

**KADODI DANCE PERFORMANCE AND COMMUNITY MOBILIZATION FOR
SOCIAL AND ECONOMIC EMANCIPATION OF THE BAMASAABA
PEOPLE IN MBALE DISTRICT, UGANDA**

BY

**KHAUKHA MICHAEL NATANGA
REG. NO: 16/U/GMAM/13294/PE**

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DECLARATION

I, Khaukha Michael Natanga hereby declare that this proposal entitled “*Kadodi* dance performance and community mobilization for social and economic emancipation of the Bamasaba people in Mbale district, Uganda” is my original work and has not been submitted for any other degree award in any institution of higher learning.

Signed:

Khaukha Michael Natanga

Date:

APPROVAL

This is to certify that this proposal entitled “*Kadodi* Dance Performance and Community Mobilization for Social and Economic Emancipation of the Bamasaaba People in Mbale district, Uganda” is ready for submission with my approval as the supervisor.

Supervisor’s signature.....

James Isabirye (Ph.D.)

Department of Performing Arts, Kyambogo University

Date:

Supervisor’s signature.....

Mr. Butindo Mbaalya Eddie

School of Art and Industrial Design

Faculty of Vocational Studies, Kyambogo University

Date

DEDICATION

I wish to dedicate this research work to my beloved father Mr. Seperiya Kiboole for the love support and parental guidance, my beloved wife Caroline Natanga, children Flavia, Emma, Nicholas, Jemimah, Anne and Clara who missed my company while I was pursuing this course.

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ABSTRACT

This study sought to investigate the performance of *Kadodi* dance as a tool for community mobilization of the Bamasaaba people in Mbale district to engage in activities that might improve their social and economic conditions. The objectives of the study were to find out how: *Kadodi* instrumental music and dance motifs could contribute to community mobilization for economic and social improvement of the Bamasaaba in Mbale district; family and clan union and re-union during *Kadodi* dance could contribute to community mobilization for economic and social improvement of the Bamasaaba in Mbale district; identifying with *Kadodi* dance could contribute to community mobilization for economic and social improvement of the Bamasaaba in Mbale district.

The researcher used an ethnographic study design and collected qualitative data from 25 purposively selected respondents. The main data collection instruments were interview, participant observation and focus group discussions. The key findings were that: Bamasaaba unite and support one another as families and clans during *Kadodi* dance, and this can translate into pooling of resource capital for income generating projects in the communities. *Kadodi* dance artifacts promote cultural tourism. Performers can be hired by politicians during campaigns because of its power to pull crowds and entertainment. The songs they compose during the *Kadodi* dance can be archived to form a poetic repertoire that can be used as a reference since the lyrics talk about salient issues that affect their society.

The study recommended that the elders, cultural institution and political leaders, need to embrace *Kadodi* dance as a strong medium for mobilization of their communities for social and economic emancipation. If the encouragement is given to *Kadodi* dance, it will go a long way at awakening and creating awareness of the community who look at the traditional dance as a mere source of fun and cultural identity but instead use it for social economic emancipation.

CHAPTER ONE

INTRODUCTION

1.0 Overview

This study intended to find out the role that *Kadodi* dance could play in community mobilization of the Bamasaaba people in Mbale district for socio-political and economic engagement. This chapter presents the background, statement of the problem, general objective, specific objectives, research questions, significance of the study, scope of the study and conceptual framework.

1.1 Background of the study

For many years, societies have involved dance for their spiritual, physical, socio-political and financial progression Uji (2014). Hence, dance implies different things to various societies with fundamental unique distractions. While to some it is a channel of articulation of sensations of delight, trust, desire, outrage, contempt, misery, bliss, and so forth, others consider it to be the change of standard practical and expressive development into uncommon development for exceptional purposes. These make sense of why the physical and mental impacts of dance empower it to serve many functions.

An African dance such as *Kadodi*; involves the language, the customs and values of the society. Dance brings people together for different purpose such as ceremonies, funeral rites, entertainment, and celebration of a good harvest among others, (Bunker, 1997). Similarly accompaniment motivates the dancers also creates awareness in the community. *Kadodi* dance in general encourages community participation in cultural activities; identifying with society for a common goal. The singing also brings about unity and unanimity among the performers.

According to English (2015) a person's involvement in performance of dance creates physical stability. The teamwork in the dance creates a social cohesion that makes dance an essential tool for engaging in community activities. Such activities include and not limited to: communal work, marriage, initiation, entertainment and worship among others (Bunker, 1997). Aristotle (2008) put the two notions together arguing that dance is rhythmic movement whose purpose is to represent men's characters as well as what they do. As Siegmund (2017) describes dance involves "the entire social kinesthetic" being of a person. Mobilization infiltrates diverse social, artistic and political practices. It shapes and connects bodies, creating action in many different ways.

Music and dance influence social behavior, and as Donegani (2004) suggests dance performance cannot be overlooked in political mobilization. Also, Clegg (2010) explains that dance has a major influence on politics arguing that, dance performance can convince audiences, invoke new audiences and deliver at the ballot box a result that few would have expected before that first political debate. Pajnik and Downing (2008) explored the appropriation of a repertoire of methods, including the use of symbolic resources such as protest songs and dances, to facilitate political activism and protest. These social movements exercise a "counter power" Castells (2015) to institutional power and they used a combination of media platforms to challenge the "institutional public space" occupied by the "dominant elites and their networks" Castells (2015). For this reason, as Castells (2015), points out, social movements must find a foothold in public life that extends beyond mainstream media and the Internet, and therefore must engage in alternative methods of creating spaces for communication and deliberation. In the case of socialist realist epistemology, dancers were called upon to use their bodies and their experiences to generate realistic depictions of a world that was, according to official ideology, always in a process of being formed.

In China, dancers found themselves, their bodies, and their work at the center of conflicting ideals, often in which the state upheld, through its policies and standards, what seemed to be conflicting points of view and directions of action. In their embodied expressions of regional, cultural, and national identities in the making of new “Chinese” dance forms, dancers contributed to the affective and aesthetic strength of state-supported worldviews, even while recognizing that these views were often “real” and “true” only because they were politically correct (Wilcox, 2011). Since they occupy the unusual position of being cultural workers who labour with their bodies, dancers were successively the heroes and the victims in an ever-unresolved national debate over the value of mental versus physical labour.

In Newzealand, the dialectic dances between looking to incorporate more individuals into social frameworks delineated by prohibition indeed, even while attempting to change these frameworks Labonte (1999). It's an old persuasion, one that never completely settle yet Labonte stays, best case scenario; one that rides the goals of insurgency with the pragmatics of change. It would be pride to deny that many rejected bunches just need something very similar opportunity to move up in riches and influence as others have before them.

In Okpe kingdom of Nigeria, dances are a vehicle for social preparation in networks (Arnold, 2001). Since dances are a collective or gathering undertaking, the idea of improvement includes the strengthening of individuals' consciousness of themselves in a social milieu, which encourages imagination. It is in this way vital to the construction of material improvement inside the general public and establishes a strong starting point for embracing development in different circles; for it is worthy through human expressions that a society's way of life is made promptly obvious. In this manner we can't discuss social improvement without discussing a social way of life, since development doesn't exist in a social vacuum.

In South Africa, social movements combine traditional mobilization methods such as toyi-toying (a militant march-dance), with an engagement with media to convey their message (Chiumbu, 2015, p. 3). In post-apartheid South Africa, dance was used to challenge the norms of the market-driven, neoliberal economic policies adopted by the African National Congress government and to claim the socioeconomic rights enshrined in the constitution (Chiumbu et al., 2016, p. 3). For the reason a range of new social movements appeared in South Africa in the late 1990s to challenge the neoliberal foundations upon which post-apartheid economic policies were being constructed and the effects these policies would have on the poor in terms of housing, health care, and delivery of basic services. Siegmund (2017) argues that the political activity within the aesthetic dimension of art makes a point for art. He adds that Art creates agency for those whose voices could hitherto not be heard and thereby changes the field of social articulation.

Agawu (2003) suggests that the central element in the structure of traditional music and dance in Africa is rhythm, Akats (1999) stressed that one of the most striking parts of African indigenous dances is the nature of the movements. Akats explains that dancers often isolate particular parts of their bodies and move them to different rhythms, with two or three different beats going on simultaneously in the dancer's body and performed with some purpose in mind.

As Masinde (2007) notes, Bamasaaba have various dances that plays an important part in their society. Some of the dances performed by Bamasaaba include: *Luwengere* and *Limayina/Litungu* for entertainment, *Shikongo* and *Ifumbo* for worship, and *Lutaya* for courtship. They also perform *Isonja*, *Tsinyimba*, *Kadodi/ Mwaga* and *Inemba* for initiation. *Libandu* and *Injomay'umufu* are also performed during the funeral of an elder in the clan.

According to UBOS (2019), Bugisu sub-region was ranked among the poorest cultural communities in Uganda; second only to Karamoja in poverty levels. This revelation ignited a lot of debate on different platforms in quest to find out how best they can revitalize the economic status of Bugisu. Arabica coffee which was once the heartbeat of Bugisu (Lassiter, 2017) has gone down in productivity due to several factors such as land fragmentation, poor methods of farming, lack of value addition among others.

Having observed that *Kadodi* dance has become a popular dance, it was considered as an avenue that could be exploited to rally Bamasaba to engage in a productive venture. It was extremely frustrating to see that *Kadodi* dance collects a lot of people; who come voluntarily to dance and then go back home in poverty. In the Masaaba society music and dance is associated with every activity in peoples' lives, and plays a major role in ceremonies, work, entertainment and worship among others. Bamasaba perform *Kadodi* dance to show prestige, wealth, honour and unity. In every situation the entire community gets involved in social engagements as a united society.

Kadodi dance is performed as a circumcision ritual dance for transforming boys into men.

According to Bunker (1987) after the *Kadodi* also referred to as *Imbalu* ritual the circumcised young men are expected to have their own homes, marry and bare children. A man who never marries a woman is not considered to be man enough. These values present Bamasaba men to be recognized by their society. According to Wanzira (1989) the practice of *Kadodi* dance was a result of a one Bamasaba man from Mutoto—who turned out to be the ancestor of all Bamassaba—wanted to marry Kalenjin girl. He was given a condition to get circumcised as a condition for him to marry that girl. He fulfilled this condition and subsequently married Nabarwa (the Kalenjin girl), and made it a requirement that all his sons have to undergo

circumcision. In that way all boys among the Bamasaaba have to be circumcised before marriage, hence the beginning of *Kadodi* dance.

Furthermore, *Kadodi* dance trains young men to be responsible leaders and promotes healthy living among the Bamasaaba. During preparations for the ritual boys are trained to be strong and physically fit. Wanzira (1989) agrees with Masinde that the songs make them become responsible and strong, brave, courageous, and persuasive individuals. They use persuasive and artistic language to convince their relatives for support. The pain of the cutting knife that they endure prepares them to stand firm under everyday situations, and to care for their families.

Unfortunately, most of the Bamasaaba dances are gradually becoming extinct, although *Kadodi dance* continues to be performed for the authentic rituals, and different activities performed by the Bamasaaba and other communities. Wamimbi (1995) argues that the Bamasaaba developed the dance and made it their cultural dance. Men who undergo this ritual are recognized as heroes and treat their year mates like biological brothers. It is for this reason that each year of circumcision is given a unique name that embeds the pride of those who are circumcised /initiated in that year. As Purvis (2009) suggests it is fascinating to observe that albeit the threatening waves of the digital era among others this dance is becoming popular in the communities. Neighbouring ethnic societies and some immigrants have embraced the practice. For those who wish to get circumcised in the Bamasaaba style are lured with gifts in form of cash and girls for marriage. Many of them have ended up even performing better than the natives to the custom. As a result, they are regarded as real men in Bumasaaba (Wangusa, 2017).

According to Lassiter (2017), the *Imbalu* ceremony is performed biannually during even years, to transform *basiinde* (boys) into *basaani* (men). The *basiinde* (circumcision candidates)

perform this dance as a climax of their initiation ritual accompanied by girls, not just as matter of solidarity, but to be exposed to potential wives. Dancing involves waist wriggling motif by the girls which electrifies and entices the *basiinde*. It is the electrifying effect of the girls' motif that amazes and attracts other ethnic groups to perform *Kadodi* (Wotsuna, 2018). Suzette (1998) explains that the boys in this dance are dressed in elegant costumes that reflect their worth in terms of wealth and organization. They dance to show strength and make light movements behind the girls. On the other hand, they closely observe girls whose dancing skills they appreciate for marriage after initiation ceremony. It is right to say that the *Kadodi* dance waist wriggling and bum-shaking motifs of the girls are intended to entice boy suitors.

Kadodi dance is accompanied by five drums. Wanzira (1989) explains that drums are tuned by heating their skin surfaces with fire in order to give them different and proper pitches. The Bamasaaba often burn dry banana leaves that the dancers wear as costumes and keep on throwing those that are worn out. Dry banana leaves produce a mild fire which can be controlled not to destroy the drum skin. Like in some other African societies the players of *Kadodi* accompaniment do not attend school training. The accompaniment is learnt socially with the interested learners always being in company of those who already know in order to acquire the playing skills (Nketia, 1974). According to Wanzira (1989). *Kadodi* drum music accompaniment is enriched with shakers, rattles, singing, yodeling and jublations that create ecstasy among the performers. The drums and all accompanying instruments are played while moving as they accompany the dancers to homes of the candidates' relatives (Wawomola, 2009).

Kadodi has spread amongst many communities in Uganda who use it for different activities in the socio-political engagements. Politicians from various societies use *Kadodi* dance to attract crowds during their political campaign processions. Supporters in huge crowds even avoid

boarding vehicles and prefer to dance as they walk long distances in order to enjoy *Kadodi* music during political processions.

This study therefore, was intended to find out whether *Kadodi* dance can be used to rejuvenate the socio-politically lowly and economically impoverished Masaaba community since music and dance are a major element of the cultural and social foundations of the Bamasaaba society.

1.2 Statement of the problem

Although many Bamasaaba indigenous dances are no longer commonly performed, *Kadodi* dance is still popular even in other regions of Uganda. Many people in Uganda have embraced this dance as a campaign tool for mobilization of supporters. They hire *Kadodi* musicians to play during processions and many people get attracted, and follow them. Despite this mobilizational strength of *Kadodi*, Masaaba region is among the least developed areas and lacks mechanisms for mobilizing communities for development in the country.

