands for “National Identification and Registration Authority”, which has an important role to register all Births that happen in Uganda and provides the “National Identification Number” – NIN to every registered citizen of Uganda.
- iv.** Proof of a child’s nationality, age, where he/she was born and important details about his/her parents.

**NIN** is an acronym or abbreviation that stands for “National Identification Number”, which is also another process that NIRA undertakes to ensure that every child’s registered birth is provided a NIN. Similarly, every other person above childhood is bound to have a NIN. Due to that, NIN is also compulsory for all people born in Uganda so that:

- i.** The Government acquires proper records of all its citizens and plans to provide

necessary services according to different age groups.

- ii. It is used to open a Bank Account, acquire a mobile phone SIM card, and all services provide by the Government.

Highlights on the (MAAM) THEME: "A Malaria Free School and Environment gives good health to enhance inclusive Child's Quality learning for sustainable development.

**SLOGAN: "A MALARIA FREE SCHOOL ENVIRONMENT IS MY RESPONSIBILITY"**

1. *Mass action against Malaria* in this context means having a collection of many individuals and if possible, all people in Uganda rising up and working towards the goal of ensuring that people are living in societies that are not controlled by or bound to or joined to the unpleasant sickness of malaria.

In Uganda about a good number of people die of malaria, every day and this include children, pregnant women, HIV/AIDS patients and adults. Although malaria remains a global health issue, particularly for African countries, it is both preventable and treatable. Malaria is transmitted when a female anopheles mosquito bites a person that is infected with parasites (plasmodium), it picks up the malaria parasite from this person and transmits it (the parasites) to another person through a bite. After entering the person's blood, the malaria parasites multiply causing malaria within 7 – 14 days.

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If malaria is not controlled or treated, it may cause any of the following:

- Poor childhood development and growth due to malaria,
- Poor performance in school or absenteeism and eventually dropping out of school.
- Death if not treated in time.
- Stillbirths.
- Low birth weight babies.
- Pre-term births.
- Severe anemia.
- Infant and maternal deaths.
- Stronger symptoms due to weak immune system.
- Increased viral load among HIV/AIDS patients.
- Faster progression from HIV to AIDS.
- Higher chances of dying from malaria.

**Highlights on: the “Ending Gender - Based Violence (GBV) and Promoting Sexual Reproductive Health and Rights (SRHR) to Enhance Learner Enrollment, Retention, Completion and Transition”.**

**SLOGAN:** *“I am safe, I will learn, I will succeed”*

Gender Based Violence (GBV) is any action that harms someone because of their gender. It happens when power is misused, usually by men and boys against women and girls. GBV happens in different forms: i) physical violence where someone gets bodily harm e.g. through beating, cutting, burning etc; ii) emotional violence, which is one of the most harmful forms of violence even if it cannot be seen physically. It includes name calling, shaming one in public, refusing to speak to someone without an explanation, threatening to physically harm someone and more; iii) economic violence can take on the form of stopping women from owning property, not providing financial support, taking or threatening to take property and money from women, refusing a woman to work yet not providing for her; and iv) sexual violence where a woman or girl is forced to have sex or to get involved in other sexual acts that disrespect her.

Ending Violence Against Women and Girls is the effort to stop any form of violence that is directed at women and girls. The community needs to understand the need to openly talk about acts of GBV in their community. Whenever there are cases of GBV in schools and communities, they should be reported and followed up to the end. When parents/guardians are aware of the effects of GBV on their children’s education, they will resolve their conflicts maturely without involving the children and affecting their concentration at school. Girls need to be taught self-defence skills and to be assertive to protect themselves against sexual predators on their way to/from school, at school and at home.

Sexual Reproductive Health and Rights seek to ensure that everyone makes informed decisions about their reproductive health, choice of sexual partners, sexual participation and access to health services. With this knowledge and support, girls and women can prevent teenage pregnancies, manage their menstrual health, understand their body changes, gain life skills and be assertive.

Women and girls in Uganda suffer violence because of the structure of our society. Men carry a lot of power and in most cases misuse the power to harm women. We also have social norms that are harmful such as early/child marriage and female genital mutilation as well as giving boys an opportunity to go to school while girls stay home and look after the family. In many cases, girls have been abused by men who should be protecting them such as teachers, male relatives and even law enforcers. GBV can be prevented and SRHR can be promoted through creating awareness about them, and ensuring their people and facilities available to support girls and women that need the services. Men and boys must also be involved in ending violence against women and girls, and in utilizing SRHR service.

