

**THE INFLUENCE OF CHANGING COMMUNITY PRACTICE AND ITS
INFLUENCE ON LUGBARA FUNERAL DANCE.
A CASE STUDY OF TARA SUB-COUNTY, MARACHA DISTRICT**

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DEDICATION

I dedicate this work to my late Dad Mr. Olemukan (RIP) and my Mum Mrs. Olemukan, who have supported me to ensure that I complete this project. I wouldn't have made it to this stage without your support. Mum, may God give you more years to benefit from the investment of education you have put in me.

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CHAPTER ONE

INTRODUCTION

1.0 Introduction

This chapter presents the background of the study, statement of the problem, purpose, objectives of the study, the scope of the study, significance, justification of the study, definition of terms and conceptual framework of the study.

1.1 Background of the study

The Lugbara community live in West Nile in the North Western part of Uganda. They are believed to have originated from Sudan. They share borders with Democratic Republic of Congo. Their language Lugbara one of the Nilotic languages somehow similar to the Madi. Lugbara people rear livestock and poultry such as guineafowls locally known as *ope* and they keep the biggest number of guineafowls in Uganda. They live in Arua City, Maracha, Terego, Madi-Okollo, Yumbe and Koboko districts. The Lugbara have different dialects such as Ayivu, Maracha, Terego, Vurra and Aringa. They can easily be understood by other tribes such as the Madi and Keliko in South Sudan.

This background was built on extract from Ademiluka (2009, p.9) who states that;

In the Old Testament, as in Africa, death is accorded the most important significance in the midst of other rites of passage. Hence death is mourned with varied activities. In both contexts mourning involves various elements, such as the number of days set aside for it, abstention from certain engagements, self-abasement, the dirge, and etcetera. In both contexts funeral mourning also serves certain sociological functions. For example, in Africa it serves the purpose of the preservation of cultural heritage. However, in Africa, several aspects of this tradition are dying out, giving way to Christianity and Western civilization. If funeral mourning has certain functions in the African society, it, in turn, has implications for contemporary Christian Theology in Africa (p.9).

According to Green (2019, p.1),

African dances are among the oldest dance traditions in existence; their structure is uniquely different because the movement therein is inseparable from the music that governs the movements. The music is associated with the spoken language of the people, which makes it virtually impossible for outsiders to comprehend the music of different African countries. In Africa there is no dance that is not accompanied by some form of music from the voice to orchestras of different percussive instruments.

Literature reveals that dance and performance has been part of human society since the stone age however, dance had not been studied deeply and other cultural practices of mankind have been studied. This could be as a result of lack of technology in the beginning although this is reducing with the new technologies that are able to record and document dance. Studying of a human body has changed the attitudes of scholars and hence dance is now a subject of interest to researchers

The funeral rites among the Lugbara are meant to demonstrate that transition from living to the spiritual world. Despite the recent modernization of the communities of Lugbara their cultural practices are still of immense importance to the societies around, it's based on this background that this study intends to investigate into influence of changing community practice on Lugbara funeral dance.

1.2 Statement of the problem

In sub-Saharan African different communities have different funeral dances. In Uganda, the culture of funeral dance is also practiced by different communities including the Lugbara in West Nile who perform a funeral dance to mourn their deceased. Whereas the funeral dance is appreciated and popular among the Lugbara community, it has been threatened by the modern changing community practices and criticized by the agents of the Western culture as outdated and fit to be abandoned. This has therefore posed a serious challenge to this cultural custom which is likely to be extinct yet it was a social activity that united people. Although traditional practices are regarded as anti-development by the proponents of modernization, there is no scientific research to prove that traditional practices such as the Lugbara funeral dance negatively affect modernization. Nobody knows whether the Lugbara funeral dance has any anti-development aspect in its meaning yet, it is among the misinterpreted. There was need to analyze the meaning of the funeral dance such that people understand why it is performed. It was also important to find out if discarding the practice of performing the funeral dance would propel development and find out how the changing communities can integrate the funeral dance without discarding it completely.

1.3 Purpose of the study

The purpose of the study was to investigate the influence of changing community practices on Lugbara funeral dance.

1.4 Specific objectives of the study

- i. To establish the various changing community practices on Lugbara funeral dance in Tara Sub-County, Maracha District.
- ii. To examine the impact of various community practices on Lugbara funeral dance in Tara Sub-County, Maracha District.

- iii. Propose designs for the funeral dance that are appropriate for the Lugbara changing community.

1.5 Research questions

- i. What the various changing community practices on Lugbara funeral dance in Tara Sub-County, Maracha District?
- ii. What is the impact of various community practices on Lugbara funeral dance in Tara Sub-County, Maracha District.
- iii. Which dress designs can be appropriate for the funeral dance of the Lugbara changing community?

1.6 Scope of the study

This included geographical, content and time scope.

1.6.1 Geographical scope

The study was carried in Tara Sub-County, Maracha District. The district is found in west Nile Region of Uganda. It borders Arua District to the south, Koboko to the North and Yumbe to the East.

1.6.2 Content scope

This study was guided by the study objectives and these include; to establish the various changing community practices on Lugbara funeral dance, to examine the impact of various community practices on Lugbara funeral dance, and to propose designs for the funeral dance that are appropriate for the Lugbara changing community.

1.6.3 Time Scope

The study covered a period of 19 years, from 2000 to 2019. Africa and in specific the Lugbara community have experienced a lot of modernization within that period of years. This modernization has effects on the culture, it is basically introducing new trends of life that are replacing the cultural practices and norms. In this period, a lot of development has been realized in the Lugbara community, education has penetrated deep in the rural areas and life of the people has systematically changed from typically traditional way of life to moderated and modern ways of life styles.

1.7 Significance of the study

The young generations of the Lugbara can use this study to understand their position in their culture and work out a way of fitting well in to their culture and interests of their elders.

The study hopefully benefits upcoming musicians, education institutions, and cultural leaders at all levels to understand the Lugbara cultural dance and develop to their aspirations.

It was hoped to add on the existing literature about the influence of changing community practices on Lugbara funeral dance that will be used by researchers and Lugbara.

1.8 Operational definitions

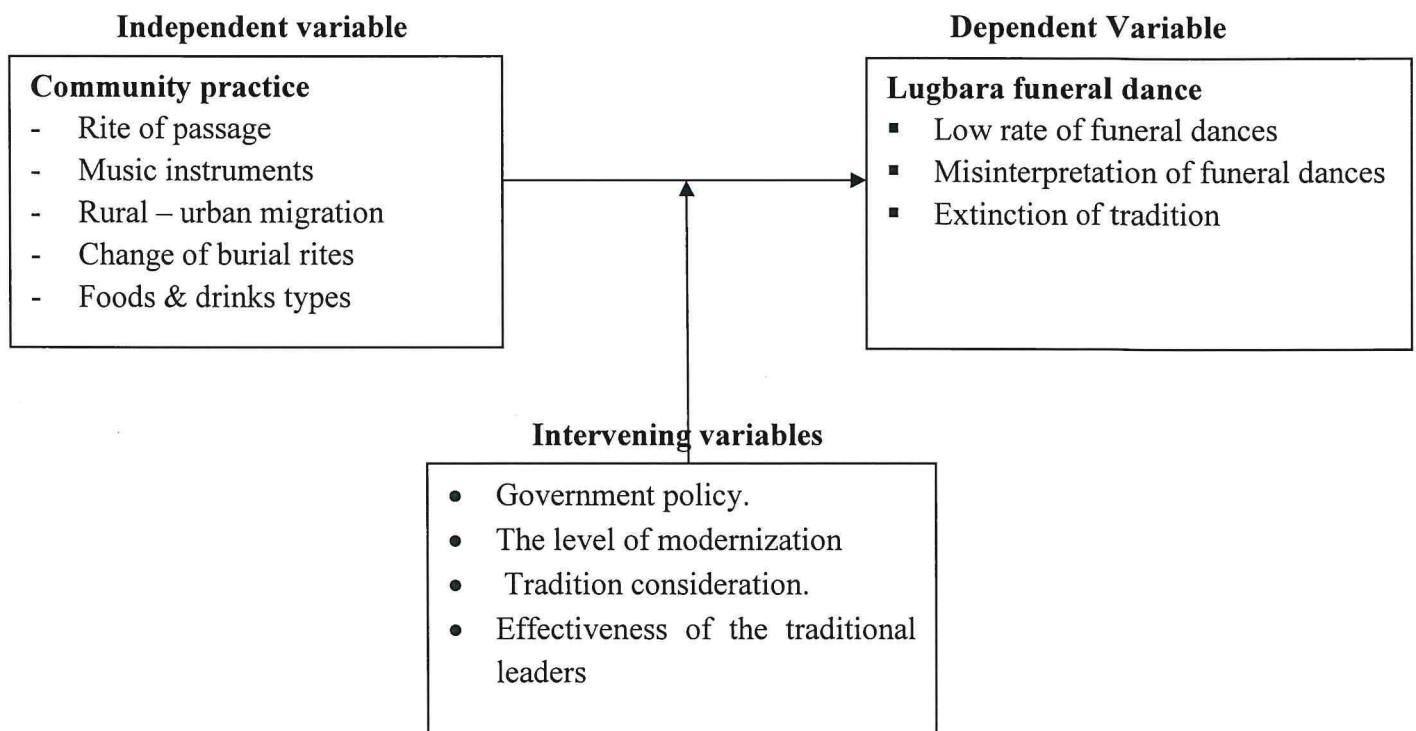
Art is a diverse range of human activity, and resulting product, that involves creative or imaginative talent expressive of technical proficiency, beauty, emotional power, or conceptual ideas.

Tenura is a short skirt put on by women during funeral dance

Lugbara **Funeral dancing** is a dance to mourn the dead

Changing community practice share things that alter in the behavior, way of approaching serious issues and react to them in the community such as Dressing code, change of music instruments, Rural – urban migration, Change of burial rites and Foods & drinks types among others.

1.9 Conceptual Framework of the Study



Source: Adopted from Onen and Oso. (2008). Model of conceptual framework.

Description of the conceptual framework

The conceptual framework illustrates the influence of changing community practice and its influence on Lugbara funeral dance. The study derived its concepts from the indicators of circumstances of the influence of the changing community practice on Lugbara funeral dance. Conceptual framework in this study is based on the three study variables; the independent, depend and intervening variables. The independent variable comprised of the changing community practice such as; Dressing code,

change of music instruments, rural – urban migration, change of burial rites, and foods & drinks types among others. The dependent variable was influence on Lugbara funeral dance and this comprised of; low rate of funeral dances, misinterpretation of funeral dances, fading away of funeral dances. The study's intervening variables included; Government policy of traditions and norms, the level of modernization & tradition consideration, the existence and effectiveness of the traditional leaders

CHAPTER TWO

LITERATURE REVIEW

2.0 Introduction

This section discusses related literatures in line with the objectives of the study in line with the findings of other scholars; to establish the challenges faced by the Lugbara funeral dance, to examine the different ways of enhancing the increased adoption of Lugbara dance and to establish the different community practices in Lugbara community dance.