A searched for literature about how *Kadodi* could be used to mobilize communities for economic and social improvement did not yield any results. Therefore, this study was intended to find out whether and how *Kadodi* dance could be used to mobilize the Bamasaaba communities to engage in activities that could lead to their social and economic development, and offer literature that could be used to inform poverty alleviation in that society.

1.3. Purpose of the study

The purpose of this study was to investigate whether and how *Kadodi* dance could be used as a tool for community mobilization of the Masaaba in Mbale district to engage in activities that might contribute to improvement in their social and economic conditions.

1.4 Study Objectives

The objectives of this study were to:

1. To find out how *Kadodi* instrumental music and dance motifs could contribute to community mobilization for economic and social improvement of the Bamasaaba in Mbale district
2. To find out how family and clan union and re-union during *Kadodi* dance could contribute to community mobilization for economic and social improvement of the Bamasaaba in Mbale district
3. To find out how identifying with *Kadodi* dance could contribute to community mobilization for economic and social improvement of the Bamasaaba in Mbale district

1.5 Research questions

The following questions guided this study:

1. How can *Kadodi* instrumental music and dance motifs contribute to community mobilization for economic and social improvement of the Bamasaaba in Mbale district?
2. How can family and clan union and re-union during *Kadodi* dance contribute to community mobilization for economic and social improvement of the Bamasaaba in Mbale district?
3. How can identifying with *Kadodi* dance contribute to community mobilization for economic and social improvement of the Bamasaaba in Mbale district?

1.6 Significance of the study

There was a definite need to carry out this study so as to establish the importance of *Kadodi* dance among the Bamasaaba. This study would contribute useful information for the following leaders and institutions:

The cultural institution of the Bamasaaba (*Inzu Ya Masaaba*) will benefit from this study because it will be able to get comprehensive information on what role *Kadodi* dance could play in the improvement of the Bamasaaba community. This study will help this institution to find ways of preserving and promoting *Kadodi* dance for future cultural and economic purposes. Also, Bamasaaba Community leaders will gain from this study because it avails vital literature, especially to the youthful ones who do not have adequate knowledge about their cultural heritage. It will motivate them to get interested in the dance given the diversity of roles it plays in the community.

Students and Scholars will benefit from this study because it offers vital information that can be used in schools and researchers who will use it as a point of reference for their work. Furthermore, Bamasaaba youths will gain from this study because it offers them information about their culture, which might encourage them to be involved in their cultural heritage. It will motivate them to play a leading role in the preservation of their culture bearing in mind that there are benefits it offers society. The Bamasaaba general Public would benefit from this study because it would enable them to appreciate the Bamasaaba culture in general and *Kadodi* dance in particular. Some may be encouraged to emulate the culture and custom of male circumcision; basing on its significance among the Bamasaaba cultural society.

1.7 Scope of the study

Scope is a description of the salient characteristics of a people or community which researcher would study, focusing on the main characteristics such as size, social profile of the community and issues of relevance to the central themes of the study (Kumar, 2011). Scope of the study was covered under the following subheadings: Geographical scope, content scope, and time scope.

1.7.1 Geographical Scope

The study was carried out in Mbale district where *Kadodi* dance is mostly performed. It is the home of all the Bamasaba dialects and therefore has feel of the entire culture of Bamasaba. This area was selected because it is an epicenter of *Kadodi* performance hence referred to as the dining room of Bamasaba people. Mbale district is the host of Bamasaba cultural institution headquarters at Malukhu and the Mutoto cultural site.

Located at the foothills of Mt Elgon, Mbale is 225 kilometers North East of Kampala by road. It is a mountainous area with ample rainfall which supports the growing of Arabica coffee among other cash crops. The main rivers in this area are Manafwa, Namatala, Nabuyonga and Nambale which supply abundant water to the residents.

Mbale district is a neighbour of Manafwa and Tororo districts to the South; Butaleja, Budaka and Butebo districts to the West; Bukedia and Sironko districts in the North, and Bududa district from the East. The area is mountainous, and receives an average rainfall of over 1000 millimeters a year. Also, the population of the Bamasaba is estimated to be around 1,053,936 with population density of 1,132/km² (Uganda Bureau of Statistics, 2014).

The Bamasaba engage in small scale business, subsistence farming of Arabic coffee, and matooke, and a delicacy that is harvested from Mt. Elgon called *kamalea* (bamboo shoots), which is used to make sauce Lassiter (2017). The region is among the poorest areas of Uganda according to Uganda Bureau of Statistics.

1.7.2 Content Scope

The researcher investigated the effectiveness of *Kadodi* dance in community mobilization with a view of finding out how it could be used to mobilize communities to engage in socially and economically gainful activities. The study intended to find out whether *Kadodi* dance could be

used as a tool for mobilization to rejuvenate the impoverished Masaaba society in Mbale. The study identified salient issues pertaining to *Kadodi* dance in relation to social, political and resource mobilization. Bamasaba have had their *Imbalu* cultural performances usually inaugurated by *Umukuuka* of *Inzu ya Masaaba* in a colourful function at *Mutoto* in the month August biannually following the pattern of even years. In this period there was at least two sessions of political electioneering and many candidates were required to mobilize their supporters for political rallies and eventually getting them to vote.

1.7.3 Time Scope

The study covered the period of sixteen years 2006 – 2021. This was because mobilization of communities using *Kadodi* music and dance was increasing in Mbale, and indeed countrywide even during elections in those years.

1.8 Limitations

Although researcher is a native of the studied community, there were some challenges that he faced while carrying this study. These included: Bamasaba cultural norms that prohibit sharing information on key cultural issues. In some cases, Bamasaba are prohibited from telling their experiences of circumcision to anyone, and what they did when they were still *basinde* [uncircumcised boys] such as singing the songs of circumcision or dancing like one who is yet to be circumcised. The one who does these may be looked at as a witch who wishes doom for the young people intending to become men. If such an incident occurs, the elders can institute a punitive action against the offender. Therefore, this limited the researcher's access to some deeper information about the rituals.

Transport was another big challenge because the study area is mountainous. This area has loose surface roads which become impassable after a slight downpour. Public transport here was quite unreliable coupled with poor road. Therefore, one has to use private vehicles and motorcycles to carry out the study which was extremely expensive.

The study area became seriously impassable during rainy seasons. Also, due to the relief the weather became rainy and this disrupted the study process by affecting movements of the researcher, which lead to delays in data collection. Also, the COVID-19 pandemic made data collection very hard, and research processes slowed down.

1.9 Delimitations

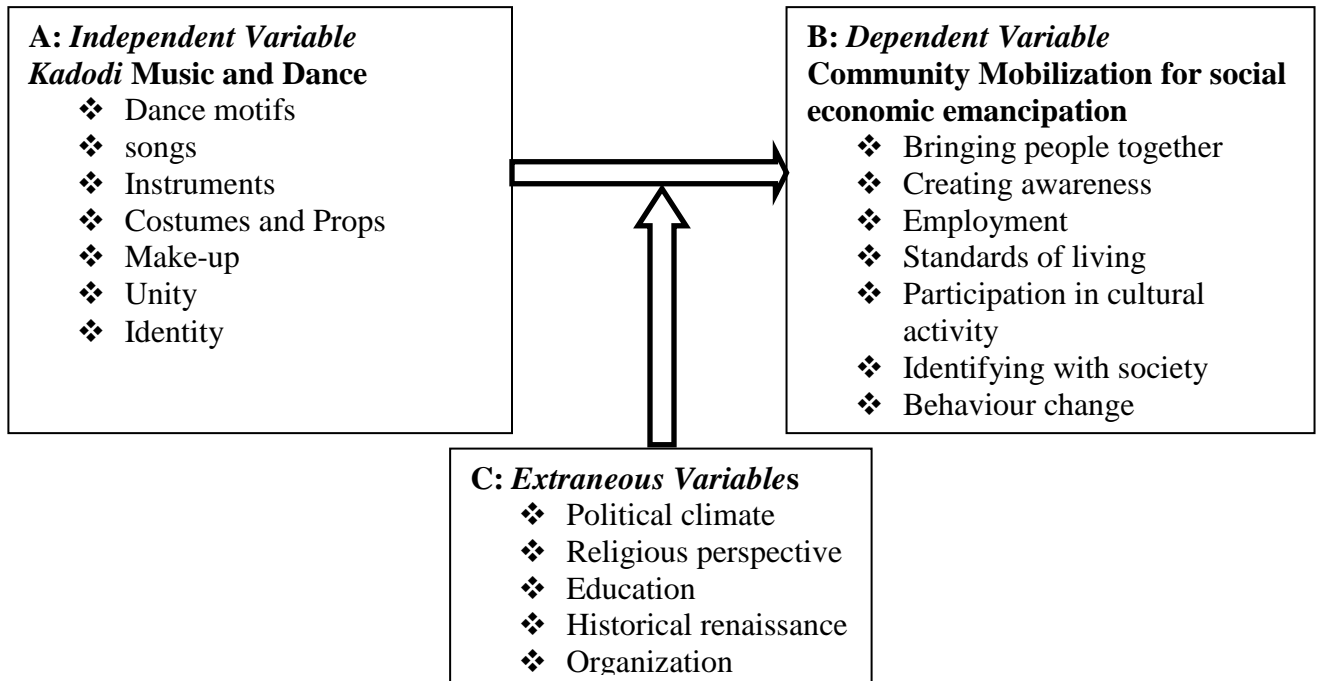
The key respondents were convinced to understand that the study was strictly for academic purpose and have nothing to do with breaking the rule of the culture, the researcher had an introduction letter from the department of Performing Arts, Kyambogo University to assure the respondents that their contributions to this study was to be treated with maximum confidentiality.

The researcher began with the nearby and accessible places on foot. He then hired a motorcycle to reach the difficult places. Also, during rainy weather the researcher acquired gumboots, a raincoat and an umbrella. It was wise to manage time effectively in order to reach many respondents before heavy rains.

The researcher also followed the recommended Standard operating Procedures (SOPs) of COVID-19, the ensure safety of the respondents and himself. The SOPs included: social distancing during interviews, focus group discussion, washings regularly, and sanitizing in some cases where water was not available.

1.10 Conceptual Framework

Figure 1: *Kadodi* dance performance and community mobilization for social and economic emancipation of the Bamasaaba people in Mbale District.



Source: researcher

A conceptual framework is an analytical tool with several variations and contexts. It can be applied in different categories of work where an overall picture is needed. It is used to make conceptual distinctions and organize ideas (Jabareen, 2009). The above conceptual frame work (**Fig. 1**) was developed by the author basing on literature that he had read. It shows the relationship between the concepts of the independent variable A, which is *Kadodi* dance performance that include: Dance motifs, songs, Instruments, Costumes and Props, Make-up, Unity, and Identity, and the dependent variable B, which is community mobilization for economic emancipation, which include: Bringing people together, creating awareness, employment, standards of living, participation in cultural activity, identifying with society, and behaviour change. The frame shows how the concepts of *Kadodi* dance affect the ones of

community mobilization of Bamasaaba to cause socio-economic emancipation as shown in the frame. For example the dance motifs and songs in *Kadodi* dance attract the attention of people and create awareness hence leading to community mobilization.

The framework also shows extraneous variable that could cause socio-economic emancipation among the Bamasaaba that include: political climate, religious perspective, education, historical renaissance, and organizational factors. Although these factors could also be used to mobilize communities for social and economic emancipation, they are beyond the focus of this study, and were not of interest to the researcher. Therefore, they were identified so that they could be controlled for since they are not the focus of this study.

1.11 Definition of operational terms and phrases

Basiinde: The boys, especially the candidates preparing to perform the circumcision ceremony among the Bamasaaba.

Bamakooki: The men who were circumcised traditionally in the same year.

Basaani: The circumcised men in Bumasaaba.

Bumakooki: The relationship created between the men who were circumcised traditionally in the same year.

Butala: A smaller drum with higher pitch that covers the space left by the bass and the medium drum.

Dance: An art form and cultural activity whose medium is body movements organized according to rhythm. The common elements of dance are accompaniment which governs rhythm and its associated concepts:- tempo, motifs and movements, skills and

styles. Costume, props and make-ups reveal the identity of the dance and unity of society.

Dance motif: A single movement or short phrase of movement which expresses the style or the theme of the dance.

Ifumbo: A worship dance performed in remembrance of the diseased elder in the clan.

Imbalu: The initiation custom of Bamasaaba performed to transform boys into men through male circumcision.

Inemba: A dance performed after the initiation ceremony of circumcision where the new men are exposed to women from whom they can get wives. It is performed in January of an odd year.

Ingalalasa: *The* smallest drum in the *Kadodi* ensemble that provides the highest pitch in the performance.

Ingoma Imboofu: The bass drum in the *Kadodi* drum ensemble.

Inzu ya Masaaba: A cultural institution composed of Elders who manage the affairs of the Bamasaaba people.

Isonja: A dance performed by boys who are preparing for circumcision to build their physique.

Kadodi Dance: A traditional folk dance performed by Bamasaaba ethnic society to initiate their sons into manhood.

Libandu: A dance performed after the death of an elder among the Bamasaaba. It is sometimes performed to choose an heir to the diseased.

Limayina/Litungu: An instrument with eight strings played to accompany songs. Its English name is bow lyre.

Lubaka: A gift in cash or in kind offered by the father of the boy (*umusiinde*) to his (father's) circumcision year mates after the *Imbalu* ceremony.

Luwengere: A dance performed by mostly elders at a social function purposely for entertainment. The main accompaniment here is the wooden tray (*luwengere*), a pot and vocal accompaniment.

Lutaya: A transverse flute.

Nyombe: A raffia skirt used in *Kadodi* as a dance costume.

Shikongo: A worship dance performed to cleanse the people who are infertile. It is usually performed at night.

Simita: A medium drum of the *Kadodi* ensemble which plays the lead role in the performance.

Tsinyimba: A dance performed by the Bamasaba across the Kenya border during *Imbalu*.

Ukhwibulula: Singing songs of circumcision by the candidates themselves.

Umukuuka I: A title given to the enthroned first cultural leader of *Inzu ya Masaaba*

Umukuuka II: A title given to the enthroned second cultural leader of *Inzu ya Masaaba*.

Umusiinde: A boy preparing for *Imbalu* or any un-circumcised man in *Bumasaaba*.

CHAPTER TWO

LITERATURE REVIEW

2.0 Overview

This chapter includes review of related literature and identification of gaps that this study intended to fill. The literature was reviewed under the following sub-headings: instrumental music and dance motifs and community mobilization for economic and social improvement, family and clan union and re-union and community mobilization for economic and social improvement, and identifying with a dance and community mobilization for economic and social improvement.