## **Highlights on the WASH “The Toilets Making the Grade” (TMG)**

Sanitation means the general environmental cleanliness that includes- Urinals, toilets, Latrines, faeces disposal, Water sources, Solid waste disposal, and garbage disposals. / Waste disposal management. A clean school compound with toilets/ latrine facilities hand washing facilities, rubbish pit and wash rooms for girls. etc.

Hygiene means body / personal cleanness of the body parts especially the Anus, hands and the private parts of humans / living organs that must be cleaned with soap and water every time. e.g. after milking the cow, after and before eating, after gardening, before breast feeding, after Art and craft activities and after picking rubbish.

As children are the key resource and the future parents, what they learn is likely to be applied in the rest of their lives. Moreover, they already have important roles in their household. If children are brought into the development process as active participants, they can become change agents within their families and a stimulus to community development. They are eager to learn and help, being tomorrow's parents, children are also likely to ensure the sustainability of a programme's impact.

Schools can also be a key factor for initiating change by helping in the development of useful life skills on health and hygiene. Children are often eager to learn and willing to absorb new ideas. New hygiene behaviour learned at school can lead to life-long positive habits;

- latrines: sweeping floors (daily), washing floors and pans (every few days at least), cleaning walls (once a week),
- water point: cleaning drains and removing visible garbage around water point
- water storage: cleaning inside of water storage containers
- Hand washing facilities: removing visible garbage and draining puddles of water, cleaning drains, ensuring that soap and water are present (once a day),
- Garbage pit: burning refuse.

Why is it important to focus on schools? After the family, schools are most important places of learning for children; they have a central place in the community. Schools are a stimulating learning environment for children and they initiate change. If sanitary facilities are available in schools, they can act as a model, and teachers can function as role models. Schools can also influence communities through outreach activities, since through their students; schools are in touch with a large proportion of the households in a community. In reality, schools are often more than just places for learning and behaviour change. If school sanitation and hygiene facilities are absent, or are badly maintained and used, schools become risky places where diseases are transmitted. Schools can also pollute the natural environment in such a way that it causes health hazards for the community at large. It is therefore important that schools have proper facilities. However, improved facilities in themselves are not sufficient. If we want to reduce the incidence of sanitation and hygiene-related diseases, and to protect the

## **Highlights on - “A journey of Digital Transformation in Education through Airtel Money and School pay”**

### **The Digital Revolution in Education:**

In the year 2016, School Pay emerged as a response to the challenges faced by parents in Uganda, who endured long queues and significant transportation costs just to make school fees payments. Born out of the need for a more convenient, secure, and affordable solution, School Pay set out to revolutionize the way parents engage with the education system.

### **The Early Days:**

Picture a time when parents spent over two hours in winding queues, navigating the complexities of traveling from home to banks and then to schools. The financial burden of this process, costing over 20,000 shs. in transport alone, was a harsh reality for many. School Pay was conceptualized in the midst of this pain, driven by a vision to simplify and digitize the school fees payment process.

### **The Digital Revolution:**

In its infancy, School Pay introduced a digital school fees payment system that allowed parents to make payments via mobile money. This groundbreaking solution brought about a seismic shift, making fees payments secure, affordable, and convenient. For as low as 1,000 shs, parents could effortlessly make a fees payment of 500,000 shs directly from their phones. The impact was immediate, as the cumbersome process of bank visits and long queues became a relic of the past.

### **The Digital Revolution:**

Over the past seven years, Airtel Money and School Pay has transformed the education landscape in Uganda. What began with 70% of cash flowing through bank payments and only 30% through schools has now flipped. Today, a staggering 95% of school fees payments are made seamlessly through mobile money. More than 12,000 schools have embraced the School Pay platform, streamlining their financial processes and enhancing the overall experience for parents.

### **Collaboration with Banks:**

School Pay's success has not gone unnoticed by the banking sector. Over 17 banks now facilitate payments through the Airtel Money and School Pay platform, showcasing a collaborative effort to make financial transactions in education more accessible and efficient.

