

**PARTICIPATION OF YOUTHS IN INDIGENOUS MUSIC AND DANCE  
PERFORMANCES AGAINST MODERN MUSIC PRACTICES IN  
SELECTED VILLAGES OF IGANGA DISTRICT, IN BUSOGA**

**BY**

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## **DECLARATION**

I, Kokusemererwa Edith hereby declare that this dissertation is titled “Participation of Youths in Indigenous Music and Dance Performances against Modern Music Practices in Iganga District, Busoga Sub-Region,” is my original work and has not been submitted for any other degree or award in any institution of higher learning.

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## APPROVAL

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## **DEDICATION**

To my husband and friend, Baliraine Paul.

## **ACKNOWLEDGEMENT**

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## **LIST OF ACRONYMS**

<b>DJ</b>	Disco Joker
<b>KYU</b>	Kyambogo University
<b>MDGs</b>	Millennium Development Goals
<b>MOES</b>	Ministry of Education and Sports
<b>UACE</b>	Uganda Advanced Certificate of Education
<b>UCE</b>	Uganda Certificate of Education
<b>UNESCO</b>	United Nations Education Scientific and Cultural Organization
<b>UPE</b>	Universal Primary Education
<b>USE</b>	Universal Secondary Education

## OPERATIONAL DEFINITION AND TERMS

**Edingidi** – tube fiddle

**Gomesi** - traditional long female garment commonly worn during ceremonies by basoga

**Indigenous Music** - the music genres that were practiced by the natives before the presence of colonial administrators and Christian Missionaries had a negative impact on its performance.

Music refers to the organized combination of vocal or instrumental sounds that produce a harmonious, expressive, and rhythmic composition. In modern music this can include a variety of genres such as pop, rock, jazz etc.

Dance on the other hand, refers to the physical movement of the body. Often choreographed, that is performed rhythmically to the music. In modern contexts, music and dance are often interrelated, but dance emphasizes the bodily expression of emotions and themes that the music evokes.

**Kwepikya** – slang with innuendo of immorality

**Kadongo Kamu** - the contemporary folk music originally designed for solo (Kamu) performance on what is regarded as traditional musical instrument (Kadongo)/ One solo guitar.

**Tamenhaibuga**- a famous indigenous dance form in Busoga

**Nalufuka** an indigenous dance from Busoga

**Bikoyi**, traditional wear of the Basoga while dancing

*Embaire*, these are music instruments slubs (xylophones) used by the Basoga in music dance and drama

*Boda boda*, these are people who ride motor cycles for a living.

*Okwandhula*, is an introduction function for marriage

*Kalyandaji* traditional dance performed by the Basoga

**Cultural Globalization:** With the increasing accessibility of modern music through the internet, radio, and television, Ugandan youths from Busoga may be exposed more to global popular music genres such as hip-hop, pop and electronic dance music.

**Generational Gap:** There might be a generation gap in terms of musical interests. Older generations might have a stronger connection to their indigenous musical heritage, while younger generations could be more drawn to modern and Western-influenced music.

**Urbanization and Westernization:** As Basoga and entire Uganda continues to urbanize and modernize; traditional practices might face challenges in maintaining relevance among the urban youth.

**Commercialization and Industry Trends:** The music industry's commercialization often prioritizes modern music genres due to their wider appeal and profitability.

**Education and Awareness:** The integration of traditional music and dance into educational curricula and cultural awareness programs can play a significant role in preserving and promoting these art forms among the youth.

**Fusion and Collaboration:** Some contemporary Basoga/Ugandan musicians and dancers are finding creative ways to fuse traditional elements with modern genres. This approach might attract the interest of young audiences, leading them to explore and appreciate their indigenous roots.

**Social Media and Online Platforms:** Social Media and online platforms provide a powerful tool for promoting traditional music and dance to a broader audience, including young people. It can help to bridge the gap between contemporary and traditional music practices.