2.1 *Kadodi* Instrumental music and dance motifs used in community mobilization for economic and social improvement

Dance is an art form and cultural activity whose medium is body movements organized according to rhythm. The common elements of dance are accompaniment which governs rhythm and its associated concepts:- tempo, motifs and movements, skills and styles. Costume, props and make-ups reveal the identity of the dance and unity of society. According to Barker (2007), dance is a rhythmic movement whose purpose is to represent men's characters as well as what they do. He explains the central role the dances played in classical Greek theatre, where the chorus through its movements reenacted the themes of the drama during lyric interludes. Traditional dance is referred to as a vehicle for identity construction and social engagement, Smith (2018). However, in various cultures, dance is not separated from music. For example, in the Australian Indigenous culture, music is not isolated from the performance of dance, song and its connected meaning to landforms (Ellis, 1985; Payne, 2018).

Lomax (1976) believed that a culture's song performance style "has a special cultural and social role to play among human communication systems" (p. 12). Lomax (1968) suggests that "a culture's favoured song style reflects and reinforces the kind of behaviour essential to its main subsistence efforts and to its central and controlling social institutions" (p. 133). Further, Feld's (1984) work with the Kaluli people in the highlands of Papua New Guinea demonstrated a similar relationship between social structures and musical experience as discovered by Lomax (1976). In this respect, there must be an internal organization of musical items and activities to exercise some measure of social control.

Views such as those expressed by Feld (1984), Lomax (1976) and Merriam (1964) highlight the impact that culture can have on music and in some cases music on cultural expression with each author concluding that music is, in fact, culture and cannot be separated from life experience. Rivengai (2010) declares that, "in customary African social orders, music making is by and large coordinated as a get-together, with this impact, public exhibitions, occur on friendly events when individuals from a local area meet up for the satisfaction in relaxation, for sporting exercises, execution of a ritual, function, celebration, or any sort of aggregate movement." Onwuekwe, (2006); communicated that routine, is one of the powerful highlights that make up the African culture.

Besides, Dunham (1983; 1984) draws out the inclination each dance served to both the individual and to the local area, making a coherent assessment to order each dance by capability. These hypothetical groupings incorporated the profound and non-otherworldly moves. Networks performed tunes and moves in the entirety of their exercises. Numerous assumptions are looked for as they transfer messages of congrats, welcome reactions, to reflect unequivocally and verifiably their demeanors of fervor distress and compassion.

Music is used to accompany dance and the reverse is true. Radcliffe-Brown (1933) asserts that when Africans sing, they dance and when they dance, they sing, and performance is a communal. Additionally, profoundly created cadence is a remarkable trait of African music, which music goes with dance (Jones, 1994). Kurath and Marti (1964) note that body developments, movement, costuming, instrumentation, social setting, actual settings, ceremonial celebrations, and other striking subtleties of the dance and culture of these ethnic networks have authentic roots, which makes them associating factors in, and for networks.

In line with Jones, Wanzira (1989) explains that Kadodi dance is mainly accompanied by a set of four drums; the *ingoma ingulu*, which is the largest drum and its role is to give the basic beat and the command of the dance. The second one is known as *simita*, which is in medium size and it bridges between the gaps left by *ingoma ingulu*. The third is known as *butala*, quite smaller compared to the first two and it gives the higher pitch. The fourth one is *ingalalasa*, the smallest of all is for spicing up the accompaniment with the highest pitch. All the drums are played at both sides that are carefully tuned in different pitches, making the accompaniment both rhythmic and melodic. However, these scholars do not discuss how dance music can be used to mobilize communities for social and economic transformation. Therefore, the researcher wanted to find out whether and how dance music can be used by the Bamasaba to transform their communities socially and economically.

According to Mackrell (2006) the development of the body to communicate a thought or feeling, delivering energy, or basically taking get a kick out of the actual development is finished in a cadenced manner, generally to music. Soheila (2008) makes sense of that, 'Bodies move and they express'. There is a non-verbal communication, and there is a language utilized to allude to body, its parts and the conditions of its being in all societies. Intentionally and unwittingly, individuals judge each other as indicated by body and apparel conduct" (p67).

Akats (1999) stresses that one of the most striking parts of traditional African dance is the nature of the movements where dancers often isolate particular parts of their bodies and move them to different parts of the rhythm, with two or three different beats going on simultaneously in the dancer's body and performed with some purpose in mind. Mackrell (2006) also asserts that dance is that impulse channeled by skillful performers into something that becomes intensely expressive and that may delight spectators who feel no wish to dance themselves, but eventually get involved and it becomes a social experience. Mackrell's view is that every performer displays skillful motifs that exhilarate spectators and attract them to join in the dance. However, this view does not fully bring out the motifs that *Kadodi* dancers use to attract other members to join. Therefore, the researcher wanted to find out how the motifs of *Kadodi* dancers are used to attract other members of the society could translate into avenues of mobilizing communities for social and economic empowerment.

Moreover, Mackrell (2006) also asserts that dance is that impulse channeled by skillful performers into something that becomes intensely expressive and that may delight spectators who feel no wish to dance themselves, but eventually get involved and it becomes a social experience. Mackrell's view is that each entertainer shows talented themes that thrill observers and draw in them to participate in the dance. Nonetheless, this view doesn't completely draw out the themes that *Kadodi* artists use to draw in different individuals to join. In this way, the scientist needed to figure out the themes that *Kadodi* artists use to draw in different individuals from the general public to join the dance.

Wanzira (1989) makes a detailed description of *Kadodi* dance motifs, costumes and props that, it is performed as a travelling dance or as it is termed 'free means of transport' because the motifs motivate people to move long distances on foot without realizing their effort. The dancers perform a wriggling waist movement as they jump to show power and flexibility in

their bodies. The girls on the other hand wear raffia skirts made from banana leaves and fastened by cloth belts that help them to exaggerate their wriggling body movements. Also, the dance has specific costumes which make it extremely attractive. Costumes are made by specialized artisans who design them with beauty and dignity Masinde (2007). The headgear made from a white and black colobus monkey skin; decorated with cowrie shells, cow skin designed with cowrie shells and covered with colobus monkey skin make the boys (circumcision candidates) extremely elegant. They sometimes use body make-up made from the mixture of cassava and millet flour as a sign of kinship with the candidate to be initiated. The cited scholars have explained dance performance motifs, costumes and props. However, they have not discussed how dance movements, costumes and props could contribute to mobilization of communities to engage in social and economic emancipation. Therefore, the researcher wanted to find out how dance movements, costumes and props can contribute to mobilization of Bamasaba people to engage in activities that could lead to economic and social emancipation.

2.2. Family and clan union and re-union in community mobilization for economic and social improvement

Among various communities when people gather, music and dance facilitate processes of engaging in different activities that transform them. Machlis (2017) states that, “Whenever men have come together, art has sprung up among them as a language with feelings and significance” (p. 78). According to Morales (2003), “To participate in a dance is to participate with indigenous ethnicities, generations and nations, becoming attuned to the intersection of ... culture ultimately leaving one transformed” (pp. 25-30). In his studies on the Andaman Islanders, Radcliffe-Brown (1933) commented on the role that dance played in unifying community that: as the dancer reaches a state of elation in which he feels himself

filled with energy or force immediately beyond his ordinary state, and so finds himself able to perform prodigies of exertion loses himself in the dance, he becomes absorbed in the unified community (pp. 252-253).

Therefore, highly skilled dancers tend to mediate the dancer spirit of the dance to the people, as they become part and parcel of the community. However, this does not explain whether and how this form of communion between the skilled dancers, their communities and the dance itself could be used to enhance social mobilization. Therefore, the researcher wanted to find out whether and how the bonding among dancers, audiences and the dance could be used to enhance mobilization of communities towards social and economic emancipation.

In a study of the Bamasaaba culture, Purvis (2009) explains that the family members and relatives gather and burst into dancing together while showering the candidate with a number of gifts such as money, goats, chicken, and cattle among others. It is social event where every member of the community is concerned with the outcome of such a special activity. As Dewey (1958) notes, “while art is produced and is enjoyed by individuals, those individuals are what they are in the content of their experience because of the cultures in which they participate” (p. 326). The significance of design and capability is an effect on all inside the general public (Aschenbrenner, 2002), in festivals like marriage exchanges, customs, births, passings, memorial service rituals, hunting, and any kind of accomplishment throughout everyday life, where dance assumes a critical part.

Rust (2003) breaks down the social moves of England through history and examined the interrelationship of dance and society. The profundity and detail of Rust's verifiable exploration is in itself noteworthy point of convergence in the conversation in examination with *Kadodi* dance. Rust likewise added the intricacy and completeness of various moves to

put forth her defense, and infers that the social dance and society are so firmly related that the dance should be viewed as a huge piece of the all-out social example.

Music and dance performance can be used for the purpose of analyzing the cultural identity of a given community (Gonzalez, 2004). Whereas it is normal for communities to share culture, there can be some challenges that may be encountered as a result. Since dance is an ethnic identity, which is also instrumental to social movements and social change, society must view dance as an indicator of social history.

Spencer (1986) talked about dance as a movement to keep up with local area notwithstanding primary partitions. Spencer's decisions are that dance ought to be concentrated as a piece of a "more extensive examination of ... society [that] makes the dance, and it is to society that we should go to grasp it" (p. 38), which demonstrates that dance is vital to study, however to comprehend it we really want to concentrate on society overall. Spencer is addressing the intelligent idea of dance; in other words, it both reflects and impacts society, so both should be concentrated on to grasp the powerful connection between them.

One sign of a healthy community is its simultaneous ability to preserve and invent its culture. That is, to conserve its history and heritage while developing new expressions for current times. De Steno & Valdesolo (2011) express that "dance goes about as a sort of friendly paste, restricting people into a bigger entirety" (p. 141).

While De Steno & Valdesolo (2011) suggest that bonding exists in the communities as they engage in heritage experiences such as *Kadodi*, they do not show how this union of community members might enhance community mobilization to contribute to their social and economic empowerment. Therefore, the researcher wanted to find out how involvement in heritage

experiences such as *Kadodi* might enhance community mobilization for social and economic empowerment of the Bamasaaba people.

De Steno & Valdesolo (2011) also suggest that the more similar to one another the dancers felt, and the more compassion they experienced and the longer they stayed while performing a dance. Therefore, social performance of dance such as *Kadodi* increases bonding among people. The question one would ask is: how can the union of the clans during *Kadodi* dance be used to enhance mobilization and unity among the Bamasaaba to become more productive and improve their social and economic livelihood?

2.3 Identifying with dance and community mobilization for socioeconomic improvement

The idea of personality has been inspected and portrayed as a view of oneself that develops after some time, is setting subordinate, and is connected to a feeling of having a place.

Character has been identified as a "establishing point" and is laid out and built up through commitment and cooperation in exercises with one's own local area and gathering with parts of shared culture that incorporate lineage, language, customs, religion, diet, and relaxation exercises. In the investigation of individuals with exile encounters, it has become evident that character development and support, through the presentation of music and dance, are a significant piece of adapting to the difficulties related with constrained movement.

Barrett and Stauffer (2009) suggest that traditional music and dance are interwoven into a national psyche and sense of cultural identity. Hence there are pretty much a number of folk dances that cross boundaries. Similarly, Revengai's assertion brings the reason that every cultural performance is meant to cater for different aspirations of the social setting. Whereas some people expect to have fun and enjoyment, others may expect money, and other material

benefits; for instance, the instrumental players, makers and costume designers. Furthermore Farris (2005) explains:

Dance as a cultural space, must be for working through ethnic and personal identities, to dance as a symbol of ethnic group membership and pride, to the use of dance as a proactive practice for social change, and ultimately, to the use of dance to proactively create community. The degree of social cohesion in such communities can be very strong hence protecting their cultural heritage (p. 176-178).

The above scholars show how music and dance are a major ingredient of social identity and how they strengthen cohesion. However, they do not show how this cohesiveness could be used to mobilize communities for social and economic emancipation. Therefore, the researcher sought to find out how identity enhanced community mobilization for social and economic empowerment.

Barker (2007) suggests that losing oneself in rhythmic movement with other people is an easy form of intoxication. Pleasure can never have been far away. Dance and music begin as partners in the service of ritual. Carmona (2008) argues that participation results in a sense of belonging to the group, and ethnic identity, cohesiveness of community, mutual social and instrumental support, and cohesiveness of self. Lausevic (2007) also points out that the dances are representations and symbols of ideals that the practitioners wish to attain, maintain, and/or reclaim. By performing the music and dance such as *Kadodi*, participants attempt to manifest these ideals in their daily lives. Furthermore, Okafor (2002) also observes that if we forsake the conscious, constructive use and power of dance, then it is to our 'loss'. Okafor acknowledges the power of dance in a community as a means of communication and transformation. Therefore, whole dance is portrayed as a powerful

symbol that has power in, and over society, the above scholars do not show how this power of dance could be transformed to enhance social and economic empowerment. Therefore, the researcher wanted to find out how the power of dance as a symbol of identity could be transformed to enhance social and economic empowerment of the Bamasaaba people.

The various scholars cited in this study agree that, dance is an art form and cultural activity whose medium is body movements organized according to rhythm. The common elements of dance are accompaniment which governs rhythm and its associated concepts:- tempo, motifs and movements, skills and styles. Costume, props and make-ups reveal the identity of the dance and unity of society.

Barker (2007), states that dance is a rhythmic movement whose purpose is to represent men's characters as well as what they do. Through engagement and participation in activities with one's own community and social group with aspects of shared culture that include ancestry, language, customs, religion, diet, and leisure activities; and all these reveal dance as a tool for community mobilization.

When people gather, music and dance facilitate processes of engaging in different activities that transform them. Machlis (2017) adds that, art has sprung up in society as a language with feelings and significance. Morales (2003), farther concludes that to participate in a dance is to participate with indigenous ethnicities, generations and nations, becoming attuned to the intersection of culture. These imply that traditional folk dances promote community mobilization for socio-economic emancipation.

Farris (2005) explains that dance is a cultural space, must work for ethnic and personal identities. This means that dance is a symbol of ethnic group membership and pride. Therefore dance can be used as a proactive practice for social change. It is therefore realistic that dance can play an important role in community mobilization for socio-economic development.

Dance could be used by the politicians to mobilize the masses for support during political rallies. This makes it a fascinating technique because it has the power to attract the masses and the results are instant.

The researcher wished to explore why Bamasaaba people remain socially impoverished yet they vehemently take interest in their cultural activities such as *Imbalu*, where *Kadodi* dance plays a central role culminating in joy and marry making. He wished to elicit the attitudes and opinions on how *Kadodi* dance and music in particular could be used for community mobilization of the Bamasaaba people in Mbale district for socio-economic emancipation.