**Towards Financial Inclusion:** As Airtel Money and School Pay looks to the future, the journey continues. The platform is set to enhance financial inclusion by rolling out additional features such as school fees savings, pocket money solutions, and even loans. These value additions aim to empower parents further, providing a comprehensive financial ecosystem that extends beyond the traditional realm of fees payments

**ANNEX I**  
**TRADITIONAL MUSIC REGIONS IN UGANDA**

<b>S. NO</b>	<b>Music Region</b>	<b>Local Governments in each region</b>	<b>No. of LGs</b>	<b>No. of choirs for the National festival</b>	<b>Proposed venue for regional festival</b>
1.	<b>ADUNGU</b>	Arua City, Nebbi, Koboko, Maracha, Moyo, Yumbe, Adjumani, Nebbi Municipality, Zombo, Pakwach, Koboko Municipality, Madi okolo, Terego and Obongi	<b>14</b>	<b>7</b>	To be agreed upon by all the LGs
		<b>A choir from Terego district Refugee area this year</b>		<b>1</b>	''
		<b>A choir from Yumbe district Refugee area this year</b>		<b>1</b>	''
		<b>Madi okolo, Adjumani, Koboko, Obongi</b> School choirs from the above districts will come directly to National level after the district Competition.		<b>4</b>	
2.	<b>AKOGO</b>	Soroti City, Bukedea, Kumi, Ngora, Kaberamaido, Amuria, Katakwi, Pallisa, Serere, Kalaki, Kapelebyong, Kumi Municipality and Soroti Main.	<b>13</b>	<b>6</b>	To be agreed upon by the LGs
		<b>Choirs from the Kumam</b>		<b>2</b>	''
3.	<b>AMADINDA</b>	Luwero, Nakasongola, Nakaseke, Mityana, Mubende, Kiboga, Kyankwanzi, Kasanda, Mityana Municipality and Mubende Municipality	<b>10</b>	<b>5</b>	''
4.	<b>ARUPEPE</b>	Moroto, Nakapiripirit, Kotido, Napak, Kaabong, Kotido Municipality, Abim, Moroto Municipality, Nabilatuk and Karenga	<b>11</b>	<b>5</b>	To be agreed upon by the LGs
		<b>A choir from the Ik Community</b>		<b>1</b>	
		<b>A choir from Amudat district</b>		<b>1</b>	



5.	<b>LUWENGERE</b>	Mbale City, Manafwa, Bulambuli, Mbale main, Sironko, Namisindwa and Sironko Municipality	<b>7</b>	<b>4</b>	''
6.	<b>FUMBO</b>	Busia, Tororo, Butaleja, Tororo Municipality, Budaka, Butebo, Kibuku and Busia Municipality.	<b>8</b>	<b>4</b>	''
		<b>A choir from Samia, Busia at the boarder of Kenya and Malaba</b>		<b>1</b>	''
7.	<b>SERYET</b>	Kapchorwa main, Kween, Bukwo and Kapchorwa municipality	<b>4</b>	<b>2</b>	''
		<b>A choir from Kween district</b>		<b>1</b>	''
		<b>A choir from Bukwo district</b>		<b>1</b>	''
8.	<b>KACENCE</b>	Mbarara City, Kiruhura, Ntungamo, Isingiro, Ibanda, Rwampara, Ntungamo Municipality, Ibanda Municipality, Mbarara Main and Kazo.	<b>10</b>	<b>5</b>	''
9.	<b>KINIMBA</b>	Kabale, Rubanda, Kabale Municipality, Rukiga, Kanungu, Rukungiri, Kisoro, Rukungiri Municipality, and Kisoro Municipality	<b>10</b>	<b>5</b>	To be agreed upon by the districts
10.	<b>NANGA</b>	Gulu City, Agago, Kitgum, Pader, Lamwo, Nwoya, Amuru, Kitgum Municipality Omoro district and Gulu main.	<b>10</b>	<b>5</b>	''
11.	<b>NANKASA</b>	Mukono, Entebbe Municipality, Mukono Municipality, Kayunga, Makindye Municipality. Njeru Municipality, Buikwe, Nansana Municipality, Wakiso, Buvuma Lugazi Municipalit and Kira Municipality	<b>12</b>	<b>7</b>	To be agreed upon by the LGs
		<b>A choir from Island - Buvuma district</b>		<b>1</b>	''
12.	<b>NDINGIDI</b>	Masaka City, Sembabule, Mpigi, Rakai, Kalangala, Lwengo, Bukomansimbi, Lyantonde, Gomba, Kalungu, Kyotera, Masaka district and Butambala	<b>13</b>	<b>7</b>	''