## ABSTRACT

The study examined the “Participation of Youths in Indigenous Music and Dance Performances against Modern Music Practices in Busoga Sub-Region, Iganga District”. The objectives sought to find out: Assess performance of indigenous music and dance and when it is done by the youths in selected villages of Iganga in Busoga sub region. The determinants for the preferred music and dance form of the youth and Implications of the preferred music and dance practices of the youths on their musical experiences. A qualitative research approach was used, with a case study design that led data gathering through interviews, focus group discussions, and observation. Nakalama and Nawanhyingi sub counties in Iganga district were purposely selected areas for the study where respondents were selected randomly, and also on snowball information. The study revealed that *Tamenhaibuga* and *nalufuka* music and dance practices were rarely exhibited by the youths through special specific functions and parties which were always organized by specific people put in charge. The study also found out that modern music and dance forms are much preferred and performed than the Busoga ethnic or indigenous music and dance by youths in the village settings. Furthermore, youth preference of modern music and dance forms is making them gradually lose knowledge, skills and names of indigenous music and dance forms, which may eventually lead to their extinction in the future generations. The study recommends that the Ministry of Gender, Labour and Social Development boost its efforts to establish district cultural centers for the practice, promotion, and preservation of indigenous music and dance traditions for future generations. This should be handled by the district's cultural officers.

# **CHAPTER ONE**

## **INTRODUCTION**

### **1.0 Introduction**

The study was about Participation of Youths in Indigenous Music and Dance Performances against Modern Music Practices in Busoga Sub-Region, Iganga District. This chapter presents the background to the study, statement of the problem, purpose of the study, objectives of the study, research questions, significance of the study, scope and definition of key words and operational terms.

### **1.1 Background to the Study**

The background of the study includes the Historical, Theoretical, Contextual, and Conceptual perspectives.

#### **1.1.1 Historical background**

Musical practices around the world commonly involve collaborative and participatory behaviors in a range of cultural and historical contexts according to (Turino, 2008) 2008).

These activities (music activities) occur in a variety of situations, including live concerts, religious ceremonies, recording sessions, DJ mix-sets, educational institutions, casual settings, and therapeutic settings. Musical practices also include musical learning and listening, improvisation, and group composition. (Johnson & B.J, 2016) Observed a pattern of poor participation by music students in high school music programs.

Music educators in Uganda primary, secondary schools often find it disheartening when youths choose to leave or show little interest in music and its associated

programs, despite supportive curricula and learning environments. There has been insufficient identification of the issues contributing to low participation in indigenous music and dance. Some of the identified challenges fall within the realms of both the music education context and socio-cultural factors.

When the youth are away from the school environment, the youth tend to be much influenced and swayed by the modern music and its practices. Thus, they tend to desist from the indigenous music and dance practices which are the focus of this study. The teens' shift in music preferences could be linked to a lack of motivation to participate in school music programs such as band, chorus, folk dance, and music class (Leaung & xie, 2016). This lack of motivation has resulted in a loss in indigenous music performance throughout the world (falconer, 2013), but it has also resulted in exposure to modern music practices, primarily through the media. On a global scale, investigations have demonstrated that poor engagement in traditional music is widespread, even at various school levels.

For example, (Arostegui, 2016) shows a decline in the music programs across many secondary schools in Granada Spain, despite strong governmental support for the curriculum. However, Aróstegui's study did not explore how factors such as peer influence, family support, and socioeconomic status might have contributed to this decline in enrollment. Unlike (falconer, 2013), who investigated the impact of school size on music program participation in Idaho secondary schools. His research revealed that smaller schools tended to have higher participation rates compared to larger ones, which he attributed to easier management and organizational dynamics.

In Uganda, musical skills have always been transmitted orally across generations (MuKuye, 2021) and are upheld through indigenous music festivals organized

by traditional musicians and elders (Ekadu-Erau, 2012). Each region of Uganda possesses its own distinct traditional music and dances, typically performed using traditional instruments and taught through oral traditions to younger generations (Cooke & S, 1999). Western explorers and scholars have historically been the main chroniclers of these musical traditions in written records.

Local Ugandan educators have expressed worries about potential misinterpretations of African culture, notably the importance of music and dance, as noted by Kigozi (2008).

Indigenous music refers to music that originates and is deeply rooted in the traditions, beliefs, and practices of native or indigenous peoples. It is characterized by the use of traditional instruments, vocal styles, and rhythms that reflect the social and cultural life of the community. Indigenous music is often passed down orally and is closely tied to rituals, ceremonies and communal life.