CHAPTER THREE

METHODOLOGY

3.0 Overview

In this chapter the researcher discussed the research design, area of study, subject selection, instruments and data analysis. The chapter presents the research design which the researcher used in eliciting data from the field of study and also provides the details about the area of study as well as subject selection.

3.1 Research Design

Kumar (2011) explains that a “research design is a procedural plan that is adopted by the researcher to answer questions validly, objectively, accurately, and economically” (p. 94).

The researcher used ethnographic study design, and understood phenomenon using qualitative methods. The researcher collected qualitative data through inductive processes, where the researcher becomes embedded in the same experiences as the participants but also maintains neutrality, in order to analyze experiences and put them into a theoretical perspective (Patton, 2002).

3.2 Study population

The population of interest is the study’s target population that it intends to study or treat (Umar, 2018). According to Uganda Bureau of Statistics (2014) the population of Bamasaaba was estimated to be around 1,053,936. This includes the people who live in the seven districts of Masaaba land which include: Bulambuli, Sironko, Mbale, Manafwa, Bududa and Namisindwa. However, the population of Mbale district is estimated to be 488,960. With

an area of 518 km², Mbale is a highly populated district with population density of 1,132 people per square kilometer.

The study population comprised Bamasaaba cultural leaders, Kadodi dance performers (that is Players and dancers), music teachers, music directors, and youths in Mbale district. These respondents were selected because of their knowledge about *Kadodi* dance, in view of the social and economic development concerns of the Bamasaaba. Other respondents were community leaders, members of cultural council of Inzu ya Masaaba and political leaders. Community can gave their views about the performance of this dance from a psychosocial perspective while the members of the cultural council are the custodians of the *Imbalu* custom in general and *Kadodi* dance in particular. Consequently, it was my prayer that the contribution of all these groups of people led to credible information.

3.3 Sample size

A Sample size is a genuinely delegate test from the population with the end goal that the inferences and discoveries from the sample address genuine relationship in the population of interest (Umar, 2018).

This was a qualitative study, and the sample size of 25 respondents was not predetermined. It depended on realization of all data that led to achievement of the study objectives. Therefore, when the researcher reached saturation (Fusch, 2015) then it became unnecessary to continue collecting data, because there was no new information being received from the field.

3.4 Sampling Techniques

The researcher used purposive, and snowball sampling techniques to select the respondents from different areas in Mbale district. Purposive testing, which is otherwise called critical, particular, or emotional examining, is a type of non-likelihood inspecting in which scientists

depend on their own judgment while picking individuals from the populace to take part in their study (Kawulich, 2012). This sampling technique requires the researcher to use prior on the nature of the participants so that they can properly choose and approach eligible respondents. The researcher used purposive sampling to select elders, performing youths, and cultural leaders. The selection was made in consideration of the people and personalities who have deep knowledge or those who have repeatedly participated in *Kadodi* dance and therefore have deep and broad experience of *Kadodi* dance performance.

Music directors of different cultural troupes in Mbale were selected basing on the fact that they have knowledge and skills about the topic of this study. They are actually beneficiaries of the *Kadodi* dance performance because they are paid to train dancers or for public performances. Community leaders who are former artistes were preferred for this study as they had a vivid opinion to share for this cause. Members of the cultural council are the custodians of the Bamasaba culture; therefore it was judicious enough to let them be part and parcel of this study. Finally, the political leaders were selected at random because they were the utilitarian of the *Kadodi* dance; therefore, they have a lot to contribute in their perspective about this study.

3.5 Data collection methods

Data collection methods refer to the systematic or established strategies or procedure that the researcher uses as an approach to collect the data from the population (Umar, 2018).

The following data collection methods were used to collect data: focused group discussions, interview, observation, and documentary analysis. These methods were executed using the following data collection instruments: interview guide, observation guide, focused group discussion guide, and photography.

3.5.1 Interview

An interview is a qualitative research method that depends on asking questions in order to collect data. Interviews affect at least two individuals, one of whom is the questioner posing the questions and the respondent (Umar, 2018).

This was used to collect primary qualitative data from dancers and opinion leaders who were unable to read and write with clear understanding. This tool also sought for some respondents who had limited time to spare for writing. Interviews were sought because they are flexible, effective and encourage probing for profounder information on the parts of the research whenever need arose. On the other hand, tracking down some information just needed observing.

3.5.2 Observation

Observation is used in the social sciences as a method for collecting data about people, processes, and cultures, (Kawulich, 2012). This research tool was used in areas where performances were in progress, in the villages and other public places. While interacting with the performing groups, observation tool was effective during meetings, rehearsals and stage performances. It was also as well a significant tool during the annual national music festivals organized for both primary and post primary schools in Mbale district. Its flexibility generated considerable amount of data for this study.

3.5.3 Focus group discussion

A Focus Group Discussion (FGD) is a qualitative research method and data collection technique in which a selected group of people discusses a given topic or issue in-depth, facilitated by a professional, external moderator, Debus, (1998). FDGs were used in the field as means of obtaining information from selected groups in the target population for programmatic

purposes. Free-flowing discussions into this study accurately reflect the main points of the research topic. Thereafter, there was a systematic analysis of the results.

3.5.4 Photography and videography

According to Basil (2011), these are visual methods of using a photographic equipment, especially video for interviews, naturalistic observations and perspective taking. Basil emphasizes that Photography and video ought to be a basic piece of observational search and ought to be utilized in a great range of studies, applied to unbiased or emotional points of view and both quantitative and subjective studies.

The researcher therefore, took photographs of major highlights of *Kadodi* dance and analyzed them more deeply. The researcher also used a video camera to record performances of the *Kadodi* dance and analyzed them deeply to get additional data for the study.

3.6 Data collection procedure

In the quest to collect data, the researcher got an introduction letter which introduced him as an academic researcher from Kyambogo University. This led him to get permission to carry out the study and also convinced some respondents to express themselves freely. He visited the sites where *Kadodi* is being performed especially the historical sub-counties of Bumasaaba; such as Mbale Municipality, Bungokho, Wanale, Busoba, Busiu, Bukiende and Bufumbo in order to interact with the performers. This made him identify respondents who were useful in providing their opinions about the performance of *Kadodi* dance. The researcher visited *Inzu ya Masaaba* headquarters to have an interface with the chairman culture council and some of his members in order to get access to historical facts and literature about the dance in question. He took a walk to *Mutoto* cultural center; especially days before the opening of the Imbalu

ceremony; where he met some other relevant people such as clan leaders and elders for effective data collection.

3.7 Data analysis

Data analysis in qualitative research is the process of breaking down subjective information transcendentally includes coding or classifying the information Wong (2008). Essentially, it involves making sense of huge amounts of data by reducing the volume of raw information, followed by identifying significant patterns, and finally drawing meaning from data and subsequently building a logical chain of evidence.

Qualitative data analysis, in one of the most important steps in the qualitative research process (Leech & Onwuegbuzie, (2007), assists researchers to make sense of their qualitative data.

Qualitative data that was collected through interviews, focused group discussion, observation and analysis of photographic materials was transcribed, read and re-read, and coded, categorized into emergent themes. In basic terms, codes are labels or marks for distributing recognized subjects or points from the information arranged in the study.

While coding, pieces of reflective thinking, ideas, theories, and concepts often emerged as the researcher read through the data and followed the study objectives as headings and sub-headings respectively.

3.9 Ethical consideration

Ethical consideration in research are a set of principles that guide research plans and practices; which the researchers and scientists should constantly stick to a specific set of principles while gathering information from people. The goals of human research often include understanding real-life phenomena, studying effective treatments, investigating behaviors, and improving lives in other ways. What you decide to research and how you conduct that research involve

key ethical considerations. Whereas ethical refers to concerns that should be taken into account while carrying out qualitative research; they include: anonymity, confidentiality and informed consent Kyngäs, et al (2000).

The objectives of human research frequently incorporate seeing genuine peculiarities, concentrating on successful treatment, examining ways of behaving, and further developing lives in alternate ways. What the researcher chooses to research and how you direct that study include key moral contemplations Bhandar (2021).

Since qualitative research involves humans as subjects in the field, there are some problems that may arise, for instance, some subjects may need to be quoted although others may prefer to be anonymous. Therefore, there must be confidentiality, voluntary participation and subject protection (Fleming, 2018).

In the field, the researcher sought consent of the respondents from whom he got the information. After full discussion with each and with assurance, the researcher assured them, that the research was for academic purposes and not for any wrong intention. While the researcher intended to conceal identities of all the respondents, most of them preferred to be mentioned in the report. Therefore, except for a few who opted not to be mentioned, most of the respondents are named in this report.

CHAPTER FOUR

DATA PRESENTATION, ANALYSIS AND DISCUSSION

4.0 Overview

This chapter includes the presentation, analysis and discussion of findings in investigating if *Kadodi* dance can be used by Bamasaaba and other communities as tool in community mobilization to bring about unity and development. It contains the demographic characteristics of the respondents and more information on the performance of *Kadodi* dance as a tool for community mobilization of the Masaaba in Mbale district to engage in social and economic activities that might contribute to improvement in their social and economic conditions. The findings are presented according to research objectives under the following sub-headings: the instrumental music and dance motifs used in social improvement, family and clan union and re-union and community mobilization for economic and social improvement, and how identifying with *Kadodi* contributes to community mobilization.

4.1 *Kadodi* music and dance motifs used in social improvement

The first objective of the study was to find out the instrumental music and dance motifs used in mobilization for economic and social improvement. This was discussed under the following sub-headings: how dance and music can be used by the Bamasaaba to transform their communities socially and economically, *Kadodi* dance motifs that attract other members of society to join the dance, how the motifs of *Kadodi* dancers are used to attract other members of the society.

4.1.1 How *Kadodi* dance and music can be used by the Bamasaaba to transform their communities

The researcher interacted with several respondents in order to establish how instrumental music in *Kadodi* dance contributed to community mobilization for economic and social improvement of the Bamasaaba in Mbale district.

Using the focused group discussions guide with the dancers of Elgon Ngoma Troupe, whose dancers performed for money to entertain guests during functions; it was revealed that *Kadodi* dance is in itself a point of attraction to the entire community. Like it was stated by Ellis (1985) and Payne (1988), the particular cultural context that surrounds a distinct music practice, influences the music produced within those cultural boundaries. Since *Kadodi* songs are based on topical societal issues which vary from time to time, the *Kadodi* themes also change accordingly.

It was also mentioned that *Kadodi* dance has room for creativity and improvisation. For this reason the tunes of 2020 are quite different from those of 1990 although the rhythms remain similar. It is also believable to say that the *Kadodi* dance performers keep updating the lyrics and style of instrumental accompaniment according to the contemporary needs of the community. For example if there was an outbreak of disease such as COVID-19 or HIV/AIDS, the songs accompanying the *Kadodi* dance would have such messages to create awareness for their community.

In the similar way, the dancers of Sinjo and Koona troupes maintained that wriggling motifs are a point of attraction, as English 2015 explained that dance is a symbolic communication and cultural practice, which shapes and reveals much about cultural meanings and social behavior. English clarifies that it can be seen in the social processes as related to the dance and

within the dance group itself as a social system. This fact is supported by Whyllie (2005), who states that body rhythms are affected by music. They can be decelerated and accelerated. Sound waves, on entering the body, stirred sympathetic vibrations in cells at an elemental molecular level.

However, these dancers added that those people, who come into the procession, are always equipped with different reasons to join the dance. There are those who wish to dance for pleasure; others want to meet friends, while many of them are spectators who watch the performers and expect to have a share on food free booze prepared by the family of the circumcision candidate. As Rivengai (2010) declared that in customary African social orders, music making is by and large coordinated as a get-together. With this impact, public exhibitions occur on friendly events when individuals from a local area meet up for the satisfaction in relaxation, for sporting exercises, execution of a ritual, function, celebration, or any sort of aggregate movement.

Having interacted with several members of the cabinet of *Inzu ya Masaaba*; their response provided mixed feelings and opinions. Some of them were happy that *Kadodi* dance has done a good job in providing entertainment across the country thus providing employment to their people. However, some were non-committal to opine that *Kadodi* dance could turn around the socio-economic status of Bamasaaba.

Tumwa Kangala insisted that *Kadodi* musicians earn greatly for playing instruments during the *Imbalu* ritual and some functions. The players are often five to six in number. They substitute one another during the procession, giving them rest and refreshment. Apart from cash, they are also given other gifts depending on their performance, which improve their well-being, albeit, it is always short-lived.

Among other respondents was Walimwa Peter (47 years) from Bufumbo sub-county who explained that the ritual of *Imbalu* was an expensive activity which required ample time to plan. In addition to hiring instruments and costumes were too costly. The performance of *Kadodi* dance collected many people from the community to the home of the circumcision candidate and all these were treated as visitors who needed to be provided with food, drinks and other forms of entertainment. Some relatives never went back to their homes until the boy pays the ‘approved debt’ which every Mumasaaba man is born with; *Imbalu*.

This motivated the parents and the entire family to work harder in order to have plenty of harvest to lift their status higher. He only wished that if this kind of hard work was continued consistently, many people would not languish in poverty. Walimbwa said that in as much as *Kadodi* dance performance of late has become a business where dancers and players are paid highly, it is far from being accepted to be a tool for socio-economic emancipation. He added that the artifacts of these dance have to a certain degree also promoted cultural tourism which contributes to economic development of our society. In this sense there is need for a well-planned strategy in order to achieve this dream.

This point of view was shared by Watsala Falasiko (68 years), a resident of Muruba in Nyodo; adding that people who play instruments are paid according to their skills. As presented by Wanzira (1989), the drums are hired from more popular areas such as Bufumbo, Buyobo, Buwalasi among others. To make his emphasis, Watsala narrated that in his residence there lived a famous *Kadodi* instrumental player, a very famous instrumentalist who was hired on almost every occasion. His name was Wamono (now diseased). He inducted many of his friends into a team of players who performed skillfully. They pulled masses wherever they performed and got a lot of money. “*Yeba buli mwakha gw’imbalu niye aba mwikesa*” (meaning: every period or year of circumcision, Wamono was harvesting wealth in form of

cash, chicken among others). This means that *Kadodi* dance instrumentation can bring about fame as well as income. However, this income is not sustainable.

Another respondent, who never wanted her identity to be disclosed, asserted that *Kadodi* performance is all about skilled drum players (**Fig. 2**), and that is why they are paid large sums of money. The lady, 20 years old compared a bad accompaniment to a navigator who is not acquainted with map reading; ‘the driver will always get lost and can’t win the rally,’ she explained.