2.1 General overview of Funeral dance

In different parts of the world, many societies have integrated dance in their funeral rites. Owing to the fact that dance is universal expression, it helps to raise excitement and expresses peoples thinking. More so. It connects the spirit, magic and religion which influences actions of the society (Del Fresno 2011).

In other places such as Madagascar, a peculiar type of funeral ritual is held at least every five years after the death of a person. This is well known as the Famadihana, a practice that comes from their Indonesian ancestors, according to which it proceeds to the opening of tomb to remove the bones of the deceased which are placed on a mat. Then they dance with the bones in a great feast and gifts are given to the dead when the celebration culminates, and after that they return the bones to the grave until the next party (Los archivos del viento 2011).

Mosquera (2016) argues that

the funeral dances are widespread and are often mimetic, so that they can influence the dead by sympathetic magic in order to communicate with death, propitiate him (placate his anger, win his favour or benevolence) or exorcise a dangerous spirit. Already in ancient Egypt, for example, dance was present in the rites of life and death; it was used in the celebrations of royalty, religious ceremonies, funerals, and festivals as a way of expressing deep feelings that often people could not externalize with simple words, hence its mimetic character

More dance incidences are found in the ancient Egyptian Art especially in their burial chambers. Literature shows that the entire process of burying in Egypt was full of dance and performances. According Diez (2010), funerary dances was around during period of Ancient Egypt (4500–3000 BC), evidence was found in tombs including statues, and also in pyramids. Literature shows that dancers used some steps and dropped some depending on the function. This was done during their ritual representation, and these rules had to be respected in this funerary context or it may be that the deceased did not travel to the beyond (or his “other reality”).

Mosquera (2016) further talks of similar dance experiences in China. He refers to the ethnic group of Qiang whose much of their culture is related to dance. Ethnic groups in China have a strong attachment to dance because dance is used to communicate important issues in society. For example the Qiang dance reveals the history that helps the society to transform their lives. It helps people different sections of society to dialogue and come up with projects that mobilize people and carry out developmental projects. Other religious dances include the dance of the Dance of the Armour when soldiers are being taken to war. When they come back they are celebrated despite having lost or won. More of such dances are also reported in Greece among their ancient kings. In Venezuela, the Jesuit priest Jose Gumilla described various funeral rites of people of the East, following his tour of that country in the mid-eighteenth century. These rites had their roots in pre-Hispanic cultures, including the Salivas ethnic group living to the north of the Amazonas state (Wikipedia 2014).

There is limited research by scholars about funeral dancing in Africa. Few scholars have studied about funeral dances in Africa. Scholars that have examined the relationship between Community practices and traditional dances in Africa argue that the dances are shaped by cultural context and community practices. For instance, Arnold (2002) argues that, the character of dancing in Africa depended on context, the people and the agenda of dancers. He observed that both men and women danced with much use of shuffle steps and the body in bent position with crooked knees including jumping. For instance, the “Funeral Dances that are performed throughout in Africa signify the ethnicity, gender, and social status of the deceased.” (Kariama,1996). The researcher therefore ascertained that Lugbara funeral dance is performed by the community only as part of the funeral ceremony for deceased ones who were sufficiently old before they died, and are deserving obsequies.

The researcher assessed the elaborateness of the ceremony and dance that usually depends only upon age, but also upon the social status of the late person. At the same time, Funeral dancing in Africa has a number of funeral activities. According to Noret (2011) “The funeral service and burial may only be a small part of such funeral events, from mourning practices to dancing, drumming, drinking and eating. The events in some Regions involve planning funerary activities over many months and years.

On finding out if these practices relate to the performance of Lugbara funeral dance, the researcher established that the African Traditional dancers use different symbolic gestures, dancers are largely participatory and may be open to all. The group or team dancers also occur, except with regard to some spiritual, religious and initiation dancers. Similarly, on finding out if these changes occur in the context of Lugbara funeral dance practiced in Tara Sub-County, Maracha District. The researcher established that according to Coulter and Kennedy (1980), dancing among the early people existed

either as recreation or religious manifestation or both or occurred at funerals. This means that dances were very significant in all social aspects in their lives.

2.2 Changes in the performance of Traditional Dances in Africa

Allan (2012) observes that the current dancers are influenced by monetary benefits which may end in traditional meaning got from dances getting lost. He argued that, while this would have been a positive trend as troops move to prepare and preserve and share our culture and traditions to the rest of the world, some of them get too carried away by innovations. Many changing community practices have taken place in terms of context, venue, costumes and props, dancing motifs and many others as a result of innovations brought about by commercial competitions. In the present study, the researcher intended to find out whether this trend of change brought by innovations has influence on Lugbara funeral dance in Tara Sub County

In the same context, Bat (1994) observes that, making positive changes in dances and songs are not necessarily bad because they make them more attractive and align them with the current needs of communities. Technology has modified and developed new instruments which need to be integrated without losing the original meaning of dances and songs. In that regard, many changes have taken place in the traditional performances as mentioned by Bat; costuming, props, rhythm and style of presentation are all chosen and designed towards the main goal of sensory amusement and commercial entertainment. Bat further pointed out that, singing and dancing used to be spontaneous community performances, but they are now becoming professionalized and commercialized. The researcher agrees with Bat because many changes have taken place in the traditional performances as mentioned by Batt. Costuming, props, rhythm and style of presentation are all chosen and designed towards the main goal of sensory amusement and commercial entertainment.

Although the African dances were contextualized according to purpose more so symbolism in traditional burials, many scholars have expressed emergence of significant dynamics that seem to change the context of the Lugbara dances. It has become clear according to Allan and Bat that dances are getting commercialized in the modern times. This has necessitated changes in terms of design style and rhythm so as to make a better show for business. Once the modernized aspect is popularized, then the traditional and cultural aspects get replaced.

This is supported by Laban (1998) who observes that the so-called universal education affects any cultural tradition despite of its deep roots. In this context, Universal Education has affected the cultural tradition as it has been pointed out by Laban but the researcher concurs with his view because formal education is associated with modernity and for anyone to be considered modern, some of the traditional elements must cease to exist. Lugbara funeral dance has been fulfilled by Breunig (1990) who argues that the borrowing of things from other dance style is a way that you can

create some new, but still stay within a traditional way. According to researchers finding, whether this borrowing of things can make the dance to remain within its cultural context, never the less, many ethnic groups have penetrated Tara Sub County like Alur, Madi, Congolese and others.

In relation to Breunig argument, Stones and Gills (2010) observe that globalization is illuminating the identity of the folk dances but not without modifications and these modifications are leading the folk dances to acculturations and that dynamism of culture in the present world is with time becoming extremely intricate. Globalization is shrinking global boundaries so much that the world is gradually being reduced into a small global village. This implies that there is influence of changing community practices on Lugbara funeral dance.

In ascertaining items or aspects that are borrowed by Lugbara in funeral dance, Lovelock (2008) states that Townships created during the colonial period removed people and their dance from the traditional environment. He adds that beer halls became community centers of sorts with drinking, socializing, and dancing. In the same view, Buckland (2006) observes that social and geographical barriers are on the way of diminishing and that folk dances are migrating from rural to urban areas. He noted that infrastructure facilities, audience, money, motivation and glamour are the factors responsible for such migration.

To explain whether Lugbara funeral dance performance has shifted from traditional setting to urban centers in Tara Sub County, Maracha District, The Traditional Dance in Africa, Daly, (2007) observes that traditionally, the role of leading flow was assigned to men by the group, while that of tonal singing was assigned to women. He adds that in every performance that involves men and women, the men take a dominating role of beginning songs, playing drums, jingles, bending as they dance with their female on the male partners of all ages. However, he stresses that in recent times, such traditional roles might have changed with women assuming leading roles in some instances and men playing the sub-ordinate.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Introduction

This chapter describes and justifies the methods that were used to collect and analyse data. It contains the research design, study population, sample size, sampling techniques and procedures, data collection methods, data collection instruments, data control measures (validity and reliability), procedure of data collection, data analysis, measurement of variables, ethical considerations and limitations. This will be used by the researcher in an effort to find out the changing community practices and its influence on Lugbara funeral dance.

3.2 Research Design.

A research design is a guide that a researcher uses to collect useful data and analyze it to come up with credible findings (DeVaus, 2008). This study adopted ethnographic design. Ethnographic design aids a researcher in obtaining answers to the questions of who, what, when, where and how a study such as this one is associated with (Anastas, 2015). Furthermore, descriptive research design was utilized in the study given the nature of the instruments used in the study. The instruments generated data that was analysed descriptively and descriptive explanations used for their discussions. A descriptive research design is used to gather information related to the present status of a phenomena under a study as well as describing what exists (DeVaus, 2008). This design was hence suitable in the study as it also tended to obtain information concerning the the influence of changing community practice and its influence on Lugbara funeral dance in Tara Sub-County, Maracha District.

3.3 Study Population

Orodho (2006) defined the study population as all the members of the real set of people, events or objects to which the researcher wishes to generalize the findings. The research took place in the rural setting of Tara Sub-County, visiting different performing groups and recording the performances, observing them in order to find out how changing community practices influence Lugbara funeral dance. The target groups of people in this study included; cultural leaders, village elders, traditional performing groups and teachers.

3.4 Sampling Techniques

The study used two sampling methods, namely simple random and purposive sampling techniques.

3.4.1 Simple Random Sampling

Simple random sampling is a sampling technique by which each individual is chosen randomly and entirely by chance, such that each individual has the same probability of being chosen to participate in the study Roy & Zeng, (2014). Simple random sampling was selected because it enabled the

generalisability of the findings. It also avoids personal biases (Amin,2005). Simple random sampling targeted and was used to sample Traditional village elders and music teachers in in Tara Sub-County, Maracha District.

3.4.2 Purposive Sampling

Purposive sampling is a purposeful sampling technique that involves selecting certain units or cases based on a specific purpose Teddlie& Yu, (2007). With purposive sampling, civil servants were selected to provide in-depth responses for qualitative analysis. Purposive sampling helped in obtaining detailed data for in-depth analysis. Purposive sampling was used on the cultural leaders and performing groups in Tara Sub-County, Maracha District. This is though the researcher wished to sample all the cultural leaders, she had to sample a few of them to obtain the information she needed in the study.

3.5 Sample size

A sample is a small portion that is a representative of the target population (Mugenda, 2003). The sample size for the current study was 45 comprising of 10 cultural leaders, 15 village leaders, 05 traditional performing groups, and 15 music teachers in Tara Sub-County, Maracha District.

The researcher considered the dance groups because they perform these dances. Elders in the community were used in collecting data because they are the custodians of culture in societies. Traditional performing groups were used because they have been performing the dance emphasizing the originality. The music teachers were used because they teach this dance in school especially during music festivals

The sample size of the study was determined basing on the table for determining sample sizes from a given population, Krejcie & Morgan, (1970) and Taro Yamane’s formula (1967) as presented in table 3.1 below.