Traditional music in Uganda dates back to pre-colonial periods, when ancient pastoralists and agriculturalists allegedly joined hands and danced to traditional rhythms beneath the night sky while writing the happenings on a stone wall (Kigozi, 2008). It is believed that music started by imitating sound that was in nature, which was made by living and non-living things, for example, animals, plants, flowing river water, and birds (Onwuekwe, 2009). Dance has been characterized as movement of the body that follows particular patterns and rhythms that are musical (Agawu, 2003). Performance is the earliest type of human social activity, yet its origin has been found to be difficult to explain.

According to (Mendoza, 2014) Europe started to experience cultural performances and art works about forty thousand years ago.

(Blacking, 1973) suggests that the relationship between music and movement is straightforward when one medium is isolated. However, when music and movement are performed together, expressing their combined evocations can be challenging. The intentional coordination of body and sound across time and space necessitates the development of skills through individual, societal, and cultural processes.

Uganda was formerly divided into small kingdoms before joining the British Empire. As a result, diverse local languages and cultural traditions (including musical traditions) exist throughout the country (Gazemba & N, 2016), including the area of study with her cultural traditions, which is the subject of the research.

Uganda is divided into four primary areas, each with its own musical culture: central, eastern, western, and northern (Cooke & S, 1999). Each district of Uganda has its own unique dances and music, which are primarily played on traditional instruments and taught to younger generations through imitation of skills (Lubwama, 2020). Ugandans are accustomed to learning by listening to others, hence a variety of traditional songs and dances have been passed down orally from one generation or group to the next.

In Eastern and Central Uganda, particularly in regions like Busoga within the study's geographical scope, Bantu music predominates (Gazemba & N, 2016). Local tribes in these areas are known for their use of triplet rhythms with percussion on the third beat. They also favor heptatonic and hexatonic musical scales, contrasting with the pentatonic patterns common in other parts of Uganda.

Traditional instruments such as xylophones, panpipes, tube fiddles, four-holed flutes, and lamella phones are frequently played, sometimes involving multiple individuals playing a single large instrument simultaneously. Understanding and actively participating in these traditional music and dance performances are central to the focus of this study, particularly among the youth.

In Uganda the influence of teachers on the quality of participation by youths in musical activities is documented in the government white paper (Government of Uganda, 1992). Indigenous music and dance teachers and elders influence the skill acquisition, performance and continuity of traditional music among the youth, hence the gist of this study in Nakalama and Nawanhyingi villages in Iganga district.

According to (Hansard, 2005), the Basoga are among the 65 ethnic societies in Uganda, and before colonization even up-to-date, the Basoga, like other African societies, learned through indigenous methods, such as social interaction with anyone in the group who was more informed and skillful. Older people and siblings served as teachers, and the learning process was lifelong.

The Basoga's indigenous curriculum included growing crops, rearing animals, cooking food, caring for the young, enumerating things, narrating stories and history, behaving in socially acceptable ways, and performing music and dance, among other attributes - knowledge and skills that enabled them to function in meaningful ways in society throughout their lives, using those indigenous ways.

According to (Farrant, 1982), the Western education system was "damaging to traditional African society" and resulted in a "dearth of systems indignant to the continent or borne out of Afrogenic social or creative systems". As a result, African schoolchildren behave like sophisticated Western Europeans who were born and raised in and for African societies. (Marsh, 2008) notes that, personal experiences such as making their own instruments like '*embaire*' and engaging in playground activities cultivated a profound passion for music within them." As siblings, we engaged in regular and meaningful music practice, and became musically multi-skilled, with a broad range of musical characteristics" - a type of person (Akuno, 2019) describes as "one who learned to play an instrument, how to maintain it, and what materials to use for its construction."

Reconnecting indigenous youth with their cultural traditions has been acknowledged as an important step toward healing the intergenerational consequences of forced assimilation programs (Chandler & Lalonde, 1998). (Kirmayer, D , J , C , & E, 2003) found that culturally relevant techniques are effective for healing and fostering well-being at both individual and community levels. Arts-based healing practices provide culturally relevant strategies.