Figure 2: *Kadodi* drummers play as crowds dance

She insinuated that the best dancer depended on good and motivating accompaniment which works as an effective navigator in the motor rally. She insisted that a good *Kadodi* dance accompaniment is like a magnet that attracts people whenever it is played. “*Shikila bakhasi balala balekha bilyo nibilala bari batsy khushina indodi;*” (meaning: that is why some women leave their food burning as they go dance *Kadodi*). This was because of it embeds the people’s identity. As Isabirye (2020) suggest that music and dance rituals tend to embed identity of an

indigenous community. Isabirye discusses the role of music and dance in the *Namadu* ritual of the Bagwere people. Musical and dance rituals involve all people of a particular community. Also Isabirye (2012) explains that Bamasaaba are known for their *Imbalu* as a major identifier, and culture that they pride in.

Currently young and uncircumcised boys have also started to play the drums. Bamasaaba elders believe that this is an abominable act. As Kutoi Simon (65 years), who doubles as the Mayor of Nabumali Town Council as well as delegate to Masaaba Cultural Council, remarked that: ‘To look at our *Imbalu* drums being played by *basiinde* (un-circumcised men) is pretty much a sacrilege’ (Interview, January 10, 2020). However, Kutoi retorted that since they were promoting our cultural heritage, there was no reason for fear. He added that skilled players had a great following; which makes them to acquire more resources. The drum makers are so enterprising enough to earn from their work, and those who provide raw materials such as animal skins among others get money.

Kutoi also said *Kadodi* dance is not just an event but serious process that needs a lot of mobilization in terms of resources such as money to hire instruments and costumes; food to feed the community members and the entire community to support the ceremony of circumcision. It stems from self-organization and ample planning which is judged by the community at the end. From this respondent, it is certain that there is an element of resource mobilization associated with this performance. It remains work in progress to have the Bamasaaba society more organized to harvest sustainably from the *Kadodi* Dance Performance.

Washaki (49 years) was interviewed on 12-07-2020 at Bubirabi Primary School. Washaki is a music director from one of the prominent dance performing schools mocked the unskilled players of *Kadodi*.

He reiterated that in as much as the first accompaniment was the songs sung by the circumcision candidates as noted by (Makwa, 2012), the instrumental accompaniment was paramount in mobilizing the masses and motivating the dancers. This is because they are loud enough to penetrate the whole village and set it into *Kadodi* spirit and action.

To be a skilled *Kadodi* player did not only entertain the dancers but also gave the drum players an opportunity to be hired. This increased the earnings in their families. The monetary and material benefits were another form of motivation for young stars who were attracted to learn the skills of playing *Kadodi* drums. This opinion was shared by several respondents who believed that playing this accompaniment with skill and improvisation creates excitement in the dance hence making it popular.

The *Kadodi* dance is varied according to the mood and level of activity at the center stage. “It should therefore be noted that *Kadodi* dance is a folk dance with dynamic modern ingredients that match it with the current topical issues in society”, he said. Most respondents; especially the youth supported the notion that creative accompaniment is a motivating factor to good dancing. Although they vehemently argue that hiring the skilled *Kadodi* drum players was quite expensive for an ordinary youth, they said, “It is sensible for us to get the appropriate players competent enough to mobilize the community. This can create jobs; henceforth work as a solution to the rampant unemployment in our society.”

Nambozo Aisha (29 years), of Mbale municipality added that due to shortage of employment opportunities, she employs herself by selling musical instruments and *Kadodi* drums among others. She added that learning how to play and make *Kadodi* dance instruments is fun and economically viable. She went ahead to say that the materials for making these instruments are

cheap and readily available; indicating that one can make a fortune from making, selling and playing musical instruments.

Having interacted with Kibuye Emma (32 years), of Busamaga, he had a belief that musical instruments would bring about community mobilization. He stated that there are a lot of diversifications in the performance of *Kadodi* dance; especially its function, costumes and props let alone, the motifs. He said, a few years ago, when the sound of *Kadodi* was heard in the neighbourhood, it meant that someone was ready for circumcision. But now, it is played for entertainment at any public function which makes it economically viable as a tool for community mobilization and socio-economic transformation. He used a proverb '*Nga tsiiswa tsishyuusa kumwanda nawe ushyuusa ifubo.*' Meaning: when the white ants change the direction, you also change trap). This implicitly means that when the situations change, Bamasaaba should also change with the situation in order to achieve any success.

Learning songs was such an important aspect that later became part of the accompaniment for *Kadodi* dance. The boys were taught to arrange the lyrics in a more interesting way in order to convince and persuade the relatives and friends to donate money, gifts in kind such as hens and goats among others. This was because they aimed at training the "man" to be in public speaking and leadership. Kibuye explains that *Kadodi* dance trains an individual to be tolerant, patient, creative and hard-working; the virtues that are required for someone to be successful in life.

This school of thought is synonymous with *Imbalu* whereby if one has not fulfilled the ritual of circumcision may not be considered for leadership. The Bamasaaba believe that such a person is not empowered and hence cannot lead others because he is considered inferior in the community of real men (*Basaani*). A real man has to organize himself, even when he is

extremely sure that the cut of the *Imbalu* Knife (*inyembe*) is absolutely painful. The spirit of endurance is consolidated from childhood. This opinion is in line with Rivengai's (2010) expression that music making in Africa is organized as a social event.

Ketra Nalwoli (71 years) from Shitulwa village in Nyondo sub-county, Mbale district had a lot of reservation about the way the *Kadodi* dance is currently performed. She explained that before a boy was endorsed to perform the ritual of circumcision, it was a pre-requisite that one must undergo a series of training. She narrated that the dancing was given a long period of training; that is to say: from January to July and involved physical training and endurance. Choreography was done by experienced men who were taken as cult heroes of the area.

Ketra was quick to resent that the current performance of *Kadodi* leaves a lot to be desired because of the time given for the preparation of the candidates and therefore the candidates benefit so little. She however, conceded that performance of *Kadodi* dance has become a public affair; whereby everyone performs it for different reasons. "*Tsinakhu tsino ubona ni mukhselela abandu bashina khatoti!*" (These days you see people perform *Kadodi* even on marriage ceremonies). She also wondered why people should use electronic machines to play *Kadodi* music, saying, "it promotes laziness among the candidates". "*Umusiinde akha webuluula nio bamufuuwa.*" (Meaning: a candidate must sing with his voice to convince the community to reward him.) in her opinion, *Kadodi* instrumentation is just a spice at the climax of the entire process. She commented that electronic accompaniment creates boredom for it negatively affects the feelings of the dancers because it does not match the mood and pace of the performers.

Here she implied that given enough time, the performers can learn good performing skills that can attract the masses. These skills can be appreciated by people who in turn can hire them for

pay. Also it was important for the young men to be trained; preparing them for future life as family members who are responsible.

Some believers in Islam and Christianity did not agree that this tradition can contribute to improvement in society. Murenga Ismail (54 years), supplemented that he did not value *Kadodi* performance as a tool for economic transformation. He contended that instead of promoting unity and honour in the community, *Kadodi* instead promotes promiscuity, over drinking, immoral behaviour among others which he said was ‘*silikh*’ shameful. He added that this ritual was full of witchcraft and pagan worship that reap curses from ‘*Allah*’ (Almighty God). This is totally un-acceptable in *Islam*.

According to (Ndemanu, 2018). Christians of Western churches who have tried to dissociate themselves from traditional African religion are still heavily influenced by the belief systems because it is extremely difficult to separate religion from culture. Ndemanu contends that the reasons Africans are increasingly going to Pentecostal churches may be completely different from the reasons Americans go to Christian churches. He asserts that some unscrupulous Pentecostal pastors take advantage of African’s predisposition to believe in God’s miracles to expand their churches and extort money from their loyal and gullible faithfuls, as they promise them cures to their illnesses as well as economic prosperity.

This assumption was not far from the truth in the case of Pastor Shem Mabonga (56 years), He is happily married and has a Pentecostal church in Busiu trading centre. Mabonga boasted as he was the only Mumasaaba man who medically circumcised his sons during an odd year which is against the cultural beliefs of the entire Bumasaaba. He said: ‘despite the uproar and animosity of my kinsmen, I was unmoved because God Almighty was on my side’ (Interview,

December 12, 2019). He is a Pentecostal pastor and married to a Germany woman who have begot five children with him.

‘You can see; I am successful and my children are okay’, he roared. He explained that having to accept all the practices and beliefs associated to *Kadodi* dance is like making a covenant with the devil. ‘People are going hungry because during *Imbalu* they offer their food provided by almighty God to idols. That is mockery of God’s kindnesses’, he concluded.

This some perspective was presented by some of the respondents who had strong religious background. They did not have any interest in the performance of the *Kadodi* dance or did not want to commit themselves. Of these few included Lydia Nandala (45 years). Despite being a music teacher, she referred to *Kadodi* performance as a promotion of the evil spirit of *Nabarwa* which is responsible for all upheavals in Masaabaland. She likened *Nabarwa* to the personality in the bible known as Jezebel, the Queen of Jezreal who worshipped baal and brought a lot of suffering to her kingdom, (1Kings16:30-33).

This opinion was shared with Pastor Sam Musei (51 years), of Nauyo in Mutoto sub-county, who strongly stressed that the spirit of *Nabarwa* was deadly spirit of *Imbalu* which has among others defiled Masaabaland; bringing about to mention the least, curses of under-development and misfortune. This school of thought has brought about resentment to any activities associated to *Imbalu* among his flock. Musei has always rallied his followers to shun and condemn all activities relating to *Kadodi* dance and *Imbalu* rituals; referring to them as evil and demonic.

On another account, Pastor Shem Mabonga did not only agree with Musei and Nandala but had gone an extra mile by organizing protest crusade against *Kadodi* dance performance in particular and *Imbalu* related activities in general. He went on to castigate the beliefs and

practices such as '*khukhala kumulindi*' (cleansing someone by having sexual intercourse).

This act said to be performed by the boys who have cured from circumcision. The boys are meant to perform this act with a woman from a far distance; with belief that he will never meet her again. It is a requirement for every new man and it is performed once.

This response was absolutely a serious attack on *Kadodi* performance which requires a lot of attention. The group had totally antithetic statement in their focused group discussion. To convince them that *Kadodi* could do anything constructive was like squeezing water out of a rock.

4.1.2 *Kadodi* dance motifs that attract other members of society to join the dance

In a close observation, as he was presenting a paper on HIV/AIDS to the youth at the cultural office in Malukhu, *Kuuka* Kutoi stressed that apart from the exhilarating rhythm and its rich accompaniment, another point of attraction in *Kadodi* dance is the motifs and the part of the body that is emphasized. His point agrees with Soheila (2008) who explained that, bodies move and express feelings in their own language. Kutoi maintained that their ancestors were reasonable enough to put emphasis on the waist knowing, that is the centre of humanity. Like Akats (1999) stressed that one of the most striking parts of traditional African dance is the nature of the movements where dancers often isolate particular parts of their bodies and move them to different parts of the rhythm, with two or three different beats going on simultaneously in the dancer's body and performed with some purpose in mind. As Mackrell (2006) suggested that the movement of the body for the purpose of expressing an idea or emotion.

The Mayor of Nabumali town council demonstrated how the dancing motifs by seniors; that is to say, responsible men and women in society. It was mentioned by Mackrell (2006) also asserting that dance is that impulse channeled by skillful performers into something that

becomes intensely expressive and that may delight spectators who feel no wish to dance themselves, but eventually get involved and it becomes a social experience.

It was such an interesting moment that the youth who were present at that time were excited to see demonstrations by Kutoi, who they referred to as '*kuuka*' (grandfather). He mimicked how they danced and why they were to dance as such. He revealed that the wriggling of the girls was to expose their worth as wives in the making and provoked the boys, not only with the dancing motifs but also words that they spoke. They kept on saying: "*umusiinde umukonela ukhandolayo ukila indusa*" (if you are a boy who feared the knife, don't look at me or else I vomit), revealed Kutoi who was also the Minister of Culture in the Bamasaaba cultural institution known as *Inzu ya Masaaba*.

The Bamasaaba believe that a boy must train his body muscles in order to be strong enough when he is going to be circumcised. Any trembling is a kind of cowardice which is treated as a sacrilege and brings shame to the entire family or clan. Therefore, as the candidate dances for the knife, he must jump and stamp to develop fitness because he is not even expected shake as the circumciser cuts him to show that he is ready to face challenges as a man (**Fig. 3**).

Speaking at the Bamasaaba youth conference, he requested for the *Kadodi* beat that was played electronically. He demonstrated shoulder shaking for the elders and before he would try for girls, Nakhumitsa Lovencer (18 years), was already on the floor in full action of wriggling and bum-shaking motifs which brought the whole situation into a thunderous applause and excitement.



Figure 3: *Umusiinde* stands still and does not shake

Such exhilarations he said make the boys or new men to join the dance with vigour and enthusiasm. This was to show the girls that they were strong enough and ready to be real men (*basetsa buurwa*). They dance with jumping and stamping to show strength and make light movements behind the girls (Wanzira, 1989). The *Basiinde* are dressed stylishly (**Fig. 4**) to show their value as another form of appealing to the ladies. As Suzette (1998) explains, after the circumcision they are expected to identify girls for marriage. Kutoi explained that it is for this reason that costumes are made by specialized handicrafts workers who design them with beauty and dignity.

Like Masinde (2007) earlier mentioned, the costumes such as the headgear (*lilubisi*) was made from a colobus monkey skin. The skin has two colours; white and black and are

decorated with cowrie shells. The cow skin (*litondo*) also designed with cowrie shells and covered with colobus monkey skin to make the boys extremely elegant. The *litondo* is worn on the back and part of it surrounds the neck, decorated by a number of colourful handkerchiefs that fall on the chest. All these costumes are intended to appeal to the public and entice the girls for marriage.

At some time, they relax their movements to sing and observe girls who display dance skills they appreciate for purposes of further engagement and eventually, marriage after initiation ceremony. All these activities resonate into community mobilization and if executed well can bring about socio-economic emancipation.



Figure 4: *Basiinde* dressed for *Kadodi*

4.1.3 How the motifs of *Kadodi* dancers are used to attract other members of the society

'*Kadodi* is a moving dance, and the back and forward vibrations of the buttocks and the waist by the girls thrills the onlookers especially men', said Wagalinda Robert (35 years). Nabuzale Rose (28 years) and wife of Wagalinda explained, with a little bit of demonstration, how the performance of women in *Kadodi* dance attracted the public. The girls wriggle their waists to attract their male counterparts. She mentioned that even girls are as well attracted by fellow girls who had superior dancing skills. For this reason, they always wanted to emulate the best performers in order to improve on their own performance.