Table 3.1: Sampling frame

Category of Respondents	Sample Size	Sampling Technique
Cultural leaders	10	Purposive sampling
Village elders	15	Simple random sampling
Traditional performing groups	05	Purposive sampling
Music teachers	15	Simple random sampling
Total	45	

Source: primary data (2021)

3.6 Methods and Instruments of Data Collection

This comprised of methods and instruments of data collection as described below.

3.6.1 Methods of Data collection

The methods that were used to collect data were survey, interview and documentary review, implying that there were both primary and secondary data collected. Primary data was collected using the formulated instruments while secondary data was got from books, journals, dissertations and internet, and sources were acknowledged in the references.

Interviews

This was a data collection technique that involved oral questioning of respondents, individually and as a group. In this method, the researcher wrote down the answers given during interviews. In this method, the researchers also did audio record the responses.

Focus Group Discussions

This interview was conducted among a small number of individuals simultaneously. The researcher's interview mainly relied on group discussions other than on direct questions to generate data. In this method, the researcher moderated discussions on Influence of changing community practices on Lugbara funeral dance.

Observation

This was a method by which individuals gathered first hand data on programs, processes, or behaviors being studied. In this method, the researcher was involved systematically in selecting, watching and recording behavior and characteristics of respondents.

Questionnaires

This data collection tool in which written questions were presented to be answered by the respondents in written form. The researcher hand delivered the questionnaires to respondents and collected them later. The researcher again gathered part of the respondents in one place at a time, giving oral and written instructions, and letting the respondents fill out the questionnaires.

3.7 Instruments of Data Collection

The instruments the researcher used include both questionnaire, interview guide and documentary.

3.7.1.1 Questionnaire

Questionnaire were given out to the respondents; the questions were open-ended to grant the respondents various options in answering the questions entailed. This instrument was used to collect primary data from the field.

3.7.1.2 Interview Guide

The researcher administered both open and closed interview guides to the respondents. The guide contained both structured and unstructured sections so that the respondents were able to give adequate information.

The number of questions were adequate enough based on the stated objectives so as to accommodate a lot of views from respondents. The tool was preferred because it would give room for researcher to explain unclear items to the respondents and it was quick enough in collecting information from large number of respondents within the shortest time possible.

3.7.1.3 Observation Guide

The researcher collected data based on the three objectives from the respondents. The researcher employed both participant and nonparticipant methods to obtain data from the respondents. This method was preferred because it gave firsthand information on the influence of changing community practices on Lugbara funeral dance. The researcher observed the traditional performing groups as they performed in order to establish the correct dance techniques, props and costumes. He used observation checklist as a tool to establish the kind of accompaniment that were in Lugbara funeral dance.

3.7.1.4 Focus Group Discussion Guide.

The researcher sat with elders, music teachers, traditional performers and the reason for the focus discussion group meeting was to discuss the changing community practices and its influence on Lugbara funeral dance, and how it has changed over time.

3.11 Data analysis

The data collected was analyzed using qualitative method. The data was be analyzed and interpreted according to the emerging themes from the objectives of the study and the respective questions.

3.8 Study Research procedure

The researcher first prepared tools of data collection. Then discussed the tools with the supervisor. The researcher obtained an introductory letter from Director of Graduate School and Research of Kyambogo University. The researcher will proceed to the field to make consultations with the respondents where they would agree on the day to come and collect data.

3.8. Validity and Reliability

The study sought to investigate the changing community practices and its influence on Lugbara funeral dance among the Lugbara of Tara Sub- County, Maracha District. The researcher believed that if the same study was conducted, the results would have no variation in the findings when the methods and the hypothesis employed were used.

3.9 Research Ethical Considerations

Ethical considerations are an attestation from research confirming its adherence to research ethical standards of professional behaviour (Guthrie, 2010). The ethical considerations in a research study are meant to protect the respondent from psychological or social harm as a result of the study (Creswell, 2009). The American Psychological Association (APA) Ethics Code provides a guideline for the ethical issues in a research study that were adopted. Informed consent was obtained from the respondents in writing. The respondents were informed of the purpose of the study, the significance of the study, the duration of the study, their right of participating or withdrawing from the study after its commencement, their limits of privacy and confidentiality and who can be consulted in case of questions.

In addition, the researcher did not present the findings of other researchers as her own. Where the researcher made consultations on other people's work, necessary credit and acknowledgement was made through appropriate citations. Furthermore, the researcher did not falsify or fabricate any data so as to present predetermined findings. During the analysis, the researcher did not edit, modify or manipulate the data collected. The data were analysed as they were collected.

3.10 Limitations of the Study

There was financial constraint for carrying out the study. The researcher had to adjust her research budget so as fit the little resources she had to save for the study and also through financial support received from family members and friends.

Secondly, some respondents were rigid when it came to giving information. The researcher gave questionnaires to respondents who were ready and free to give information thus not coercing anyone to give study information.

Thirdly, some questionnaires were not got back to the researcher on time. The researcher had to adjust on her research study timeframe so as to receive back the delayed questionnaires because information contained in them was of great value to the study.

The COVID-19 also became an obstacle because it brought fear receiving a new person they had not seen before amidst them, hence delay in data collection.

CHAPTER FOUR

PRESENTATION, ANALYSIS AND INTERPRETATION OF FINDINGS

4.0 Introduction

The study was intended to investigate the influence of the changing community practice on Lugbara funeral dance in Tara Sub County Maracha District. This chapter presents and discusses the findings of the study. The chapter also presents analysis and interpretation of results. Presentations are done according to the specific objectives. The first section presents the response rates. The second section represents the background information of the respondents. The third section presents narratives of the finding along the three study objectives.

4.1 Response rate

The respondent's response to the cross cultural and ethnographic researches below shows the number of people who answered the questions. The low response rate can give rise to sampling bias if the non-response is unequal among the participants regarding exposure and/or outcome (AAPOR 2000). In this study, the sample size was 45 respondents who included cultural leaders, village elders, traditional performing groups and music teachers. During the study, the researcher was able to access all the 45 respondents as aggregated in the table below:

Table 4.1: The response of respondents to the study

S/N	CATEDORY	EXPECTED NO.	NO. RESPONDED	%AGE
1.	Cultural Leaders	10	10	100%
2.	Village Elders	15	15	100%
3.	Traditional Performing Groups	5	5	100%
4.	Music Teachers	15	15	100%
5.	TOTAL	45	45	100%

Source: Primary Data

According to Table 4.1 above, out of the 45 questionnaires administered, all the 45 were returned fully completed, giving a response rate of 100%. The researcher was also able to interview and hold focus group discussions with all the 45 respondents. The findings mean that such a high response rate could be relied on to generalize the overall findings of the study as more reliable, as observed by Sekaran (2003). When people of greater extent express interest on interacting and sharing of knowledge, then they are paving way for more knowledge and development of their community.

4.2 Background Information of the Respondents

In their background information, cultural leaders and village elders had stayed in the area for over 30 years. This background was intended to reliably depend on the long experience of leaders in their culture. The traditional performing groups and music teachers comprised of people with mixed age

groups. There were youth, elderly, male and female. Their experiences were varied and this helped to understand the past and present experiences of dancers in the Lugbara funeral dance.

Table 4.2: Showing the background information of the category of respondents

S/N	CATEGORY	MALE	%AGE	FEMALE	%AGE	TOTAL	%AGE
1	Cultural Leaders	6	60%	4	40%	10	100%
2	Village Elders	8	53%	7	47%	15	100%
3	Traditional Performing Groups	3	60%	2	40%	5	100%
4	Music Teachers	7	47%	8	53%	15	100%
5	Total	24	53%	21	47%	45	

Source: Field data 2022

According to the category of respondents above, the percentage of men was higher because men are mostly leaders in the Lugbara tradition. A relatively equivalent percentage of male and female leaders were used because village leadership considers both male and female. The percentage of males in the traditional performing groups was higher because males dominate traditional dances. The percentages of music teachers were relatively equivalent while females were slightly higher because women are mostly music teachers in schools.

Presentation of Data

4.3 Analyzing the meaning of Lugbara funeral dance.

To understand the background of Lugbara funeral dance, the researcher needed to first understand the origin and background of the Lugbara people. In her findings, the Lugbara people according to the village elders interviewed are an ethnic group that live in many Districts in the West Nile Region of North Western Uganda. Many other Lugbara were said to live along areas lying in borders of the Democratic Republic of the Congo (DRC), Morocco County Republic of South Sudan and Wet Nile in Uganda. They speak the Lugbara language which is similar to the one spoken by the Madi in Uganda. In Sudan they are known as Mundu and they exist in many other groups like the Lugbara, Metu, Madi, Okebu and a few small groups.

4.3.1 Village elders

To understand the meaning of Lugbara funeral dance the researcher used various methods to establish facts from village elders, traditional performing groups, cultural leaders and the music teachers. The village elders revealed that, the Lugbara attach a lot of importance to their dead people. They do a lot of sacrifice to the dead senior or elderly male and female people. The rites are expressed in form of dance which is termed as funeral dance. When asked where the dance originated from, village elders seemed not to have information on the origin of the burial dances.

Some of them by assumption attribute origin of their funeral dance to where they believe the Lugbara originated from which is Mt. Liru. The analysis is that the funeral dance could have started by the first fore fathers or elders who lived in Mt. Liru and their migration was naturally perpetuating the burial dance tradition. According to some village elders, the Lugbara burial dances were accorded to the chiefs and the elderly men and women. They responded that burial of a chief differed from that of ordinary people like youth. In their explanation, when the death of a chief was announced, no one was allowed to cry or wail, making noise before burial. They said people were only allowed to cry quietly. What is significant according to the elders is their narration on the burial process. They say a bull was slaughtered for the mourners and its hide was used to wrap the corpse. The burial was in the middle of the night and the body was placed in the grave facing northwards towards Mt. Liru where the Lugbara believe they originated. In the analysis this is still another indicator on the origin of the Lugbara funeral dance because the question one can ask is as to why the bull being slaughtered must face the direction of Mt. Luru? The elders narrated that after burial, mourners sung a sorrowful song while wailing as they danced. According to elders, a bark cloth tree (laru) would be planted on the grave for the reason they were not able to explain. Another unique narration from respondents was the burial procedure for ordinary people which they say was similar to that of the chief but mourners were allowed to wail as soon as an ordinary person died. The analysis is a difference between the elderly and ordinary people and also chiefs. Could the level of chiefs be equated to the Village elders? The village elders had no responses for the question on existence of other funeral dances. Their response was that the Lugbara have other dances for entertainment, marriage, festivals and secular.