The preservation and development of indigenous music across generations has been based on active practice led by elders who are makers and practitioners of many types of music. However, the presence of Christian missionaries, colonial administrators, and Asian populations in Uganda's pre-independence period had an impact on African or (Bantu) culture, local music, and the educational system, causing indigenous music practice to decline (Ekadu-Erau, 2012).

Such a negative attitude toward indigenous music, together with several other forces of change, has continued to risk the sustenance and survival of these musical forms if they are not conserved. Indigenous music must be actively practiced in institutions and communities where people live in order for it to survive. The purpose of this study is to determine whether such a negative attitude is still preventing adolescents from performing indigenous music and dance in the area of study.

### **1.1.2 Theoretical Background**

This study looks into how current frameworks of postcolonial might provide a new set of conceptual tools for better understanding and describing the dynamics of musical engagement, specifically in Nakalama and Nawanhyingi villages in Iganga district.

(Agawu, 2003) defines postcolonial theory as focusing on the systematic schematization and theorization of the experiences of individuals whose identities have been influenced by colonial practices imported to Africa by British, French, and Portuguese colonialism. Agawu further argues that European music, in its most influential forms, colonized substantial portions of the African musical landscape, reshaping it into what is now recognized as the entertainment industry."

(Blench & M, 2004) Suggested that globalization is fast eliminating traditional African music by spreading profit-driven global forms of music. They emphasize that Music of indigenous African societies is seriously threatened by the global technological advancement and commercialization of musical arts.

According to (Miller, 1996), indigenous heritage is in decline despite its role in preserving the history, values, and aspirations of older generations for future ones. Additionally, urbanization has created a platform where commercial, capitalist, and business-oriented musical arts practices prevail.

Commercialization and over-abundance of popular foreign and non-indigenous music on the multifarious Frequency Modulation (FM) radio stations creates a problem of promoting the traditional genres of music and dance (Ekadu-Erau, 2012). This produces a resonance with the problem under study.

The loss of interest in African heritage expressions is itself a product of the infrastructure that colonial systems set up in Africa. (Isabirye, 2019a) further contends that postcolonial theory promotes "a new self-awareness that should enable communities to rise above the colonial western intellectual gaze of other nations." He continues, saying that it treats people with respect and consideration, allows for the development of identities, and calls for " a new self-awareness and takes special delight in relativizing and de-centering European intellectual hegemony." Finding measures to ensure the longevity of African heritage is one approach to combat this hegemony. Scholars of the African 7 musical tradition have offered suggestions for its sustainability.

According to (Carver, 2017), African music has a strong guiding principle that encourages community-wide musical participation. Through oral and aural transmission, the music is taught and handed on to the next generation. The fact that music is often used to accompany daily activities makes it a part of life. The community as a whole enjoys its musical legacy. They also play social roles that contribute to people's survival as both individuals and as communities.

Indigenous music is rooted in the traditions, oral histories, and cultural practices of native communities, often focusing on communal participation and ritualistic functions.

Modern music is largely influenced by global exchanges, commercialization, and the integration of technology. It often prioritizes individual performances and market-driven production. Post-colonial theory problematizes the differences by highlighting how colonialism altered indigenous music forms, often marginalizing them in favour of western styles. Post colonialism critiques how modern music shaped by colonial legacies, tends to commercialize and commodify art forms, sometimes at the expense of traditional practices. Indigenous music in this context, may be seen as resistance to cultural erasure

Furthermore, (Agawu, 2003) elaborates that music is inherently social and inclusive, appealing to a wide range of individuals across age groups and skill levels. It facilitates spontaneous and genuine emotional expression, integrated into social life rather than being artificial or isolated. This tangible significance underscores its profound humanity. These perspectives underscore the societal importance of music within African cultures. The practice of musical heritage fosters a sense of community, as (Boulton, 1957) describes: "music in Africa involves the entire community, with active participation from the youngest to the oldest, intertwined with work, play, and various social and religious activities." (Boulton, 1957).