		<b>A choir from Island Kalangala district</b>		<b>1</b>	''
13.	<b>NKWANZI</b>	Jinja City, Kamuli Main, Jinja district Kamuli Municipality, Buyende, Luuka, and Kakira Sugar Estate	<b>7</b>	<b>5</b>	''
14.	<b>NALUFUKA</b>	Iganga main, Iganga Municipality, Mayuge main, Bugiri, Namayingo, Namutumba, Bugweri, Bugiri Municipality and Kaliro	<b>9</b>	<b>5</b>	''
		<b>Two choirs from Namayingo district (Island and lake shore Schools)</b>		<b>2</b>	''
		<b>Two choirs from Mayuge district (Island and lake Shore Schools)</b>		<b>2</b>	''
15.	<b>OKEME</b>	Lira City, Dokolo, Amolatar, Oyam, Apac, Otuke, Kole, Alebtong, Lira district, Kwanja and Apac Mun.	<b>11</b>	<b>7</b>	''
16.	<b>OMUKURI</b>	Bushenyi, Rubirizi, Sheema, Mitooma, Bushenyi - Ishaka Municipality, Sheema Municipality and Buhweju	<b>7</b>	<b>4</b>	''
17.	<b>RUNYEGE</b>	Hoima City, Bullisa, Kibaale, Masindi, Kiryadongo Kakumiro, Kagadi, Kikuube, Hoima main, and Masindi Municipality	<b>10</b>	<b>6</b>	''
18.	<b>MAKONDERE</b>	Kyegegwa, Kabarole, Kamwenge, Bundibugyo, Kyenjojo, Kasese, Ntoroko, Bunyangabu, Kasese Municipality, Fort Portal City and Kitagwenda.	<b>11</b>	<b>7</b>	To be agreed upon by the LGs
		<b>A choir from Kyegegwa district</b>		<b>1</b>	''
		<b>A choir from the Batwa Community</b>		<b>1</b>	
19.	<b>NGOMA</b>	Kampala Central Urban Council, Nakawa, Kawempe, Rubaga and Makindye.	<b>5</b>	<b>3</b>	''
		Defending champions		<b>2</b>	''
	<b>TOTAL</b>			<b>123</b>	

## **ANNEX II**

### **A: PROCEDURE AND REGULATIONS FOR COMPETITIONS**

- 1.** All participants in the festivals at any level must be registered and legitimate pupils of the Participating school.
- 2.** Children from Primary 1 to P. 7. Should participate. In light of that every school should organize inter- class /colour/ house competition and then participate at least at zonal festival.
- 3.** The number of participants on stage at any one time must be between 45 and 60 performers in almost all items except drama, Poem and creative dance.
- 4.** A school is liable to disqualification in a particular item or class if it:
  - a.** Performs outside the set syllabus.
  - b.** Is established that a creative item they performed was copied from another choir without permission and it is not their original idea. Specific reference is made to items composed on theme like Original Composition – African song style, Drama, Creative Dance, Poem and Western Original Composition a choir will be given a penalty.
  - c.** Uses unregistered or illegitimate pupils in the school choir. As such, participating schools are required to submit lists of their participants to the Chairpersons of the Organizing Committees at any level before commencement of the competitions. At the District / City / Municipality level of the festivals, an album bearing photographs of the participants MUST accompany the submitted list from every participating choir. This must be a scanned album and endorsed by the Chairpersons and Chief Adjudicators at the District, City and Regional festivals before sent to the Ministry of Education and Sports.
- 5.** A school is liable for penalty as follows:

Exceeding the time limit given leads to loss of 1 mark for every extra minute.

  - a.** Use of more or less number of participants in an item except for drama, creative dance, storytelling, speech and poem, leads to loss of 1 mark for each extra or less number of performers.
  - b.** For drama the time limit is 15 minutes. A warning bell will be sounded 3 minutes to the end or on the 12<sup>th</sup> minute. At the National festival curtains will be lowered at the stroke of 15 minutes without further warning. The same should also be done at any level of the competition where curtains are in use.
- 6.** Each music region shall be represented at the National festival by the number of choirs indicated in the table in (Appendix 1)
- 7.** Recording the festival performances is prohibited unless permission is granted by the organizers.
- 8.** All complaints regarding the festival should be presented through the right procedures at least to any two of the following: Regional MDD Committee, District Inspectors of Schools and District Education Officers.

**9.** Any school involved in direct confrontation with officials or organizers of the festival shall be penalized. Penalties shall be in way of losing marks or disqualification from the competition.

**10.** Any choir trainer or teacher who confronts officials or organizers or adjudicators at the festival shall be suspended or banned from festivals at all levels.

**11.** Any choir trainer who uses non-registered/illegitimate children and any school who knowingly or unknowingly allows the use of such children will be suspended or banned from the festivals at all levels.