A question on reason for the Lugbara funeral dances. According to the village elders, the reason for burial dances were meant to celebrate the death of the elderly person because such a person rested from problems of this world. Their belief according to elders was that, people feel the elderly feel unsettled, disturbed and bothered when they grow old. This means their relatives wish them to die off to get out of the problems of this world. The researchers in her analysis questions whether this was a genuine reason because old persons are usually a problem in terms of the support the need from the strong people like food, bathing them, dressing, toilet support and health services. They became a challenge. Could the Lugbara have seen this as a challenge and simply used this as a method of wishing them dead? Wailing was not allowed before burial of a chief or an elderly person. After burial, in the next two days, dancing was performed while wailing and singing a sorrowful song to celebrate that the elder person has rested. In her analysis there is contradiction where the elders say burial dance is to celebrate the death of elders to rest yet they sing a song of sorrow. The village elders also narrated that there was fear of wailing before burial as they believed the corpse would turn in to a lion or leopard and attack people. Here is another contradiction because if the funeral

dance is for celebrating the rest of an elder, how is it related to such a person turning to a lion or leopard? If a youth died or an ordinary person there was no fear of any of them turning in a lion or leopard, people were instead allowed to wail as soon as they died. They also narrated that a funeral dance was not performed when a youth or an ordinary person died. On the question of people performing funeral dances, village elders responded that both men and women performed it. On roles played they also said the men played the role of drumming while the women did the dancing.

4.3.2 Traditional performing groups

In responding on a question whether people still perform funeral dances only during funerals and the occasions they do it, the traditional performing group responded that the funeral dances have been considered ordinary. Songs are sung in studios to sell music albums and to market businesses, dances are done at drinking parties and marriage or wedding ceremonies. They are also played in churches and in schools' concerts and competitions.

4.3.3 Cultural leaders

When asked about the type of dressing during funeral dance, a few cultural leaders responded that they used a bark cloth. On the instruments used they said drums were mainly used during funeral dancing and this was so because of the tradition. In the analysis the respondents seemed to have found the culture of Lugbara funeral dance existing and they seem to keep passing it from generation to generation and the beginning could have been from Mt. Liru where the Lugbara are reported to have originated from.

4.3.4 Music teachers

The music teachers had no response on these questions and they seemed to have been a very young generation that seem to have very little or no information on the background behind the Lugbara funeral dance.

4.3.5 Focus group discussions questions

During focus group discussions, respondents narrated that the elderly look at Lugbara funeral dance with value and a lot of importance attached to it. This is because it owes respect to the chiefs and the elderly who have been leading, holding the Lugbara people together, keeping and handing to them what has been theirs and they should not be looked at suffering in their old age, they need to rest (where rest means death). In this response, the analysis is that elderly Lugbara seem to still have a lot of information and attachment to their funeral dance than the young generation. What could be a reason for the young generation not being abreast with the history and performance of the Lugbara funeral dance?

4.4. How Lugbara Funeral dance has changed in Tara Sub-County, Maracha District

4.4.1 Village elders

The village elders had similar responses to those of the traditional performers as presented, analyzed and interpreted under the traditional performing groups.

4.4.2 Traditional performing groups

The traditional performing groups on a question of existing changes in the Lugbara funeral dance admitted that changes do exist. Such changes according to performers included that people are no longer dancing with respect to the burial rhythm. Dancing styles are modernized, dancers are no longer expressing sad expressions but seem to only formalize their dances but just enjoying the music and rhythm. In the analysis the modern trends seem to be taking over the tradition of the Lugbara funeral dance. The question is whether the change is due to the nature of dance or the youth feel shy to dance during a burial environment? On a question on how the community look at Lugbara funeral dance, some traditional performers responded that some people consider it outdated and some wish to modernize it. I think this is partly in agreement with my analysis above, that the young generation of the Lugbara could be shy about funeral dancing in a burial environment.

When questioned on why they think the Lugbara begun to perform funeral dance outside funeral context, the traditional performing groups narrated that many youths have adopted modern singing and dancing styles. As many Lugbara have become educated, the number of the youth is becoming higher than that of the elderly who have the Lugbara traditional zeal of burial dance. Leaders in churches are also dominated by the young generation who wish to modernize the Lugbara hymn songs. In the researcher's analysis, is there an expectation of a collusion between interests of the young generations and those of the old generation, what period of time is left for the funeral dance to exist and what will happen when all the diehards of the tradition of funeral dance are no longer alive?

4.4.3 Cultural leaders

The cultural leaders in responding on the question whether there are changes in the instruments accompaniment, they admitted existence of changes and on their part expressed that they now use the modern music systems which has replaced the drums. This is predominant in urban centers and areas along the trading centers. The researcher in her analysis questions why cultural leaders express that they now use modern music systems. They too seem to like the change and this may probably risk the perpetuity of Lugbara funeral dance in the next generations. According to the cultural leaders, the players of instruments have also changed due to the modern music system where they say it is now the person called the "DJ" who manages the music system.

4.4.4 Music teachers

The music teachers had a general question that they deal with school children where they are all supposed to learn to play all types of musical instruments and as well as dance all types of movements.

4.4.5 Focus group discussions questions

Responding on the question on how women involvement has changed the Lugbara culture according to community interpretation, participants in the group discussion narrated that, women involvement has defied the authority of the elders who have been the owners of what they have inherited and who have been keeping them safe as Lugbara people. Responding on how men think about women participation in drumming during funeral dance, they said men tend to treat this as a modern way of the white people who came with their music to displace theirs. According to them, it is now the dance of the youth who do not respect the elderly and it is out of culture. On whether it has affected the style of dancing, group discussants expressed that this has affected the dancing style because the dancing style is too artistic and it does not have meaning to the dead. To them women participation in drumming during the performance of Lugbara funeral dance is disobedience to the chiefs and the elderly. In the analysis of these responses, elders, cultural leaders and traditional performers seem to have varied attitudes towards the Lugbara funeral dance. Village elders seem to remain dedicated to the tradition of funeral dance, the traditional performers seem to admit a change in the modern instruments and dance and the cultural leaders seem to admit that they now use the modern music system. But during the focus group discussion, a majority of elderly seem to be expressing need for the funeral dance. When asked to explain the context of Lugbara funeral dance, participants in the group discussion narrated that the context of the Lugbara funeral dance is, that it is meant to respect the chiefs and the elderly and to celebrate their death because they have rested. It is to recognize their contribution to the security of the Lugbara and handing to the new generations their authority and what they possessed. Here there is reflection of the ancestry recognition and acknowledgement of their contribution to the new generation that the young generation may need to appreciate. On answering a question on whether the Lugbara funeral dance is used to earn money, responses during the group discussion were admitting this being done and explaining that this is done in towns to make money in bars, shops, studios and dancing halls. They said Schools use it to win competitions and churches use it for Christian meaning. The effect of this change according the participants in group discussions revealed that it is losing the direction of Lugbara funeral rights for the dead. This could be analytically true because issues of the dead need respect and attaching importance. What could it be like if the song of mourning is danced in a bee party?

4.5 Changing community practices that have influenced the performance of Lugbara funeral dance.

4.5.1 Village elders

A question was asked on who leads the dance, the village elders narrated that in the modern days, women still lead during the burial dance but does not reflect the original expressions of the Lugbara. Leading during funeral dance according to village elders is in various ways; leader of the funeral dancing group, leader of drumming and leader of dancers. But all are well coordinated by one person who conducts the entire system. The category of leaders have changed according to elders because “DJs” have taken over operation of systems which play music according to what the dancers want. They also informed that even women lead dances just like they used to do before. Village elders responded that, according to the Lugbara, it would still be proper for their women to lead the dances because it reflects their burial culture and their uniqueness as Lugbara. On question of the traditional stage preferred for funeral dancing respondents said it was specially set and respected by all mourners. According to respondents, there was no special type of stage but they would just create space that would fit the funeral dancing group.

On the question whether the dancing on stage has changed, Village elders said, today all people pour on the stage to dance the music system which is played by the “DJ” (controller of the system) especially when an ordinary person or youth dies. The change according to village elders, has been caused by influence of the white man music, instruments, dancing styles and melodies. The youth now think using the Lugbara traditional instruments and dancing styles is outdated.

4.5.2 Traditional performing groups

The traditional performing group when responding on whether, when the dance is performed outside the funeral context, it brings out the same meaning said it does not because this will not reflect the intended respect of the chief or an elder who passed to them what they are inheriting.

4.5.3 Cultural leaders

The cultural leaders as well admitted that these days women play instruments during funeral dancing. According to them this does not change the meaning/context of funeral dancing. They also said that a drum was used as an instrument and was played by men and this was traditional for them. They still said instruments have been replaced by the music system in most areas especially the urban setting where operators are the DJs. The reason they give for the change is modernization which they say has dominated the youth.

4.5.4 Music teachers

The music teachers still maintained their position that they are following instructions from the ministry of Education which designs the school's music curriculum for them they have to mix boys and girls to play all types of instruments and dance all types of styles including funeral dances.

4.5.5 Focus group discussions questions

What changes exist in the context of traditional funeral dancing among the Lugbara of Tara Sub County, Maracha District?

During focus group discussion, a number of changes were revealed by the traditional performing groups who narrated that; old songs have meaning to the dead but new songs by the youth are not original and have no meaning to the dead, the rhythm is sometimes rapping which changes the dancing style, the instruments are no longer drums in most cases especially in the urban areas apart from deep in villages. They now use the music system with very loud speakers. Sometimes the old women are affected by these speakers which need fresh ears to hear and listen to them. You cannot get any meaning because even the singing is like white people. They even mix English to the Lugbara funeral songs.

4.6 Effects of changing community practices on Lugbara funeral

4.6.1 Village elders

Generally, the village elders said the effect of the changing community practices on the Lugbara funeral dance is erosion of their culture and is being perpetuated by the youth and the modernization which keeps bringing in more sophisticated systems to attract their youth.

4.6.2 Traditional performing groups

The traditional performing groups revealed that currently funeral dances are being performed for entertainment because the youth are taken up by the music and interesting things. They do not have the nasty experiences and living the type of life that the elders lived. They do not attach meaning to the old age, they have grown at a time when the whites have already replaced many of the Lugbara instruments, songs, dancing styles and rhythm with modern ones. They are looking at amusements entertaining themselves, happy life and looking at what makes them be with boys and girls to dance. According to the traditional performing group, the effect is that the Lugbara are losing the respect of

the chiefs and elderly, the youth may get absorbed into foreign traditions and will kill the tradition of the Lugbara people.

On whether the Lugbara funeral dance is used to earn money, they said this is true this is done in terms of dubbing church songs, dance songs, dancing styles like the rapping music and rhythm, selling discs and albums, showing concerts, selling church and marriage or even burial songs and producing entertainment songs. The effect of this according to the performing group is that it will dilute the originality and feeling of the people on their dead chiefs and elderly persons. It will eliminate the Lugbara burial tradition and therefore eliminate respect to the dead.

4.6.3 Cultural leaders

The cultural leaders on their part said something similar to village elders saying that this change will transform the tradition of Lugbara traditional funeral dance to the modern dances which do not have any meaning to their ancestors.