Music within communities often serves as a central pillar of identity, fostering a deep sense of belonging through the shared appreciation of cultural knowledge and styles (Turino, 2008). Turino further argues that participating together in

music and dance performances plays a crucial role in identity formation, as these activities publicly express the profound emotions and distinctive qualities that define a group. UNESCO (n.d.) supports this view, stating that heritage provides individuals, groups, and communities with a sense of identity and continuity, contributing to sustainable development as it is passed down from one generation to the next (p. 3).

(Turino, 2008) says that musical heritage allows people to "experience a feeling of oneness with others." Musical legacy is an important aspect of communal culture. Sustainability of such heritage is required, and according to (Blake, 2016), it helps to "promote a cultural alternative whose value rests in its purported fidelity to a historical tradition, or authenticity and cultivate social uplift through exposure to certain values assumed to rest within this tradition" (p. 96). Blake advocates for "revivals of folk music [to] transform tradition, [by] re-making musical practices associated with the past for present-day purposes" (p. 98) to ensure the longevity of music traditions.

According to (Rogoff, 1990), cultural practices significantly shape societal issues by defining problems, providing tools for their resolution, and guiding problem-solving efforts according to local values (p. 43). The UNESCO 2003 convention was established to protect intangible cultural heritage, emphasizing respect for the cultural practices of communities, groups, and individuals. It aims to raise awareness globally about the importance of heritage at local, national, and international levels. UNESCO (n.d.) outlines sustainable safeguarding strategies. These activities include identifying, documenting, researching, preserving, protecting, promoting, enhancing, and transmitting intangible cultural heritage

through both formal and informal education, as well as revitalizing its various aspects.

There is now widespread recognition of the importance of giving African children opportunities to engage in and learn traditional music and dance from their own communities and neighbouring cultures. Without such preparation, they may be unable to actively participate in the life of their communities (Nketia, 1988).

Music defines our collective identity. It is integral to all facets of life and serves as a potent force in preserving, spreading, and perpetuating cultures across diverse countries. Music plays roles in religious ceremonies, leisure pursuits, and various forms of political, social, and economic activities. For African children and individuals, music is deeply intertwined with their daily lives. Denying students access to our culturally rich musical heritage deprives them of an essential aspect of their holistic development. As a result, this study project will focus on modern music practices and young participation in indigenous education. Young people's sentiments, thoughts, and behaviours may change due to music's unique way of communicating. A person's identity includes music, and pleasant interactions with music can help students become more capable learners and have higher self-esteem. Music facilitates emotional growth, personal expression, and the blending of intellect and feeling. Music, is a vital component of both past and present culture, strengthens connections between the home, school, and the larger community by assisting young people in knowing who they are, how to relate to others, and how to understand other cultures.

Ugandan communities have words that refer to aspects of music and dance such as “*olwemba*” which is used to characterize a song, yet not quite clear when it comes to dance. Whenever a people hear music, they assemble to participate, where in the song instruments and dance accompany one another (Wafula, 2018). It could be assumed that to these people song is music and music is song, although it carries other performing arts.

Indigenous music performances in Busoga and indeed various communities involve combination of the language, the customs and values of the society. Most of these indigenous languages are characteristically tonal and so the music is rooted on the tonal inflection of the words (Cooke & S, 1999). Writing on the characteristics of African music, Ferris (1995) observes that although music traditions of African communities vary considerably, the music is mainly performed by individuals or ensembles that involve only voice performances or with instruments to accompany. Performers clap their hands and dance while singing loudly with enthusiasm.

According to (Kigozi, 2008), disparities in musical genres, languages spoken, and distinct local cultures in Uganda have hindered music and dance activities within communities. Generally, African music and dance are holistic practices that integrate music and dance seamlessly during performances, unlike the Western approach, which typically separates the two.

Modern music practices encompass a wide range of trends, techniques, and technologies that musicians and artists use to create, distribute, and promote music in the contemporary music industry. Here are some key modern music practices: Digital Music Production: The advent of digital audio workstations

(DAWs) and software instruments has revolutionized music production. Musicians can now compose, record, and mix music entirely within a computer environment, offering greater flexibility and creative possibilities.