As demonstrated by Mackrell (2006) dance is that drive directed by capable entertainers into something that turns out to be strongly expressive and that might charm observers who feel no wish to move themselves, yet ultimately reach out and it turns into a social encounter. In his studies on the Andaman Islanders, Radcliffe-Brown (1933) commented on the role that dance played in unifying community. He said that as the dancer reaches a state of elation in which he feels himself filled with energy or force immediately beyond his ordinary state, and so finds himself able to perform prodigies of exertion loses himself in the dance, he becomes absorbed in the unified community.

Nandutu Irene (40 years) contends that another ingredient in the *Kadodi* performance is '*nyombe*' (raffia skirt made out of banana leaves). If the '*nyombe*' is made well and tied appropriately, it will exaggerate the motifs hence giving it a capitulating effect', Nandutu complimented. Also Masinde (2007) contended that *Kadodi* dance has specific costumes which make it extremely attractive. Masinde explained that costumes are made by specialized artisans who design them with splendor and pride.

Moreover, Nandutu maintains that this relenting effect will cause the attraction of the masses, making them to move even long distances without realizing their effort. The make-up (**Fig. 5**) in this dance is not just for fun but a communicative value that shows that the days for the candidate to face the knife are numbered. The make-up calls for the elders to join in for purposes of creating order and make sure that every cultural norm is followed. The clubs they carried are not for war but security. She added that the branches of trees they lifted above their heads reflected life and solidarity with their candidates.

The discussions from the respondents indicate that *Kadodi* dance costumes (**Fig. 5**) is a perfect vehicle for community mobilization. It has a peculiar timbre of instrumentation that attracts the crowds; let alone the thrilling dance motifs that leave the onlookers in awe and ecstasy. It was revealed that the waist movements of the dancers especially the girls stand as an influential center of attraction to the entire public. On the contrary however, some individuals especially those with strong religious roots objected that it is rather a mockery of God to suggest that that *Kadodi* can be a tool for community mobilization.



Figure 5: *Musiinde* smeared with make-up

They stemmed their argument of the ritualistic nature of the entire process of circumcision (*Imbalu*), which they referred to as evil and degrading; albeit, this constituted a small minority. It is the electrifying effect of the girls' motif that amazes and attracts other ethnic groups to perform *Kadodi* (Wotsuna, 2018). To the majority, *Kadodi* is an attractive dance, that has highly colourful costumes (**Fig. 6**), and it is performed for genuine purposes. It is devoid of upheavals that can lead to violation of human rights. This elegant costuming is used to attract masses as a symbol of wealth and organization.



Figure 6: *'Basiinde'* display their costumes

Suzette (1998) explains that the boys in this dance are dressed in elegant costumes that reflect their worth in terms of wealth and organization. In reality the *Kadodi* dance promotes organization of masses both extrinsically and intrinsically. It helps the people to make meaningful decisions that shape their future life. These and many other attributes of *Kadodi* dance could be a springboard to mobilization for socio-economic improvement among the Bamasaaba people.

4.2 How family and clan union and re-union contribute to community mobilization for economic and social improvement

The second objective of the study was to find out how family and clan union and re-union contribute to community mobilization for economic and social improvement. This was discussed under the following sub-headings: How dancers-audiences bonding enhance

community mobilization, and how participation in *Kadodi* enhances social and economic empowerment.

4.2.1. How dancers-audiences bonding enhances community mobilization

Earlier, Walimbwa Moses (38 years), from Nakaloke sub-county stressed that ‘A man who never marries a woman is not considered to be a man but another woman in a man’s appearance. Such a man is a total disgrace in society and could not be given a chance to lead others in any family or clan activity’. This opinion presents *Kadodi* dance in particular and *Imbalu* ceremony in general as a family and clan affair.

In agreement with this statement, Wanzira (1998) presented *Kadodi* as a dance performed as a circumcision ritual dance for transforming boys into men, and creating bonds among them.

Aschenbrenner (2002) agreed that in festivals like marriage exchanges, customs, births, passings, memorial service rituals, hunting, and any kind of accomplishment throughout everyday life, is where dance assumes a critical part.

He discussed that among Bamasaba, when one produces a child, the clan members must welcome that child by giving a clan name in a family or clan ceremony. He continued to affirm that during *Kadodi* dance, the clan takes centre stage. Therefore, whatever one does, they always say, ‘don’t shame our clan’ (*ukhaswaatsa shikuuka ta*). The dancers also form a bond and despite some sort of chaos in the dance, they appoint someone in charge of order. He is entrusted with authority to reprimand or cause the clan to fine or punish anyone who goes against the norms of the culture. This responsibility is usually given to the maternal uncle and paternal aunt who command respect in the family. In case the two are not available, the family can select another person for that purpose.

The values that are highly protected are respect for every performer as a member of the family; protection of children during the performance especially at night. Nobody should destroy people's property along the way, among others. As Dewey (1958) notes that while art is produced and is enjoyed by individuals, those individuals are what they are in the content of their experience because of the cultures in which they participate.

They have a feeling that any ill conduct of members of the family or clan can spell curses on their children; making them to have misfortunes such as barrenness, being impotent to the boys and poverty, to mention the least. Sacrifices to atone such challenges are messy and costly.

In view of such cohesion, Walimbwa said the Bamasaaba should embrace the unity and support; they have for one another during *Kadodi* dance, to propel a way forward for economic improvement. He noted that working together as a clan in all aspects of life and contributing money and other resources in one pool can fund clan's money generating projects identified in the community. This cohesion during *Kadodi* dance would be the engine for community mobilization for economic improvement.

Washaki Stephen concurred with Walimbwa on several points but added that family members act unanimously during *Kadodi* dance with a feeling that any controversies can make their son to fear the knife and burden their family with fines and restrictions; putting their family to shame. When the circumcision activity is over, all members of the clan and family disperse to their different destinations leaving the 'new man' to grapple with pain and paying debts created by the *Imbalu* ceremony. This action he said was totally unfair to the new man who is now a sick one. '*baandi mulekheele silingi akula kamasuswa ni biyelo*', (they should leave him with some money to buy medicine and bandages) Washaki lamented.

There are friends of the father who were initiated (circumcised the same year) together with him (the father) known as *Bamakooki*. These men come in large numbers demanding gifts (*lubaka or bumakooki*) from the family leaving the sick man with little or no care at all. The *Bamakooki* are treated like biological brothers of the father. Washaki complained that instead of donating to the boy, they instead reap from him leaving him in a precarious situation. Some families have ended up selling their property to meet this requirement or else the boy may be a failure in life due to the cursed spelt on him by *bamakooki* of his father.

In his opinion, Washaki feels that it should have been the friends of the father or and family to support this young man economically by donating to him since he is going to begin a new life. This view was opposed by many saying, ‘for one to choose to become a man must be ready to stand as a man and solve his problems. He shouldn’t think that to be a man one will get free hand-outs’. He must work harder in order to succeed in life. Interacting with a number of respondents, most of them strongly agreed to the views of Washaki and Walimbwa that *Kadodi* dance performance can bring about community mobilization for economic and social improvement.

Musical rituals are used by various societies to transform their conditions. Among the Bagwere, the *Namadu* music and dance ritual transform an afflicted family into a free progressive community (Isabirye, 2020). Similarly Bunker (1987) notes that after the *Kadodi* also referred to as *Imbalu* ritual the circumcised young men are expected to have their own homes, marry and bare children. The ritual is used to transform them into men.

4.2.2. How participation in *Kadodi* enhances social and economic empowerment

Netuwa James 62; a road engineer who is a dramatist contends that *Kadodi* dance is not just a dance but a very important component in the Bamasaaba culture driven by the custom of

Imbalu among Bamasaaba to nurture their people holistically. De Steno & Valdesolo (2011) expressed that dance goes about as a sort of friendly paste, restricting people into a bigger entire inferring that the more like each other the artists felt, the more sympathy they encountered and the more they remained while playing out a dance.

Netuwa said that during *Imbalu*, Bamasaaba move from one place to another, huge crowds following the *Umusiinde* (**Fig. 7**), with a purpose of identifying with relatives and friends.

This is another form of strengthening their fraternity. For this they are able to know the members of their extended families and clan members. This familiarization helps the Bamasaaba to minimize any forms of incest and immoral behaviour. In every group there must be an elder who is acquainted with knowledge of their lineage. This elder is charged with responsibility to guide and direct the movements of the entire group until they return home. Since the time of their ancestors, they travelled on foot in order to be joined by people along the way as *Kadodi* dance spirit acts as the most appropriate means of transport.



Figure 7: Crowd following *umusiinde* as they dance *Kadodi*

Kadodi dance makes people to walk stretched distances without recognizing their energy. The relatives get involved in every situation to show solidarity with the family of the boy (*umusiinde*).

Netuwa asserts that *Kadodi* dance is not only performed for purposes of entertainment but also a vehicle of social mobilization. In this collective participation, the family members learn many skills like singing, dancing, organization, bargaining, art, appreciation, physical development, among others; some of which can be used to make their future career. As Emeka (2004) stated that any change which affects or influences people's attitudes, behaviour, action, customs practices, organization and orientation as members of a society, community or human grouping is termed social change while social action is the behaviour intended to influence others or orientated towards other people.

Ojukwu (2017) explains that music and dance is therefore a fast means of expressing and exchanging ideas to bring about any social change, even when the change is created or propelled by other changes. Music and dance have the human spirit since they open up new and highly effective avenues of communication for all kinds of ideas, information and directives. Music by its very nature can reach and influence not only individual men, but the masses themselves, even the whole of society as quoted from (Vatican II, 1963). Netuwa contended that the songs composed during *Kadodi* dance can be compiled to make a poetic repertoire and archived for future references. It can also become an item for cultural tourism.

As they move from place to place, they discover so many ideas in terms of farming, business; new crops whereby they can borrow a leaf and use the same to improve their family incomes. In the same way they may be able to find market for their harvest like beans, maize, and coffee, to mention the least. Some people were able to meet and identify their potential marriage partners who have contributed tremendously to the development of their families and clans.

He added that involving one's self in *Kadodi* dance can work as a springboard for economic boom; saying one can identify a viable opportunity and use a close relative discovered during *Kadodi* dance performance to execute it. Another person can obtain a job opportunity; 'if your uncle has farm and you are trained in that field, then he can easily offer you that job', he asserted. If one has *Kadodi* instrumental players who are skilled, then this union of families exposes them to a wide range of market where they can get hired. The re-union helps some family members to get rightful partners because at least they will have someone in a good place for consultation. '*Busaale burakikhila khutsila buryo bwoola ingo*' (a Lumasaaba proverb meaning: Friendship starts along the way but ends up at home). This also will make a

good foundation for the new family for there is a saying that behind a successful man there is a responsible woman.

Netuwa concluded by saying, '*Imbalu* ceremony and *Kadodi* dance in particular is not just an event but a process that is planned several years in advance to avoid confusion that can lead to lasting shame for the entire family as well as a clan'. It is for this reason that the Bamasaaba have to involve all the stakeholders in this cultural maneuver to avoid culpabilities that may arise in future.

Wanyina Bwayo Francis (72 years), a former National Resistance council member and retired resident district commissioner was delighted that this researcher was indeed studying his area of interest. We had a lively discussion with him and his family. He has turned their customary land to develop a local museum known as Elgon History and Heritage Museum. He said he developed this idea after getting involved in cultural activities within Bumasaaba and elsewhere he ever visited.

This facility is situated along Mbale Tororo road behind the Military police Barracks. He has therefore provided many people such as artists and artisans with an opportunity to their artworks to this centre. In this place, we were able to look at different artifacts about *Kadodi* dance among others. He has moved an extra mile, encouraging Bamasaaba to write about their culture and collect articles for exhibition.

He has created an arena for *Kadodi* dancers to perform for his guests (tourists), especially on weekends. This is slowly changing the lives of some people as well as fetching additional income to Wanyina's family. He pledged to work with musicians, dancers, dramatists, poets, story tellers among others to boost his initiative for a local museum.

Wanyina is also a former Minister of *Inzu ya and* member of *Inzu ya Masaaba* Governing Council. Having been a member and promoter of Bugisu Renaissance Agenda21, he called on all Bamasaaba to use any available opportunities in what he termed as ‘Big Push’ strategy to redeem their society from abject poverty.

Being a model Agriculturalist, he encouraged *Kadodi* performers to include messages of poverty alleviation by promoting Arabica coffee, Hass avocado, banana growing among others in their songs. I witnessed when he donated 1000 Arabica coffee seedlings to a passionate *Kadodi* performer known as Iddi Masaaba, while his dance crew got 100 seedlings each. He encouraged them that dance is an essential aspect of the society; which is like traditional apparel worn differently by people in various societies. Thus, *Kadodi* dance should serve as a navigator of our people and direct them towards a better, peaceful and purposeful human existence.

After interacting with several individuals, *Kadodi* dance was presented as a common response that can recreate order and a sequence of transformations that periodically resolves an inherent social dilemma. It was suggested that union and re-union during *Kadodi* dance can be diversified to boast development and well-being of the Bamasaaba. It was clearly demonstrated that Bamasaaba are cohesively united during this cultural performance; and consolidating this can become a community capital for fostering resource mobilization and development.

4.3 How identifying with *Kadodi* contributes to community mobilization

The third objective of the study was to find out how identifying with *Kadodi* contributes to community mobilization for economic and social improvement. This was discussed under the following subheadings: how identity enhanced socio economic empowerment, and how *Kadodi* as a symbol of identity could enhance social and economic empowerment.

4.3.1 How identity with *Kadodi* dance enhanced socio-economic empowerment

The *Umukuuka II*, His Majesty Sir Bob Mushikori (RIP), retold that it was not surprising for him to see that many politicians were using the dance for their political rallies. ‘My cultural dance has the power to pull crowds and entertain them for long hours; you don’t need to call them or pay them. He expressed that because of his culture, the Bamasaaba had a recognized position in Uganda.

In comparison with *Umukuuka II*, Anita Gonzales explored Jarocho music, dance, and performance for the purpose of analyzing the performances as cultural identity and as an Afro-Mexican dance form (Gonzalez, 2004). Mushikori supplemented that *Kadodi* dance has a magnetic spirit that grabs people’s attention every time that drum is sounded. They come voluntarily and leave at leisure’, he noted. For that reason, our culture has become so popular worldwide.’ *Umukuuka II* commented. As presented by Barrett & Stauffer (2009) it was suggested that traditional music and dance are interwoven into a national psyche and sense of cultural identity.