4.6.4 Music teachers

The music teachers were very elaborate in their responses saying their schools perform Lugbara funeral dance and is done to teach children their traditional music, singing, songs, dances, rhythm and meaning. They admitted existence of changes in the Lugbara funeral dance saying they modernize the rhythm in the modern way. They now have creative dance which is different from the original music, rhythm, dancing styles and even meaning. They say theirs can amalgamate a variety of songs, singing, rhythm and dancing styles. They can mix all these aspects of even 3 or more traditions (e.g., Lugbara, Lango, Buganda,) which may be African and Ugandan traditions that they call traditional folks. They also said the changing roles of women in the performance of Lugbara funeral dancing in schools is that even women can play instruments that men used to play because they now promote gender conscience in schools. The schools curricular are guided or dictated by the national music curriculum which every school, every culture has to respond to. Music teachers admitted that the women's drumming affect the performance of Lugbara funeral dance because it defies the traditions of the Lugbara, and it disrespects to the dead chiefs and elderly. On the many dancing motifs and formations, teachers explained that this is a negative change because it has confused the original funeral dancing style of the Lugbara. The rhythm is no longer depicting the

meaning, respect, feelings and mood of the mourners. On inclusion of funeral dance in interschool music festival teachers say it has affected the performance of Lugbara funeral dance in that the children who perform in schools' festivals have now transferred the same dancing styles to the Lugbara funeral dance which has confused the young children from understanding the original music, rhythm, dance style and mood of the music. It has diluted and lost the Lugbara original funeral dance. They admitted that the Lugbara funeral dance is used to earn money by business people in town to advertise their businesses losing its privacy, it is used in video to dub and print music for business, it is used to create rapping music for dancing halls and is used in schools to earn marks. This change according to teachers has caused effect to the Lugbara funeral dance because the purpose of the Lugbara funeral dance has lost meaning and respect.

4.6.5 Focus group discussions questions

During the focus group discussion, participants revealed that results of these changing community practices of the Lugbara funeral dance will cause further effects like; The drums which have the Lugbara cultural meaning will be left out, the modern musical instruments will replace the modern drums, the songs will lose the burial meaning, the rhythm will not respect the mood of respect to the dead chiefs and elderly, the new born children will not get the preserves of Lugbara cultural funeral dance and its detailed purpose and the youth will fully adopt the modern music and dance and will forfeit the Lugbara culture.

4.7 Proposed costume designs for funeral dance in the Lugbara changing community.

When the researcher compared the traditional instruments that were used in funeral dances among the Lugbara in relation to the current changing society, she suggested a re-design of the instruments such as drums to the modern instruments and readily available. The researcher further related instruments to dressing code during the funeral dances. This therefore called for a suggestion of a new design of dressing code.

The researcher feels if an interesting design for funeral dance is designed maybe it will as well attract the youth to like and prefer or participate in funeral dances. She therefore proposed and designed the dressings in figures 5.3 and 5.4 below to act as one way to attract youth to get involved in the Lugbara funeral dances. The impression of the design was picked from the traditional shapes, styles, design and structure. The researcher made sketches by pencil, added color and shared them with

some elders of the Lugbara. The elders made their input to improve on the designs and after that the designs were taken to Artists to put to the computer for fine development.

In the researcher's literature review, this is also reflected on reviewed observation by Buckland (2006) who observes that social and geographical barriers are on the way of diminishing and that folk dances are migrating from rural to urban areas. He noted that infrastructure facilities, audience, money, motivation and glamour are the factors responsible for such migration.



Figure 5.1: Modern funeral dance dress for Lugbara women *Figure 5.2: Modern funeral dance dress for Lugbara men*



Figure 5.3: proposed funeral dance costume for women

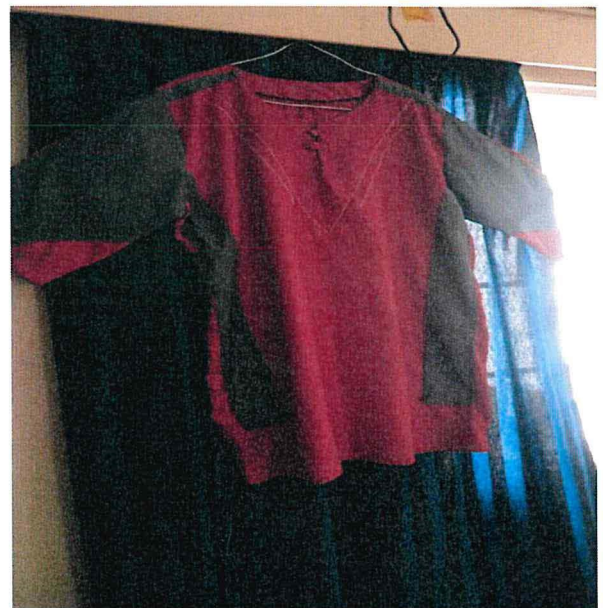


Figure 5.4 Funeral dance costume for men

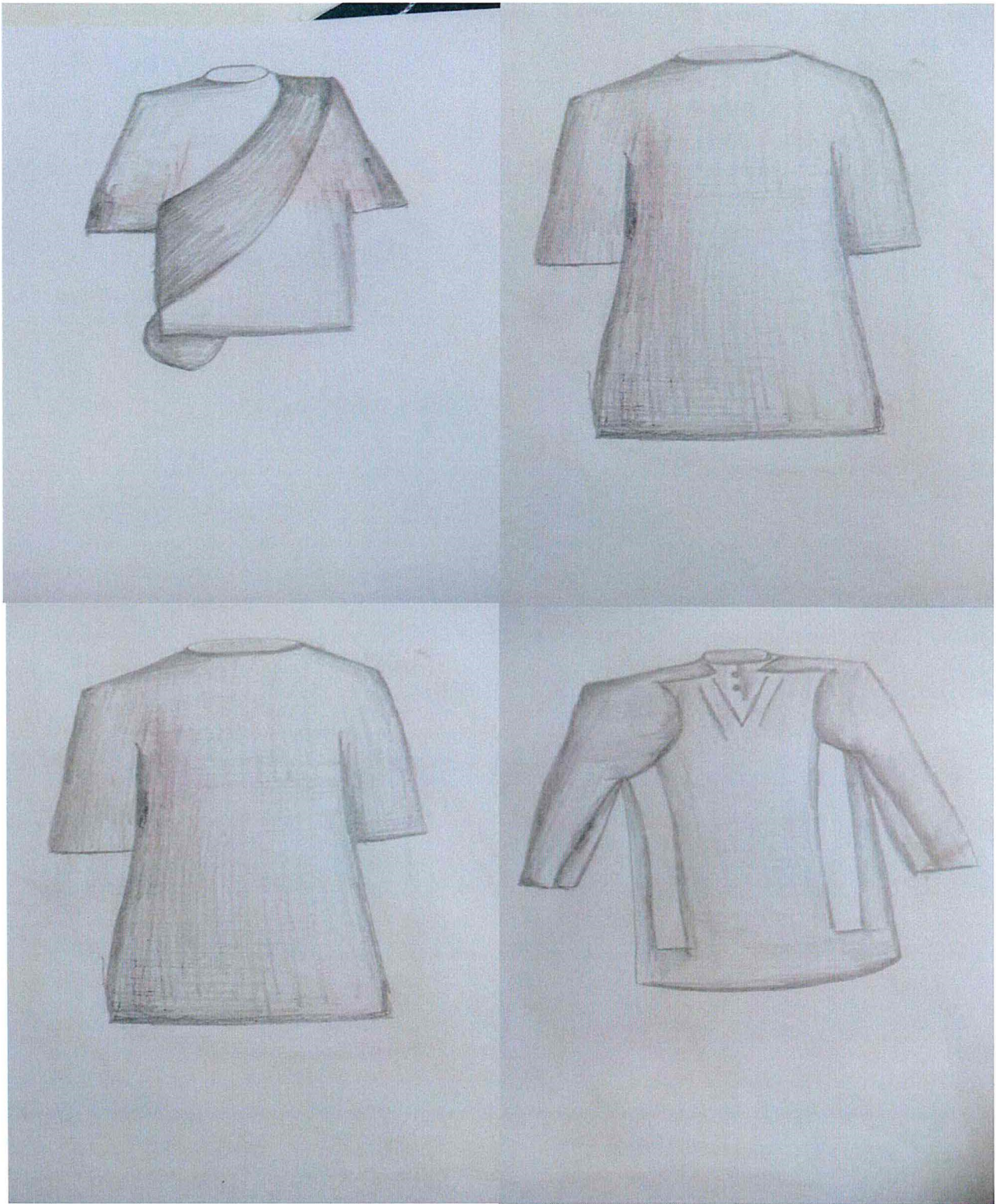


Figure 5.5: Sketch of the proposed funeral dance costume designs for Lugbara Community

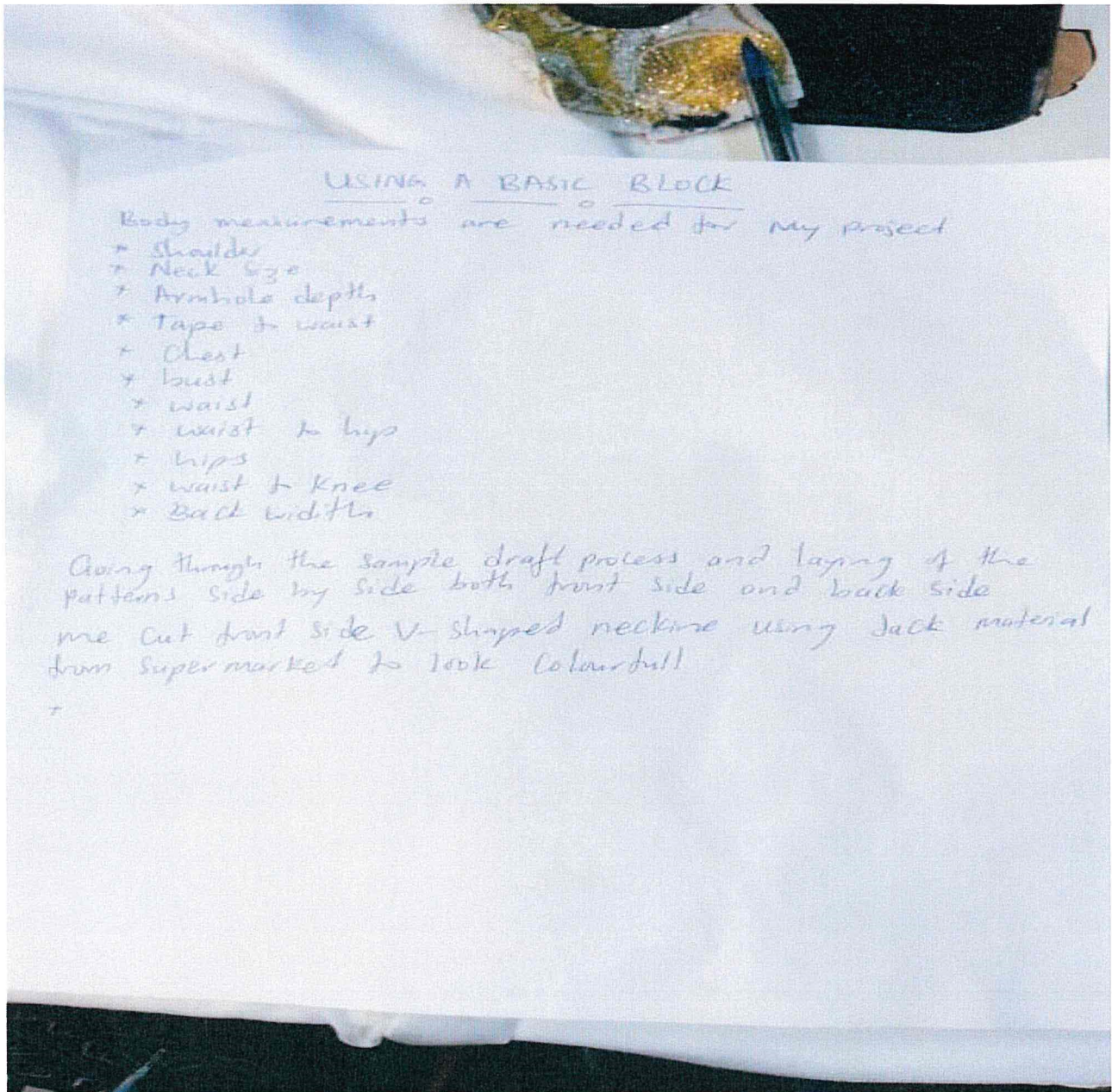


Figure 5.6: Required body measurements for the sample proposed funeral dance costume for Lugbara community