## **B: ADJUDICATION**

**1.** A person selected as an adjudicator should have adequate knowledge and experience of the theme and the entire festival syllabus.

**2.** The adjudicators must not be corrupt. In the event of evidence of corruption, another independent panel of adjudicators shall carry out re-adjudication.

**3.** At most and at any time, adjudication of a particular item should be done by two people. This does not, however, rule out the use of more than two adjudicators in a particular situation where it warrants.

**4.** No person will be allowed to adjudicate at a level that comprises of any choir/group, which he/she has regularly trained or visited more than once.

**5.** If two or more choirs tie in the winning position, only those 2 or 3 choirs will be re-adjudicated by another independent panel of adjudicators. This should be done within three (3) to five (5) days to select the best choir.

### **ANNEX III**

#### **ITEMS FOR 2025, PERFORMING ARTS FESTIVAL**

1. Western choral singing – 2 Set pieces: (i) NIRA Anthem and (ii) Malaria Must Go! – Version III
2. Traditional folk song.
3. Traditional folk dance
4. Drama on “Birth Registration” theme focusing on **GBV** or **SRHR**
5. Sight singing
6. Instrumental composition Minuet and trio form.
7. Vocal solo with or without instrumental accompaniment on “**Road Safety**”
8. (a) Poem on – A journey of Digital Transformation in Education with Airtel money and School pay  
(b) Poem on Climate change
9. Story telling on “Ending Gender - Based Violence (GBV) and Promoting Sexual Reproductive Health and Rights (SRHR) to Enhance Learner Enrollment, Retention, Completion and Transition”
10. Original Composition – “Ending Gender - Based Violence (GBV) and Promoting Sexual Reproductive Health and Rights (SRHR) to Enhance Learner Enrollment, Retention, Completion and Transition”
11. Creative dance on “WASH” and Oral Health.
12. Speech on Promoting and Protecting creative arts and culture industries such as MDD for income generation and gainful employment.

#### **CLASS AND DETAILS OF EACH ITEM**

##### **CLASS 1: WESTERN CHORAL SINGING – 2 Set Pieces:**

- (i) “The NIRA Anthem” and (ii) Malaria Must Go! – Version III

##### **CLASS 2: UGANDA TRADITIONAL FOLK SONG (7 Minutes)**

It should be:

- a) Either a traditional worship, marriage ceremony, work, war, funeral or twin ceremony song;
- b) Avoid words that convey embarrassing messages;
- c) A song from within and MUST NOT come from outside the region;
- d) Accompanied or unaccompanied according to the tradition.

##### **CLASS 3: UGANDA TRADITIONAL FOLK DANCE (7 Minutes)**

- a) The authentic elements of the dance must be adhered to i.e. accompaniment, costume, body make-up, props, formations and movement styles.
- b) The dance MUST be from within that specific region of its origin.

**CLASS 4: DRAMA (15 Minutes) on the “Birth Registration” Sub- theme** focusing on GBV or and SRHR

It must:

- a) Be In English or Kiswahili or any Ugandan language.
- b) Be With a clear plot, which has a beginning, middle part or body and conclusion as indicated in script form.

**CLASS 5: SIGHT SINGING**

The choirs shall sing at sight a melody of 8 bars in sol-fa notation.

The following time values should be used:

- Sustenance exceeding two beats i.e.  $2\frac{1}{2}$  beats d : -|- : -. m | or
- 3 beats || d:-|-: - | m: -|
- Sustenance of  $1\frac{1}{2}$  beats i.e. || d : -. r|m: -. r| etc.
- Quarter beats i.e. || d . , t : d| or || d, d . r | m:-. r, r| etc.

Pitching of chromatic notes fe, ta, de, se, should be practiced and used by choirs at all levels.

**CLASS 6: INSTRUMENTAL COMPOSITION (9 Minutes)**

It should:

- a) Be on the **Minuet and Trio** form - A//B//A//C//D//C//A//B//A with each section varied as many times as time can allow within the given limit (9 minutes).
- b) Have all **classes of traditional musical instruments** represented.
- c) Arrangement and tuning of instruments on stage **MUST NOT** take more than 2 minutes. For every extra minute, 1 mark shall be subtracted.