Like most respondents, he highly supported the idea of sharing culture saying *Kadodi* dance has made Bamasaaba a very popular cultural society in Uganda and across the borders because almost everybody is dancing to our rhythm. Umukuuka scorned those who never wanted to share culture as selfish and egocentric. “Look, the ‘*Kwanjula in Buganda*’ (marriage introduction ceremony); it is now spread all over Uganda and beyond,” said the cultural leader of Bamasaaba. He was referring to the artistic practice of marriage in Buganda which has spread like a storm to every part of the country because of the fun, honour and dignity it brings in the community.

The cultural leader of Bamasaaba declared that *Kadodi* dance as a major identity of the Bamasaaba should be promoted and preserved at all costs. He argued that it has become a natural choice where many political aspirants prefer using the dance mobilize people in their campaigns. 'I was not surprised find *Kadodi* dance being performed in West Nile', he boasted. *Umukuuka* II also noted that *Kadodi* dance has also provided important occasions for young people to socialize, and above all its physical benefits and other systems of exercise improve liveliness and fitness. It is a vehicle equipped for checkmating and sharpening social orders against unending indecencies that outcome into social and moral degeneration.

In accordance with this comparative thinking; Harris et al (1999) suggest that "the youthful ought to be shown dance in request to learn balance, discipline and great habits" (p.3). This proposal further confirms the meaning of dance to human improvement by divulging that dance has been a practical and critical vehicle of teaching the youngster from support throughout the entire existence of humanity.

The *Kadodi* dance on the other hand has seized the political arena that most politicians like Hon. Nandala Mafabi wish to identify themselves (**Fig. 8**) with it. As for Nandala, this communicative strategy has paid him enormously to an extent that he has been entrusted with the responsibility of being the chairman of Bugisu Co-operative Union (BCU); the entity that unites all the Bamasaaba in the business of Arabica coffee. On many occasions this dynamic politician from Sironko district, will and always be part of the celebrations of *Kadodi* dance and *Imbalu* especially at Mutoto inaugural site. Despite his status as leader of opposition in the Parliament of Uganda he dresses in cultural regalia and intermingles freely with the common people.



Figure 8: Hon. Nandala Mafabi, MP. lifted by supporters during *Kadodi*

Siiya Siraje (43 years), a resident of college cell in Namakwekwe observed that it was okay for neighbouring communities to embrace the *Kadodi* dance; commenting that they should not only accept the dance but also take-on the entire custom of *Imbalu*. For he commented that any non-Mumasaaba who accepts to take circumcision in the cultural way, is treated like a real member of Masaaba community and there are several incentives put in place to attract such people. *'Isangaala nga naboone ukhali umumasaaba nga ali khushina Kadodi. balala baguma khufuura ni Bamasaaba babeene'* (I feel happy when I see a non-Mumasaaba dancing Kadodi. Some even perform better than Bamasaaba themselves) he observed. This implicitly indicates that Bamasaaba are happy to share their culture with their neighbours and friends. Once they accepted to be initiated, they become more like biological brothers.

Mabonga, the youth minister of *Inzu ya Masaaba* remarked that “*Inga ukana inyana uli ni khuwayisa maawe*”, (literally meaning: If you like the calf, then you have to feed its mother). This implied that other societies that have embraced *Kadodi* dance and yet they are timid about its authentic cultural function which is *Imbalu* should as well be compelled to circumcise. ‘I personally participated in the playing of *Kadodi* drums for the purpose of mobilizing the people to sensitize them about safety during circumcision in relation to HIV/AIDS. Sincerely, within a short spell of time people had gathered to dance’, Mabonga narrated. It gave the health workers a chance to disseminate healthy messages to the people who came with purpose of dancing. The dance formed interludes within the presentations of the health workers and the mission was a success.

He indicates that it was such an effective means of communication that his mission was accomplished with little effort. ‘If we had used other means of communication such as the radio announcements and posters among others, it would have been hard to raise such a population’, he concluded.

Hon. Sezi Wambede, the former Constituency Assembly Delegate for Bungokho North and now Member of Parliament for Northern Division in Mbale City; lamented that during electioneering, the cost of hiring *Kadodi* players was very high because they are on high demand throughout the country. He went ahead to say that every politician would wish to have *Kadodi* in his procession which makes it to be so expensive due scarcity of talented players. He added that if one had reputable and talented players, there was a greater number of flowers. ‘This is how I came to learn that *Kadodi* dance is a spirited dance, and a reliable vehicle that can effectively be used for calling people to attend political rallies’, he confirmed. It is surprising that Ugandans judge the political strength by the number of people following politician to the nomination venue. Therefore to get the crowd, you must hire the best players

and dancers to do the mobilization. Wambede meant that these talented performers engage in full time employment during electioneering in Uganda and are always on high demand.

Sarah Wasagali, a former Senior Health Educator in the office of the District Health Officer in Mbale district appreciated the use of theatre in general and *Kadodi* in particular in mobilizing and disseminating health messages to the public. She said she had used different theatre clubs such as Linda Dramatic Society, Sinjo Troupe among others to spread awareness about HIV/AIDS and other sexually transmitted infections which was a success story. *Kadodi* in particular was used as a mode of calling the masses to the venue while drama and songs provided a specially packaged message to the audience. Wasagali recalled that the use of *Kadodi* dance simplified her work of mobilization.

Asked whether *Kadodi* dance did not affect her work negatively, she said, “you should appreciate that our work of health education depends on numbers and we have to use different ways to get them”. She was fast to comment that it was not possible to get all the community members to attend but the *Kadodi* dance made them to come voluntarily. They eventually got the messages from the health educators and civic leaders who were present as an interlude. We hired these talented instrumental players, dancers and dramatists to simplify our work of mobilization. We gave them some messages to recite and composed some music from them to sing during the procession. *Kadodi* dance kept the audience together until our work was done.

Kadodi dance created strong awareness in the communities and people were able to protect themselves from the deadly scourge. This retired medical worker added that other organizations like TASO (The Aids Support Organization) as well as AIC (Aids Information Centre), emulated our strategy of mobilization. They also hired the same services and

appreciated their work. That performance provided credible employment to the performers and promoted a healthy living in society.

Wasagali's opinion was supported by Muzaki Margaret Mafuko Mrs. who also worked as a counselor co-coordinator at TASO-Mbale branch, but now retired. She formed a post-test clients' club which was involved in sensitizing the masses through *Kadodi* dance and other theatre arts. This made our (TASO) centre more lively to an extent that we got recognized for excellent performance in fighting stigma among people living with AIDS and promoting positive living.

4.3.2 How *Kadodi* as a symbol of identity could enhance socioeconomic empowerment

Kadodi dance was repeatedly mentioned as a symbol of Bamasaaba identity. Various respondents gave affirmative answers about how *Kadodi* identity could translate into a means of improving the social and economic conditions of the Bamasaaba people.

As Farris (2005) argues that dance as a social space, should be for managing ethnic and individual personalities, as a way of expressing identity to move as an image of ethnic gathering enrollment and pride.

Charles Wakhata, (57 years), of Works cell in Mbale Municipality (now Mbale City), the Director of Linda dramatic society, had all the praises for *Kadodi* dance as he used it to mobilize audiences for money. He recalls that his club was contracted by the Ministry of Health among other organizations to mobilize and sensitize the community through a play known as the Hydra in the early 1990s. "Of course, we had skilled performers in our club and we were very popular locally and nationally", he recalled. He mentioned some of the greatest productions that shook the National Theatre in the late 1980s such as 'Abajiri' which had a story based on *Imbalu*. The *Kadodi* performance in this production provided beauty and décor; hence it won the award of best production of the year 1988. "We used *Kadodi* because our

objective was to attract as many people as possible to watch our concerts. We packaged messages in different forms such as plays, poems, stories, creative dances and songs, however, the driving force was *Kadodi* dance”, Wakhata explained.

The Hydra or ‘*Shipangalya*’ is a play that was authored by the Ministry of Education to be competed for at post-primary national music festivals in the early 1990s, which was won by Nkoma Secondary School. Linda Dramatic society was given opportunity to translate into Lumasaaba language as *Shipangalya* and then performed for different communities in Elgon Region. Their effort was realized due to identification with and the use of *Kadodi* dance as a medium for mobilization of the crowds just before the performance. This strategy caused many people to come, and advocacy for positive change towards the reduction of HIV infections took place. As a result, that performance enabled the troupe to earn a lot of money and they were able promote, motivate and support some of their club members who are now very successful in life.

Some of the celebrated *Kadodi* dance Performers include: Constance Nakayenze Galiwango Mrs (Woman member of Parliament-Mbale City), Charles Mulekwa (PhD) (National Theatre/Makerere University), Simon Hasulube (Film Actor-USA), Oscar Martin Kintu (NTV-Uganda) among others. Mr. Wakhata said that this team of talents performed countrywide.

Wakhata referred the researcher to Masaaba Amidu, a resident of Bukonde sub-county, a builder who performs *Kadodi* dance as a part time employment. He said it was good enough to use theatre for mobilizing the community because it is cost effective. He emphasized that *Kadodi* dance is an important dance because of its force of attraction. He added that if other communities like the dance, then it is a good idea for our performers in particular and our cultural society as a whole to brand it as a symbol of identity. Masaaba recalls how his

performing skills in *Kadodi* dance, storytelling and traditional music made him to travel to Scandinavian countries to perform. He said this changed his direction of thought and subsequently his economic status and his life did not remain the same. He was therefore motivated to enroll for a Diploma in Music Dance and Drama of Makerere University and passed with first class honours.

The researcher interviewed the former cultural leader, Umukuuka I of Inzu ya Masaaba, His Highness Wilson Weasa Wamimbi at his home village in Busano. He said that since *Kadodi* dance had dominated all cultural dances in Uganda, it was a task for Bamasaaba, especially during the time of politics to find a way of reaping from it. He concurred with other respondents such as his successor, Sir Bob Mushikori. He advised that it was high time the Bamasaaba realized that *Kadodi* dance is in different status beyond a rite or custom. Apart from mobilization, sensitization, entertainment, it should be gazetted for cultural tourism among others and get recognition from UNESCO. 'If these areas are exploited carefully, our communities can get employed and improve their economic status,' said Wamimbi.

Kutoi Moses, the chairman of Bamasaaba Culture Council, who also doubles as the mayor of Nabumali Town Council responded that there was a strategy to promote our cultural heritage although there was a lot to be done. He said, 'the first step was to sensitize the masses about the benefits of promoting dances in general and *Kadodi* in particular'. He added that he had weekly radio programs on major radio stations in Mbale; especially Open Gate FM to re-echo the importance of cultural dances among Bamasaaba, including those that have gone extinct.

He attributed the popularity of the *Kadodi* dance to its exciting and dynamic accompaniment which is appealing to the young generation who believe in "*modernity*". Furthermore, he noted that the dance had moved like a wild fire because it was a moving dance which has room for

spontaneous improvisation to suite the occasion. Its nature makes it to be a current dance with cultural or historical attributes.

Mrs. Magombe, the Minister of Gender and Community Affairs in *Inzu ya Masaaba*, revealed that basing on the role culture plays in Bamasaaba society today, a plan was under way to sensitize the Bamasaaba young generation about their cultural heritage. They planned to train, especially the girls in different social skills and cultural norms. She added that they had arrangements to organize Bamasaaba cultural festival which was to focus on cultural dances, food, cultural wear, medicine and Lumasaaba language. This activity would begin within the cultural institution, thereafter be rolled to intuitions of learning across the country. Magombe however, did not commit herself on the time table for the cultural festival but for the girls' retreat had already been confirmed by the cultural council.

Having given this opportunity, there were testimonies about the effects of *Kadodi* instrumental music and the dance motifs to the masses. This proved that *Kadodi* was not just an event but a well-planned social system that can culminate into socio- economic emancipation. The unity of the family and social cohesion among the clan members was remarkable. They relatives supported one another towards the achievement of the common goal of initiating the boy into manhood; which they termed as paying the cultural "debt" of male circumcision. Identifying with *Kadodi* dance is quite beneficial to many individuals such as politicians, community workers, performing artistes among others. This exertion could be exploited for public investments such as cultural tourism to create employment opportunities for the Bamasaaba; improve their income, status as well as living standards.

CHAPTER FIVE

FINDINGS, CONCLUSIONS, RECOMMENDATIONS AND FURTHER RESEARCH

5.0 Overview

This chapter is a presentation of the key findings and conclusions of the study, and recommendations and further researcher. It is organized under the following sub-headings: Findings, conclusions, recommendations, and further research.

5.1 Findings

The key findings of the study are presented according to research objectives under the following sub-headings: instrumental music and dance motifs and community mobilization for economic and social improvement, family and clan union and re-union and community mobilization for economic and social improvement, and how identifying with *Kadodi* contributes to community mobilization.

5.1.1 *Kadodi* music and dance motifs and community mobilization for economic and social improvement

The study revealed that *Kadodi* plays an important role in mobilizing the Bamasaba community to come together and engage in different activities in merry ways. Before a *Musiinde* is authorized to undergo the ritual of circumcision, it is a pre-requisite that one has to undergo a succession of trainings. These include: learning songs that are part of the accompaniment for *Kadodi* dance, and to sing in ways that attract gift givers—both relatives and members of the community—to offer generously. The instrumental players are given ample time to prepare their instruments and train so that they can attract huge crowds by

playing very well. The quality of playing is key to *Kadodi* dance performance, and bad accompaniment creates boredom and negatively affects the feelings of the dancers.

Skilled players get great following and earn from constant bookings to play the drums, and drum makers earn a living from their work. Also, those who provided raw materials such as animal skins among others got money. Therefore, *Kadodi* dance involves process that need detailed mobilization of resources such as money to hire instruments and costumes; food to feed the community members and the entire community to support the ceremony of circumcision. It stems from self-organization and ample planning, which is judged by the community at the end. Also, *Kadodi* dance performance has become a business where dancers and players are paid highly.

The motifs demonstrated by Kutoi, Nakhumitsa among others included that of shoulder shaking by elders, jumping and swaying for boys, wriggling and bum-shaking for girls which brought the whole situation into a thunderous applause and excitement. The *Kadodi* motifs include shoulder shaking by elders, jumping and swaying for boys, wriggling and bum-shaking for girls which brought the whole situation into a thunderous applause and excitement. Another ingredient in the *Kadodi* performance is 'nyombe' (raffia skirt made out of banana leaves). 'If the 'nyombe' is made well and tied appropriately, it will exaggerate the motifs hence giving it a capitulating effect that will cause the attraction of the masses, making them to move even long distances without realizing their effort. The make-up in this dance is not just for fun but a communicative value that shows that the days for the candidate to face the knife are numbered.