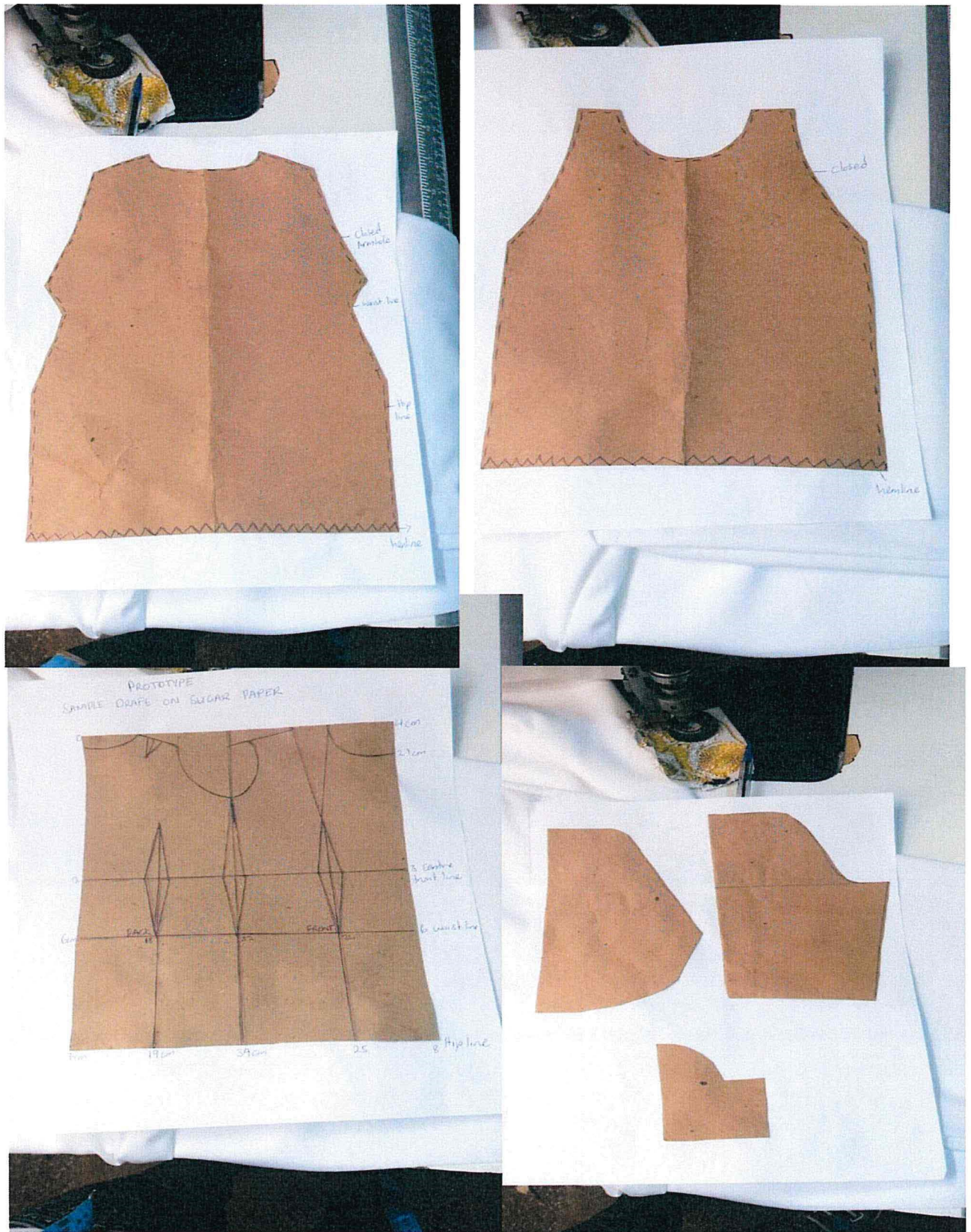


Figure 5.7: Paper cut-outs of the proposed funeral dance costume design for the Lugbara community



Figure 5.8: Taking measurements for a sample funeral dance costume design



Figure 5.9: Cut clothes ready for sewing to make proposed funeral dance costume for Lugbara community



Figure 5.10: Sawing of the proposed funeral dance costume design for Lugbara Community

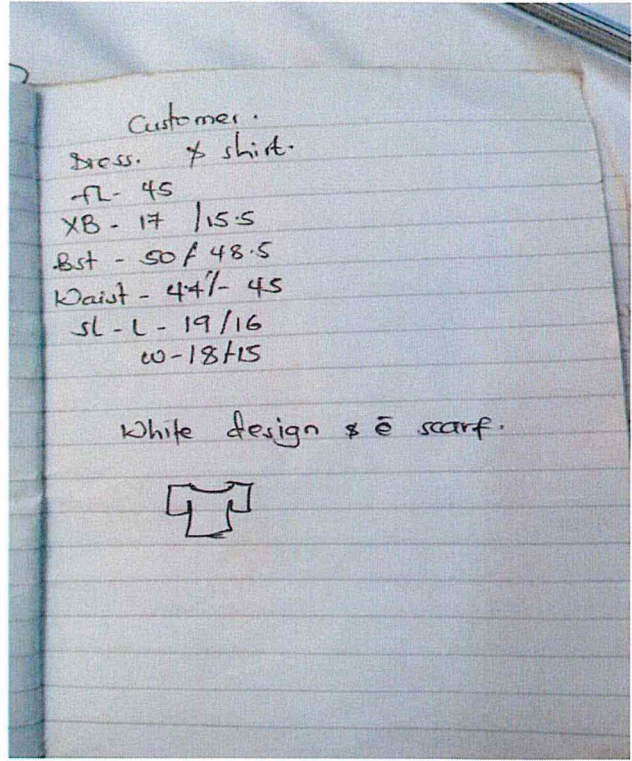
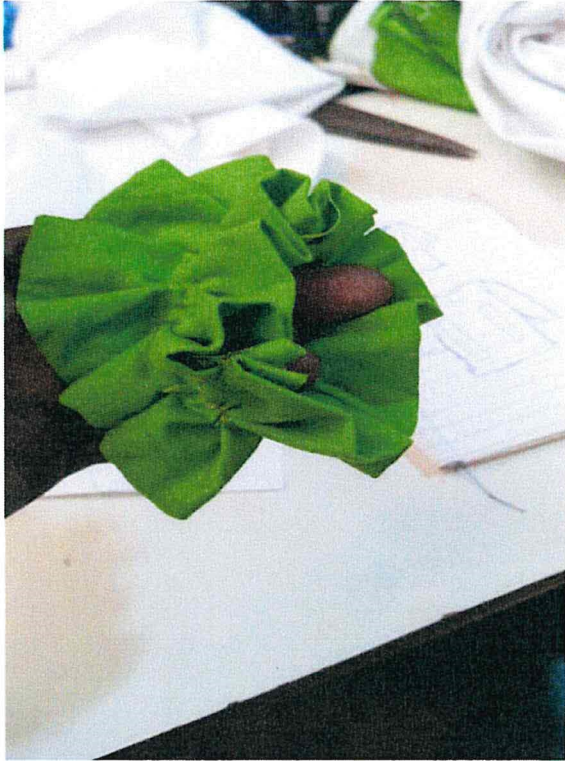


Figure 5.11: proposed funeral dance costume made and tried out by the researcher before delivering to the Lugbara elders for approval

CHAPTER FIVE

DISCUSSION, SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 Introduction

The study investigated the influence of the changing community practice on Lugbara Funeral Dance in Tara Sub County Maracha District by analyzing the meaning of Lugbara funeral dance, ascertaining how Lugbara Funeral dance has changed over time in Tara Sub-County, Maracha District, ascertaining how Lugbara Funeral dance has changed over time in Tara Sub-County, Maracha District and analyzing the effects of changing community practices on Lugbara funeral dance in Tara Sub-County, Maracha District. The research used three different types of research tools for data collection that included: questionnaire which was administered by the researcher inform of a guide, the interview guide and a focus group discussion guide.

5.2 Discussion of findings

5.2.1 Analyzing the meaning of Lugbara funeral dance.

This study was on influence of the changing community practice on Lugbara Funeral Dance in Tara Sub County Maracha District. The researcher first looked at the background of Lugbara people origin and meaning of the funeral dance. The Lugbara as ethnic group seem to have originated from

This is to appreciate that the old person has rested and it is the context of the celebration by dancing. This agrees with Arnold (1992) who argues that, the character of dancing in Africa depended on context, the people and the agenda of dancers. He observed that both men and women danced with much use of shuffle steps and the body in bent position with crooked knees including jumping.

But the celebration of the death of elders and not that of ordinary people and the youth seems to be a challenge. This questions the level of equality in burial rights among chiefs, Village elders, ordinary people and the youth? The feelings and attitudes of the youth and ordinary people about this are yet to be established. The researcher also questions the purpose for the celebration of one's death where people express happiness when one has died. There is need to find reason attributed to the dead person turning to a lion or leopard if celebrated before burial. Does it mean the dead may not be happy with people dancing yet he/she is dead? More study on this may be required.

5.2.2 How Lugbara Funeral dance has changed over time in Tara Sub-County.

The researcher intended to ascertain how the Lugbara funeral dance has changed overtime. Findings with traditional performing group, cultural leaders and music teachers reveal change in people no longer dancing with respect to the burial rhythm, dancing styles being modernized,

dancers no longer expressing sad expressions and mood of the dead. The modern trends seem to be taking over the tradition of the Lugbara funeral dance and the researcher remains with the question whether the change is due to the nature of dance or the youth feel shy to dance during a burial environment? What could be causing the change of attitudes of the young generations is not known as the researcher asks, is there an expectation of a collusion between interests of the young generations and those of the old generation and what will happen when all the diehards of the tradition of funeral dance are no longer alive? There seem to be many questions about the sustainability of funeral dance as the new generation come by and as new modern machines, dancing styles and complications in world music continue to emerge. However, this is similar to the view of Bat (1994) who observed that, “To make songs and dances more attractive and vibrant, modifications are being introduced. Different musical instruments are being integrated;

New styles of dress and jewelry are being added, and dance steps are being modified to increase audience appeal”. With such similarities, does the originality of the Lugbara tradition of funeral dance stay?