**Highlights on Minuet and Trio form**

The minuet and trio form must have 4 contrasting tunes/melodies A//B//C//D with equal phrase length and each melody treated with clear variations. The C//D//C section is for trio (or 3 people) instrumental presentation where the performers must exploit their skill of manipulation of the musical instruments. The trio (3 people) should have each person playing an instrument that produces a different tone color (timbre) from that of the others i.e., a combination of a string, melodic percussion and wind instruments or tube fiddle, harp (*Adungu, enanga*, etc.) and lamella phone (*Akogo, endongo* etc.), or wind (flute, pan pipes etc.) with xylophones played by one person and string or melodic percussion etc. There should be smooth changes with clear bridges from one melody to another.

Each of the tunes can cover the time equally distributed within the 9 minutes. You should ensure that the first tune (A) is the most exciting and appealing to the listeners as it appears

4 times within the performance. Minimum numbers of participants are 45 and Maximum is 60 performers in instrumental composition.

**CLASS 7: VOCAL SOLO with or without instrumental accompaniment** on Road

Safety - Sub- theme **(5 minutes)**

It should:

- a)** Bear message of the theme.
- b)** Be either in any local language or Kiswahili.
- c)** Use an accompaniment or not depending on the **tradition that matches** with the language of the song.
- d)** In the case of English or Kiswahili, use either (a) a guitar or (b) electronic keyboard (synthesizer) or (c) jazz or (d) a fusion of musical instruments or (d) appropriate recorded accompaniment.

**CLASS 8: POEM (a)** on—"Digital Transformation in Education – School Pay sub-theme **(5 Minutes)**

It should be:

- ii)** In English, Kiswahili, or any Ugandan language.
- ii)** With texts that do not convey embarrassing messages

**POEM (b)** on - **Climate resilient schools** – Sub - theme **(5 minutes)**

It should be:

- i)** In English, Kiswahili, or any Ugandan language.
- ii)** With texts that do not convey embarrassing messages.

**CLASS 9: STORY TELLING** on "Ending Gender - Based Violence (GBV) and Promoting Sexual Reproductive Health and Rights (SRHR) to Enhance Learner Enrollment, Retention, Completion and Transition" Sub - theme **(6 minutes)**

It should be:

- On the theme stated above
- In English or Kiswahili or any Ugandan language.
- Presented in not more than (6 minutes)
- Any exciting local story.

**CLASS 10: ORIGINAL COMPOSITION – AFRICAN SONG STYLE**

"Ending Gender - Based Violence (GBV) and Promoting Sexual Reproductive Health and Rights (SRHR) to Enhance Learner Enrollment, Retention, Completion and Transition" Sub - theme **(7 Minutes)**

It should be:

- i) Composed and performed in any Ugandan language or Kiswahili. A part from Kiswahili, the composed song MUST be from within and NOT from outside the region of the dialect of the song;
- ii) With texts that do not convey embarrassing messages.

**CLASS 11: CREATIVE DANCE** – on “(WASH)” and Oral Health - **Sub - theme - (7 Minutes)**, focusing on the Toilets Making the Grade (TMG) “Improve School WASH for better health of children to enhance inclusive Quality Learning and Development”.

It should:

- Be with rich, relevant and varied accompaniment;
- Use accompanying songs that do not portray embarrassing messages;
- Employ rich and varied motifs
- Use appropriate costumes, props and make – ups;
- Explore all the dance formations and levels

**CLASS 12: SPEECH on** Promoting and Protecting creative arts and culture industries such as MDD for income generation. **(4 Minutes)**

It should be:

- i) In English, Kiswahili, or any Ugandan language.
- ii) With texts that do not convey embarrassing message



### MUSIC FESTIVAL TIME TABLE, 2025

DATE	ACTIVITY	VENUE
Feb / March 2025	Training of choir Trainers	Regional level
March 2025	District Choir trainers' workshops	At a venue agreed upon by the organizing Committee in each District
April, 2025	Choir training at school level	Within the school
April / May, 2025	Inter-house/class/color competitions at school level	Within the school
1 <sup>st</sup> – 7 <sup>th</sup> July, 2025	Zonal competitions	Appropriate zonal Venues
12 <sup>th</sup> – 15 <sup>th</sup> July, 2025	County competitions	Appropriate county Venue
17 <sup>th</sup> July – 2 <sup>nd</sup> August, 2025	District competition	Appropriate district Venue
4 <sup>th</sup> August – 21 <sup>st</sup> August, 2025	Regional competitions	At <u>an agreed</u> regional venue by each District
24 <sup>th</sup> August – 1 <sup>st</sup> Sept, 2025	National Final festival for Primary Schools	Mbarara High School - Mbarara City.