The instrumental accompaniment was paramount in mobilizing the masses and motivating the dancers. This is because they are loud enough to penetrate the whole village and set it into organized chaos. *Kadodi* dance is varied according to the mood and level of activity at the

centre stage. It should therefore be noted that *Kadodi* dance is a folk dance with dynamic modern ingredients that match it with the current topical issues in society. The study further revealed that some people employed themselves by selling musical instruments and *Kadodi* drums among others; making it entertaining and economically worthwhile. Waist-wriggling of the girls, and foot-stamping of the boys are still the dominant motifs and these can be done by most people. *Kadodi* dance has become a public affair, and everyone performs it for different reasons, and the massive engagement is an opportunity for initiating development agendas. Also, the artifacts of this dance also promote cultural tourism which contributes to economic development of our society. Therefore, *Kadodi* is a place for communities to develop entrepreneurial skills that are fundamental, and should be harnessed for economic progress of the communities in Mbale.

On the contrary however, some individuals especially those with strong religious roots objected that it is rather a mockery of God to suggest that *Kadodi* can be a tool for community mobilization. They stemmed their argument of the ritualistic nature of the entire process of circumcision (*Imbalu*), which they referred to as evil and degrading; albeit, this constituted a small minority.

5.1.2 How family and clan union and re-union contribute to community mobilization for economic and social improvement.

This study presents *Kadodi* dance in particular and *Imbalu* ceremony in general as a family and clan affair. Among Bamasaaba, when one produces a child, the clan members must welcome that child by giving a clan name in a family or clan ceremony. During *Kadodi* dance, the clan takes centre stage. Whatever one does, they always say, ‘don’t shame our clan’ (*ukhaswaatsa shikuuka ta*). The performance of *Kadodi* dance collects many people from the community to

the home of the boy ‘*umusiinde*’ and all these were treated as visitors who needed to be provided with food, drinks and other forms of entertainment. Some relatives never went back to their homes until the boy pays the ‘approved debt’ which every Mumasaaba man is born with; *Imbalu*. This motivated the parents and the entire family to work harder in order to have plenty of harvest to lift their status higher.

The dancers also form a bond and despite some sort of chaos in the dance, they appoint someone in charge of order. He is entrusted with authority to reprimand or cause the clan to fine or punish anyone who goes against the norms of the culture. This responsibility is usually given to the maternal uncle and paternal aunt who command respect in the family.

In view of such cohesion, Bamasaaba should embrace the unity and support; they have for one another during *Kadodi* dance, to propel a way forward for economic improvement. Working together as a clan in all aspects of life and contributing money and other resources in one pool can fund clan’s money generating projects identified in the community. This cohesion during *Kadodi* dance would be the strongest engine for community mobilization for economic improvement. Also, it was suggested that union and re-union during *Kadodi* dance can be diversified to boost development and well-being of the Bamasaaba. It was clearly observed that Bamasaaba are cohesively united during this cultural performance; and consolidating this can become a community capital for fostering resource mobilization and development.

5.1.3 How identifying with *Kadodi* contributes to community mobilization for economic and social improvement

It was not surprising to see that many politicians are using the dance for their political rallies. *Kadodi* dance has seized the political arena that most politicians in Masaaba region wish to identify themselves with it. This was because it has the power to pull crowds and entertain

them for long hours. It was as well noted that *Kadodi* dance has become so popular nationally and internationally. Some politicians lamented that during electioneering, the cost of hiring *Kadodi* players is very high because they are on high demand throughout the country. Every politician would wish to have *Kadodi* in his procession which makes it to be so expensive due scarcity of talented players.

Bamasaaba are of a view that it is okay for neighbouring communities to embrace the *Kadodi* dance; commenting that they should not only accept the dance but also take-on the entire custom of *Imbalu*. For any non-Mumasaaba who accepts to take circumcision in the cultural way, is treated like a real member of Masaaba community and there are several incentives put in place to attract such people. Also, some organizations have participated in the playing of *Kadodi* drums for the purpose of mobilizing the people to sensitize them about safety during circumcision in relation to HIV/AIDS and it has yielded a lot. Health Officers in Mbale district appreciated the use of theatre in general and *Kadodi* in particular in mobilizing and disseminating health messages to the public. They had used different theatre clubs such as Linda Dramatic Society, Sinjo Troupe among others to spread awareness about HIV/AIDS and other sexually transmitted infections which was a success story. *Kadodi* in particular was used as a mode of calling the masses to the venue while drama and songs provided a specially packaged message to the audience.

Kadodi performance brought in a lot of money and they were able to promote, motivate and support some of the club members who are now very successful in life. They include; Constance Nakayenze Galiwango Mrs (Woman member of Parliament-Mbale City), Charles Mulekwa PhD (National Theatre), Simon Hasulube (Film Actor-USA), Oscar Martin Kintu (NTV-Uganda) among others. Also, it is high time the Bamasaaba realized that *Kadodi* dance is in a different status beyond a rite or custom. Apart from mobilization, sensitization,

entertainment, it should be gazetted for cultural tourism among others and get recognition from UNESCO. If these areas are exploited carefully, Bamasaaba communities can get employed and improve their economic status.

5.2 Conclusions

It is hereby concluded that apart from its function as an initiation folk dance, *Kadodi* can be used as a tool for community mobilization to empower the Bamasaaba communities for socio-economic improvement. Its nature as a mobile dance makes people to gather or assemble voluntarily. The rocking rhythm, dance motifs, costumes and make-up makes *Kadodi* dance a popular choice for community mobilization. The ability to bring families and clans together is a testimony that it has the cohesive power which can be diversified for social improvement. Being a folk dance with modern attributes fosters improvisation and creativity; improving talents and creating employment for many Bamasaaba at home and elsewhere.

There were testimonies about identifying with *Kadodi* dance being quite beneficial to many individuals such as politicians, community workers, performing artistes among others. This exertion could be exploited for public investments such as cultural tourism to create employment opportunities for the Bamasaaba; improve their income, status as well as living standards.

5.3 Recommendations

Basing on the finding of the study, it is hereby recommended that: the Masaaba, should use *Kadodi* dance to mobilize their communities, organize training sessions such as workshops and seminars to equip them with different skills that can improve their lives socially and economically. Exhibitions of the *Kadodi* dance and its Artifacts among others should be put in place; this can be done collectively or as individuals to help in improving the economic status

of Bamasaaba. Also, Families and clans should use their cohesion during *Kadodi* dance to initiate income generating activities by putting their resources together and supporting one another for socio-economic improvement. The songs composed during the Kadodi dance should be compiled and archived to make a poetic repertoire; which can be an item for cultural tourism. Bamasaaba should construct a museum and an arena for performance; or support individuals with such ideas as observed from Wanyina Francis to create and boost cultural tourism in the Mt. Elgon region.

Furthermore, *Inzu ya Masaaba* as a custodian of Bamasaaba culture, should liaise with other development partners to organize cultural festivals with attractive incentives in order to attract more participants with considerable competition. This will enable the growth of more talents that will create jobs and reduce on the rate of unemployment among Bamasaaba. Also, *Inzu ya Masaaba* should work closely with the Uganda government and UNESCO and pave a way towards gazetting Mutoto cultural centre as a tourist centre and the *Imbalu* annual function as a cultural event. This can compel Uganda Tourism board to recognize *Kadodi* dance as a tourism activity. Also, scholars in Masaabaland should carry out more research to provide more literature for the young generation for consistence and continuity. This could become a knowledge bank for future scholars and writers.

5.4 Further research

While the study sought to find ways of improving the social and economic conditions of the Bamasaaba people in Mbale. It was noted that there are other factors that could contribute to this emancipation that were not a focus of this study. Therefore, the researcher recommends further research about how those factors could contribute to social emancipation. These include:

- i. How the political climate of the Bamasaaba can contribute to mobilization of the Bamasaaba for social and economic emancipation of the Bamasaaba community in Mbale area.
- ii. How the religious beliefs and practices, of the Bamasaaba can contribute to mobilization of the Bamasaaba for social and economic emancipation of the Bamasaaba community in Mbale area.
- iii. How the level of education in the communities of the Bamasaaba can contribute to mobilization of the Bamasaaba for social and economic emancipation of the Bamasaaba community in Mbale area.
- iv. How the historical developments of the Bamasaaba can contribute to mobilization of the Bamasaaba for social and economic emancipation of the Bamasaaba community in Mbale area.
- v. How the current social and economic organization of the Bamasaaba can contribute to mobilization of the Bamasaaba for social and economic emancipation of the Bamasaaba community in Mbale area.

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APPENDICES

APPENDIX I: Interview Guide for Dancers

Dear participant,

The answers that are going to be given in this interview will be for education purposes only and will be treated with maximum confidentiality.

1. Can you please explain to me how *Kadodi* dance songs could be used to mobilize the Bamasaaba to transform their communities socially and economically?
2. Can you please explain to me how *Kadodi* dance motifs could translate into avenues of mobilizing communities for social and economic empowerment?
3. Can you please explain to me how *Kadodi* dance costumes and props can be used to mobilize the Bamasaaba to engage in economic and social activities?
4. Can you please explain to me how involvement in *Kadodi* can enhance community mobilization for social and economic empowerment of the Bamasaaba people?

APPENDIX II: Interview Guide for Directors of Cultural Troupes

Dear participant,

The answers that are going to be given in this interview will be for education purposes only and will be treated with maximum confidentiality.

1. Can you please explain to me how *Kadodi* dance music could be used to mobilize the Bamasaaba to transform their communities socially and economically?
2. Can you please explain to me how *Kadodi* costumes and props can be used to mobilize Bamasaaba for economic and social emancipation?
3. Can you please explain to me how involvement in *Kadodi* enhance community mobilization for social and economic empowerment of the Bamasaaba?
4. Can you please explain to me how *Kadodi* dance as a symbol of Bamasaaba identity could be transformed to enhance social and economic empowerment of the people?

APPENDIX III: Interview Guide for Community Leaders

Dear participant,

The answers that are going to be given in this interview will be for education purposes only and will be treated with maximum confidentiality.

1. How can the union of the clans during *Kadodi* dance enhance mobilization and unity among the Bamasaba to become more productive and improve their social and economic livelihood?
2. Can you please explain to me how *Kadodi* identity might enhance community mobilization for social and economic empowerment?
3. Can you please explain to me how *Kadodi* dance music could be used to mobilize the Bamasaba to transform their communities socially and economically?
4. How can union of families and clans during *Kadodi* be used to enhance mobilization and unity among the Bamasaba to improve their social and economic livelihood?

APPENDIX IV: Interview Guide for Political Leaders

Dear participant,

The answers that are going to be given in this interview will be for education purposes only and will be treated with maximum confidentiality.

1. Can you please explain to me how can involvement in *Kadodi* can enhance community mobilization for social and economic empowerment of the Bamasaaba people?
2. Can you please explain to me how the union of the clans during *Kadodi* be used to enhance mobilization and unity among the Bamasaaba to become more productive and improve their social and economic livelihood?
3. Can you please explain to me how identity might enhance community mobilization for social and economic empowerment?
4. Can you please explain to me how *Kadodi* music could be used to transform the Bamasaaba communities socially and economically?

APPENDIX V: Focus Group Discussion Guides

A: Focus Group Discussion Guide for Dancers

Dear participants,

The answers that are going to be given in this discussion will be for education purposes only and will be treated with maximum confidentiality.

1. How can *Kadodi* dance music be used to mobilize the Bamasaaba to transform their communities socially and economically?
2. How can the motifs of *Kadodi* dancers translate into avenues of mobilizing communities for social and economic empowerment?

B: Focus Group Discussion Guide for Dance Directors

Dear participant,

The answers that are going to be given in this discussion will be for education purposes only and will be treated with maximum confidentiality.

1. How the motifs of *Kadodi* dancers could translate into avenues of mobilizing communities for social and economic empowerment?
2. How *Kadodi* dance movements, costumes and props can contribute to mobilization of Bamasaba people to engage in economic and social emancipation?

C: FOCUS GROUP DISCUSSION GUIDE FOR COMMUNITY LEADERS

Dear participants,

The answers that are going to be given in this discussion will be for education purposes only and will be treated with maximum confidentiality.

1. How *Kadodi* dance movements, costumes and props can contribute to mobilization of Bamasaaba people to engage in economic and social emancipation?
2. How can involvement in heritage experiences such as *Kadodi* enhance community mobilization for social and economic empowerment of the Bamasaaba people?

D: FOCUS GROUP DISCUSSION GUIDE FOR POLITICAL LEADERS

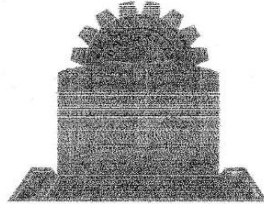
Dear participants,

The answers that are going to be given in this discussion will be for education purposes only and will be treated with maximum confidentiality.

1. How can the union of the clans during *Kadodi* be used to enhance mobilization of the Bamasaaba to improve their social and economic livelihood?
2. How can identity and social cohesion enhance community mobilization for social and economic empowerment?
3. How can *Kadodi* as a symbol of identity be used to enhance social and economic empowerment of the Bamasaaba people?
4. How can political leaders use *Kadodi* to mobilize Bamasaaba to engage in economically meaningful ventures and improve their welfare?

APPENDIX VI: INTRODUCTION LETTER

KYAMBOGO



UNIVERSITY

P. O. BOX 1 KYAMBOGO, KAMPALA - UGANDA
Tel: 041 - 285001/2 Fax: 041 - 220464/222643
www. Kyambogo.ac.ug

Department of Music, Dance and Drama

5th October , 2018

The DEO/Headteacher/Community & Opinion Leaders

Dear Sir/Madam,

**RE: INTRODUCTION OF MASTERS OF ARTS IN MUSIC RESEARCH
STUDENT FROM KYAMBOGO UNIVERSITY**

KHAUKHA MICHAEL NATANGA

This is to introduce the bearer Mr/Mrs/Ms/Rev/Dr/Sr
who is required to undertake a Research on the approved areas of study.

The purpose of this letter is to request you to assist him/her in collecting the necessary data for
the research report from your office, school or area of operation.

The University will be grateful for any assistance to the student.

Yours faithfully,



Katasi Solome

HEAD OF DEPARTMENT