5.2.3 Changing community practices that have influenced the performance of Lugbara funeral dance. And to design the dresses for their dances during mourning.

The examination on what influences a change in the Lugbara funeral dance, the dancing, playing of instruments by women, musical instruments and dancing styles have all contributed to a change in the Lugbara funeral dance tradition. The coming in of the “DJs” to be operators of music systems during burial festivals of ordinary persons and the youth is one significant innovation that has a serious change in the traditions. The Respondents express fear that when the dance is performed outside the funeral context, it does not reflect the intended respect of the chief or an elder who passed to them what they are inheriting. It is more different from music teachers who express that they are following instructions from the ministry of Education which designs the school’s music curriculum for them. They have to mix boys and girls to play all types of instruments and dance all types of styles including funeral dances. Teachers are required to be custodians of knowledge to pass to the young generations through education curriculum but if they are already contradictory to the funeral dance style of the Lugbara, are we already looking at the tradition of funerals dance facing a challenge of extinction? This fear could be confirmed by the response from focus group discussion were participants expressed that;

“...new songs by the youth are not original and have no meaning to the dead, the rhythm is sometimes rapping which changes the dancing style, the instruments are no longer drums in most cases especially in the urban areas apart from deep in villages. They now use the music system with very loud speakers. Sometimes the old women are affected by these

speakers which need fresh ears to hear and listen to them. You cannot get any meaning because even the singing is like white people. They even mix English to the Lugbara funeral songs”.

This is Closely related to what is stated by Breunig (1990), Stones and Gills (2010) who observes that globalization is illuminating the identity of the folk dances but not without modifications and these modifications are leading the folk dances to acculturations and that dynamism of culture in the present world is with time becoming extremely intricate. Globalization is shrinking global boundaries so much that the world is gradually being reduced into a small global village.

5.2.4 Effects of changing community practices on Lugbara funeral dance in Tara Sub-County, Maracha District.

The analysis on effects of changing community practices on Lugbara dance in Tara Sub County in Maracha District is summarized by the expression coming from all respondents that the effect of the changing community practices on the Lugbara funeral dance is erosion of their culture and is being perpetuated by the youth and the modernization which keeps bringing in more sophisticated systems to attract their youth. This is confirmed by their responses that;

“...funeral dance is being performed for entertainment today because the youth of today are taken up by the music and interesting things. They do not have the nasty experiences and living the type of life that the elders lived. They do not attach meaning to the old age, they have grown at a time when the whites have already replaced many of the Lugbara instruments, songs, dancing styles and rhythm with modern ones. They are looking at amusements entertaining themselves, happy life and looking at what makes them be with boys and girls to dance”. According to the traditional performing group, the effect is that the Lugbara are losing their respect of the chiefs and elderly, the youth may get absorbed to foreign traditions and will kill the tradition of the Lugbara people.

The new generation seem to be attaching their tradition to a money-making project as revealed by a majority of respondents that:

“The Lugbara funeral dance is used to earn money, this is done in terms of dubbing church songs, dance songs, dancing styles like the rapping music and rhythm, selling discs and albums, showing concerts, selling church and marriage or even burial songs and producing entertainment songs. The effect is that it will dilute the originality and feeling of the people on their dead chiefs and elderly persons. It will eliminate the Lugbara burial tradition and therefore eliminate respect to the dead”.

The elaborate revelation by the music teachers gives a more direct picture to fear for continuity of the Lugbara funeral dance saying:

“...schools perform Lugbara funeral dance and is done to teach children their traditional music, singing, songs, dances, rhythm and meaning. They modernize the rhythm in the modern way. They now have creative dance which is different from the original music, rhythm, dancing styles and even meaning. They amalgamate a variety of songs, singing, rhythm and dancing styles. They can mix all these aspects of even 3 or more traditions (e.g. Lugbar, Lango, Buganda,) which may be African and Ugandan traditions that they call traditional folks. The changing roles of women in the performance of Lugbara funeral dancing in schools is that even women can play instruments that men used to play because they now promote gender conscience in schools. The schools curricular are guided or dictated by the national music curriculum which every school, every culture has to respond to”. This is well quoted in the researcher’s literature review and pointed out by Laban (1998:18) that; “No cultural tradition however deep its roots, can remain untouched by the spread of the so-called Universal education”.

The women’s drumming affects the performance of Lugbara funeral dance because it defies the traditions of the Lugbara, and it disrespects to the dead chiefs and elderly. On the many dancing motifs and formations, teachers explained that this is a negative change because it has confused the original funeral dancing style of the Lugbara. The rhythm is no longer depicting the meaning, respect, feelings and mood of the mourners. On inclusion of funeral dance in interschool music festival teachers say it has affected the performance of Lugbara funeral dance in that the children who perform in schools’ festivals have now transferred the same dancing styles to the Lugbara funeral dance which has confused the young children from understanding the original music, rhythm, dance style and mood of the music. It has diluted and lost the Lugbara original funeral dance. They admitted that the Lugbara funeral dance is used to earn money by business people in town to advertise their businesses losing its privacy, it is used in video to dub and print music for business, it is used to create rapping musing for dancing halls and is used in schools to earn marks. This change according to teachers has caused effect to the Lugbara funeral dance because the purpose of the Lugbara funeral dance has lost meaning and respect.

The expected negative effect on the Lugbara funeral dance is well portrayed by the focus group discussion where participant’s speculation is that:

“...results of these changing community practices of the Lugbara funeral dance will cause further effects like; The drums which have the Lugbara cultural meaning will be left out, the modern musical instruments will replace the modern drums, the songs will lose the burial meaning, the rhythm will not respect the mood of respect to the dead chiefs and elderly, the new born children

will not get the preserves of Lugbara cultural funeral dance and its detailed purpose and the youth will fully adopt the modern music and dance and will forfeit the Lugbara culture”.

The researcher observes that the Lugbara need not forfeit the good valued that their tradition of funeral dance holds for the dead. It has a positive impact as it links the dead with the living. This is also pointed out by Breunig (1990) who argues that that the borrowing of things from other dance style is away that you can create some new, but still stay within a traditional way.

5.3 Summary

5.3.1 Analyzing the meaning of Lugbara funeral dance.

The study was intended to investigate the Influence of changing community practice on Lugbara funeral dance in Tara Sub County, Maracha District. In understanding origin and meaning of the funeral dance, the study analysis reveals that the funeral dance could have started by the first fore fathers or elders who lived in Mt. Liru and their migration was naturally perpetuating the burial dance tradition. It also means expression of happiness for the old people to rest from the challenges they face at old age. The study agrees with the hypothesis that changing community practices have both positive and negative impacts on the performance of Lugbara funeral dance in Tara Sub County, Maracha District and tis is proven by the expression of all the respondents; village elders, traditional performing group, cultural leaders and music teachers that the funeral dance is to celebrate the rest of chiefs and the elderly who have rested. This links the dead and the living and therefore respect for the old knowing that their existence and death leaves impact to the new generations. On the other hand, the research study also reveals the negative aspect of the hypothesis where there is a difference between the elderly and ordinary people and also chiefs. This is because of the specialty in the burial of the chiefs and elderly by funeral dancing. The youth may likely tend to neglect this as an issue of elders and can neglect to participate in it.

5.3.2 How Lugbara Funeral dance has changed over time in Tara Sub-County, Maracha District.

In the investigation of the influence of changing community practice on Lugbara funeral dance in Tara Sub County, Maracha District, through ascertaining how the Lugbara funeral dance has changed over time, the analysis reveals that the modern trends seem to be taking over the tradition of the Lugbara funeral dance. This was admitted by all respondents who revealed that people are no longer dancing with respect to the burial rhythm. Dancing styles are modernized, dancers are no longer expressing sad expressions but seem to only formalize their dances but just enjoying the music and rhythm. It therefore agrees with the negative side of the hypothesis that changing community practices have both positive and negative impacts on the performance of Lugbara funeral dance in Tara Sub County, Maracha District.

5.3.4 Changing community practices that have influenced the performance of Lugbara funeral dance in Tara Sub-County, and to design the dresses for their dances during mourning.

In the examination of changing community practices that have influenced the performance of Lugbara funeral dance in Tara Sub-County, Maracha District and to design the dresses for their dances during mourning, the study revealed that the modern instruments, songs, dancing styles, rhythm, the mood and loudness of the music played have been the influence of the white people. This has made the youth to get more attracted to the modern dances and also proving the negative part of the hypothesis that changing community practices have both positive and negative impacts on the performance of Lugbara funeral dance in Tara Sub County, Maracha District. This is more vivid according to music teacher's declaration that in schools they follow the Ministry of Education curriculum which requires all aspects of school children singing, playing of instruments, dancing styles and use of modern instruments to be gender positive. Schools there seem to be the major source of change by training the Lugbara children to prefer modern music and dance styles against their original funeral dance originality.

5.3.5 Effects of changing community practices on Lugbara funeral dance in Tara Sub-County, Maracha District.

The analysis of effects of the changing community practices on Lugbara funeral dance in Tara Sub County Maracha District is grossly revealing dynamic negative impact. All the respondents to the study agree that changes to the Lugbara funeral dance have has many effects that include; playing the music system instead of the drums, one person, the "DJ" operating the music system instead many men and women of the Lugbara playing drums and the dance arena of the funeral dance expressed with the mood of death celebration, the music and songs of the Lugbara funeral dances are now commercialized losing the confidentiality and importance attached to the death of the chiefs and the elder persons of the Lugbara. Instead of the elder, according to the elders, it is now Education ministry that directs the music and dances of the Lugbara against their traditional design. The worse effect according to the Lugbara respondents is that they future effect is great to the young generation. This therefore confirms the negative hypothesis that the changing community practices have both positive and negative impacts on the performance of Lugbara funeral dance in Tara Sub County, Maracha District.

5.4 Conclusion

5.4.1 Analyzing the meaning of Lugbara funeral dance.

It hereby concluded that origin and meaning of the funeral dance could have started by the first fore fathers or elders who lived in Mt. Liru and their migration was naturally perpetuating the

burial dance tradition. It also means expression of happiness for the old people to rest from the challenges they face at old age. The study therefore agrees with the hypothesis that changing community practices have both positive and negative impacts on the performance of Lugbara funeral dance in Tara Sub County, Maracha District and its significant effect is that the study has add on the existing literature about the influence of changing community practices on Lugbara funeral dance that will be used by researchers and Lugbara.

5.4.2 How Lugbara Funeral dance has changed over time in Tara Sub-County, Maracha District.

The conclusion in this ascertaining is that the modern trends seem to be taking over the tradition of the Lugbara funeral dance. People are no longer dancing with respect to the burial rhythm. Dancing styles are modernized, dancers are no longer expressing sad expressions as before. It therefore signifies as earlier stated that students offering Music in various institutions will read the information to enrich their knowledge on the dance. It will help them to consciously make adjustments to look at interests of the Lugbara elders and not losing the originality of their Lugbara traditional funeral singing, dancing, rhythm and mood.

The researcher therefore concludes that the modern instruments, songs, dancing styles and rhythm of the white people have influenced the Lugbara funeral dance in Tara Sub County, Maracha District. Its significant effect is that the study will benefit upcoming musicians, education institutions, and cultural leaders at all levels to understand the Lugbara cultural dance and develop to their aspirations. This study will now help the institutions to understand the contrast revealed between the elders and young generations of the Lugbara and may design the approach in respect of the Lugbara funeral dance interests as respect to their dead people.

5.4.4 Effects of changing community practices on Lugbara funeral dance in Tara Sub-County, Maracha District.

In conclusion, changes to the Lugbara funeral dance have had negative effects to the funeral dance which is expressed with the mood of death celebration, the young generation are deviating away from the funeral dance originality and the future of their young generation is looked at with fear that: The drums which have the Lugbara cultural meaning will be left out, the modern musical instruments will replace the modern drums, the songs will lose the burial meaning, the rhythm will not respect the mood of respect to the dead chiefs and elderly, the new born children will not get the preserves of Lugbara cultural funeral dance and its detailed purpose and the youth will fully adopt the modern music and dance and will forfeit the Lugbara culture. The significance is that, the study will hopefully benefit upcoming musicians, education institutions, and cultural leaders at all levels to understand the Lugbara cultural dance and develop to their aspirations.

5.5 Recommendations

5.5.1 Analyzing the meaning of Lugbara funeral dance.

The elders of Tara Sub County in Maracha District require to explain the history of their origin and meaning of the funeral dance to their young generation. They also need to be initiated to the dances during the funerals so that they grow with it. If this is not done the youth will feel this is an issue of the old generation and they are not part of it. The significance of study addition on the existing literature about the influence of changing community practices on Lugbara funeral dance that will be used by researchers and Lugbara should therefore be taken as an advantage by the Lugbara people to give a direction to their young generations to respect the dead chiefs and elderly people as it acts as a link between the dead and the living according to the Lugbara tradition.

5.5.2 How Lugbara Funeral dance has changed over time in Tara Sub-County, Maracha District.

As the study findings show that the modern trends seem to be taking over the tradition of the Lugbara funeral dance, the Lugbara communities need to make a deliberate effort to sit to talk about their tradition as revealed in this study. They may have to consider the negative effects highlighted by this study and benefit from what is signified in this study that students offering Music in various institutions will read the information to enrich their knowledge on the dance as it will help them to adjust to the interests of the Lugbara elders not to lose the originality of their Lugbara traditional funeral singing, dancing, rhythm and mood.

5.5.3 Influence of changing community practices on the performance of Lugbara funeral dance in Tara Sub-County, Maracha District. And to design the dresses for their dances during mourning.

In consideration of the study findings that the modern instruments, songs, dancing styles and rhythm of the white people are influencing the Lugbara funeral dance in Tara Sub County, Maracha District, its significance, it will benefit upcoming musicians, education institutions, and cultural leaders at all levels to understand the Lugbara cultural dance and develop to their aspirations should be taken seriously. Institutions should understand the contrast revealed between the elders and young generations of the Lugbara and need to design the approach in respect to the Lugbara funeral dance in a bid to respect their dead people.

5.5.4 Effects of changing community practices on Lugbara funeral dance in Tara Sub-County, Maracha District.

The negative effects to the funeral dance which is expressed with the mood of death celebration, the young generation deviating away from the funeral dance originality and the future of their young generation is looked at with fear the total loss of their funeral dance tradition, the researcher

recommends that: elders nurture their young generations to the use of drums which have the Lugbara cultural meaning for the dead people, the modern musical instruments could be used in concerts and other celebrations and their songs and the rhythm be inculcated to the new generations to preserve the Lugbara cultural funeral dance. The significance hoped benefit upcoming musicians, education institutions, and cultural leaders at all levels to understand the Lugbara cultural dance and develop to their aspirations should be considered.

5.6 Limitation of the study

The researcher in her study faced a challenge of lock down and curfew. It was difficult to access persons physically and number for a meeting was well limited to 20 or less. The researcher was able to mitigate this by keeping to the SOPs as by the President of the government of Uganda and Ministry of Health guidelines. She was also using phone calls to mobilize respondents and conducting phone call interviews.

5.7 Recommendations for further research

This study focused on the influence of changing community practice on Lugbara funeral dance in Tara Sub County in Maracha District. This was only one Sub County in a District yet there are more Sub Counties in the District. There I need to look in to more Sub Counties to generalize the hypothesis better.

Findings also point out a difference in interest between the elderly and their new generation. There is need to find out why this is so.

The study findings reveal that funeral dances are for chiefs and the elders but not for the ordinary people and the youth. There is need to establish why this is so and whether this could have impact in the youth preferring modern music, systems and dancing styles.

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APPENDIX I: INTERVIEW GUIDE FOR VILLAGE ELDERS (15)

Dear respondent

My name is **APOLOT MARTHA**, a student at **Kyambogo University** with registration number **19/U/GMAID/20716/WDK** pursuing a Master's degree in Arts and Design in the department of Performing Arts.

I am conducting research on the changing community practices and its influence on Lugbara funeral dance. The study intends to ascertain how Lugbara Funeral dance has changed over time, examine the changing community practices that have influenced the performance of Lugbara funeral dance and analyze the effects of changing community practices on Lugbara funeral dance in Tara Sub-County, Maracha District. You have been chosen to participate in this research by answering the following questions. Please feel free to answer the questions and do not hesitate to ask where necessary and remember the information will be treated with high level of confidentiality.

1. Can you tell me about Lugbara funeral dancing?
2. Where did this dance originate from?
3. Are there types of the funeral dances?
If yes,
 - b) Could talk about them?
4. When are the different categories usually performed?
5. For what reasons was the funeral dance mainly performed?
6. What kind of people performs funeral dances?
7. What roles did the different category of dancers play?
8. Have the roles changed over a period of time?
If yes,
 - b) When did you begin to notice these changes?
9. According to you, what are the main causes of the changes?
10. Who leads the dance?
 - a) What role does the leader play?
 - b) Has the category of leaders changed over a period of time?
11. Do women lead the dances these days?
If yes,
 - a) Is it proper for them to lead the dance and play instruments anymore?
If yes,
 - b) Why?
12. What kind of stage was traditionally preferred for funeral dancing?

Has this changed over time?

If yes,

b) What do you think has contributed to the changes?

APPENDIXII: INTERVIEW GUIDE FOR TRADITIONAL PERFORMING GROUPS (05)

1. Today, do people still perform the funeral dances only during funerals?

If not,

b) In what other occasions are the dances performed?

2. a) Are there changes in the performance of Lugbara funeral dance?

b) Tell me more about the changing community practices in the performance of Lugbara funeral dance

3. How does community look at Lugbara funeral dance?

4. Why do you think the Lugbara begun to perform funeral dance outside funeral context?

5. When the dance is performed outside funeral context, does it bring out the same meaning?

If not,

b) How would you describe funeral dancing that is performed out of the funeral context?

6 a) Is it true that Lugbara funeral dance is performed for entertainment today? Tell me more about this.

b) Can you explain to me the effect of Performance of this dance for entertainment?

7. Is it true that Lugbara funeral dance is used to earn money? If yes, tell me more about it?

b) What is the effect of this change on the performance of Lugbara funeral dance?

APPENDIX III: INTERVIEW GUIDE FOR CULTURAL LEADERS (05)

1. Traditionally, was there any costume used during the funeral dance?

If yes,

b) Could you tell me about them?

2. What instruments were originally used to accompany funeral dancing?

a) Who played the instruments?

b) Why?

3. Are there changes in the instrumental accompaniment?

Have the kind of players changed over time?

a) If yes

b) Why?

4. These days, do women play instruments during funeral dancing?

5. What do you think about that? Does it change the meaning/context of funeral dancing?

6. What instruments were originally used to accompany funeral dancing?

a) Who played the instruments?

b) Why?

7. Are there changes in the instrumental accompaniment?

Have the kind of players changed over time?

If yes

a) Why?

b) These days, do women play instruments during funeral dancing?

8. What instruments were originally used to accompany funeral dancing?

a) Who played the instruments?

b) Why?

APPENDIX IV: INTERVIEW GUIDE FOR MUSIC TEACHERS

1. Does your school perform Lugbara funeral dance? If yes, tell me more about it please.
- 2 a) Are there changes in the performance of Lugbara funeral dance by your school and those in the communities?
 - b) Tell me more about these changes.
4. What are the changing roles of women in the performance of Lugbara funeral dance?
5. How does the women's drumming affect the performance of Lugbara funeral dance?
6. There are now more dancing motifs and formations. Can you please explain Whether this is a positive or negative change
7. How has inclusion of Funeral dance in Inter-school music festival affected the Performance of Lugbara funeral dance?
8. Is it true that Lugbara funeral dance is used to earn money? If yes, tell me more about it?
 - b) What is the effect of this change on the performance of Lugbara funeral dance?

Thank you for your cooperation

APPENDIX V: FOCUS GROUP DISCUSSION QUESTIONS

1. How does the community look at Lugbara funeral dance?
2. How has women involvement changed our culture according to community interpretation?
- 3a) How do men think about women participation drumming during Lugbara funeral dance?
 - b) Has it affected the style of drumming?
4. How have you seen women participation in drumming during the performance of Lugbara funeral dance?
5. Can you explain the context of Lugbara funeral dancing
6. Is it true that Lugbara funeral dance is used to earn money? If yes, tell me more about it?
 - b) What is the effect of this change on the performance of Lugbara funeral dance?

7. What changes exist in the context of traditional funeral dancing among the Lugbara of Tara sub- county, Maracha District?

b). What are the results of these changing community practices on Lugbara funeral dance?

THANK YOU

APPENDIX VI: TABLE FOR DETERMINING SAMPLE SIZE FOR A POPULATION OF A GIVEN SIZE

<i>N</i>	<i>S</i>	<i>N</i>	<i>s</i>	<i>N</i>	<i>S</i>
10	10	220	140	1200	291
15	14	230	144	1300	297
20	19	240	148	1400	302
25	24	250	152	1500	306
30	28	260	155	1600	310
35	32	270	159	1700	313
40	36	280	162	1800	317
45	40	290	165	1900	320
50	44	300	169	2000	322
55	48	320	175	2200	327
60	52	340	181	2400	331
65	56	360	186	2600	335
70	59	380	191	2800	338
75	63	400	198	3000	341
80	66	420	201	3500	346
85	70	440	205	4000	351
90	73	460	210	4500	354
95	76	480	214	5000	357
100	80	500	217	6000	361
110	86	550	226	7000	364
120	92	600	234	8000	367
130	97	650	242	9000	368
140	103	700	248	10000	370
150	108	750	254	15000	375
160	113	800	260	20000	377
170	118	850	265	30000	379
180	123	900	269	40000	380
190	127	950	274	50000	381
200	132	1000	278	75000	382
210	136	1100	285	100000	384

Note: *N* = population size

S = sample size