With the rise of streaming platforms like Spotify, Apple Music, and YouTube, digital distribution has become the dominant method of delivering music to listeners. Artists can reach a global audience without relying on traditional record labels. Social media platforms such as Instagram, TikTok, Twitter, and Facebook are essential for promoting musicians and their work. Artists use these platforms to engage with their fans, share updates, and even launch viral marketing campaigns.

Modern technology has enabled musicians to collaborate on projects regardless of their geographical locations. Through file-sharing and online communication, artists can work together without the need for physical studio sessions.

The COVID-19 pandemic accelerated the popularity of live streaming concerts, allowing artists to perform for their fans virtually. Even after the pandemic, live streaming continues to be a viable way for musicians to connect with their audience. Musicians are exploring VR and AR technologies to create immersive and interactive music experiences for their fans, blurring the lines between music, art, and technology. It's worth noting that music practices continue to evolve rapidly, and new trends and innovations might have emerged since my last update. Keeping up with industry news and staying open to experimentation and change is essential for musicians and artists to thrive in the ever-changing landscape of modern music.

### **1.1.3 Contextual Perspective**

(Akuno E. , 2005) argues that although indigenous music is an impression, a work of art, a performance and a human behavior involving people with their communities, and according to (Ekadu-Erau, 2012) its practice in Uganda is gradually weakened and endangered by various factors. The factors include, among others, previous downplay by Missionaries who regarded indigenous music as primitive, heathen and sexually leading to sin and collective orgies (Katuli, 2005), and ought not to be practiced among Christians. Another problem is that of music syncretism (Tiberondwa, 1998) that has resulted in creating and performance of hybridized music that emerged because of multi-culturalism (Kwami, 1989).

Furthermore, the practice of indigenous music is being weakened by the paradigm shift due to people's newly acquired tastes and preferences in an ever- changing socio-cultural environment. This type of environment has been caused by industrialization, globalization, urbanization, and the interface of radio, television, video, and DVDs, which are highly appealing (Ekadu-Erau, 2012). The preservation and development of indigenous music faces significant challenges because genres of music are still constrained within ethnic boundaries and may gradually be distorted (Manani, 1966). Mutilation of indigenous music is possible by use of modern electronic media such as radio, video and television, which fascinate people and are irresistible powerful agencies for mental conditioning and attitudinal orientation or re-orientation (Nzewi, 2003). Modern creativity embodied in performing arts and Pentecostal church music (Kalu & LOW, 2008) also poses a threat to the mutilation of Uganda's rich indigenous music.

The African indigenous knowledge systems have roots that extend throughout the continent's history; however, their modern promotion in education and other aspects of community livelihood and development is a relatively recent phenomenon (Kaya, 2013).

There are specific problems that need to be addressed in the context of youths' use of colonialist-era educational institution settings (Kaya, 2013). What does the term "indigenous knowledge and practice" mean? What are its goals in terms of participating in different musical and dance genres? Despite significant criticism regarding the perceived debasing nature of certain African practices, African scholars have made limited efforts to define the concept of "knowledge" based on Africa's indigenous history of ideas and intellectual development. These critiques often focus on African traditional music and dance.

This could provide a robust, African-specific structure and direction for the development of abilities that integrate African performance and production into postcolonial situations. (Cooke & S, 1999) notes that each region in Uganda boasts its own distinctive traditional music and dances, predominantly performed with traditional instruments and passed down orally to younger generations. However, Cooke observes a lack of extensive documented evidence of these longstanding practices, with much of the research relying on Western theoretical frameworks. Conversely, local educators, as highlighted by (Gazemba & N, 2016), have voiced concerns about potential misunderstandings of African culture and the significance of music in Uganda. These concerns underscore the importance of studies addressing these issues.

Performers in Busoga sub-region perform music and dance during functions that take place in their communities. Different kinds of music and dances are performed for various functions. In many of these performances, songs are presented; not only for entertainment but also delivers a powerful message to the audiences, and the youths being active and energetic should be in the lead. In the same vein, traditional folk dances as well as creative dances are performed.

Popular music is widely heard and enjoyed in Uganda. The music industry is thriving and has a big impact on the social and economic lives of ordinary people (Gazemba & N, 2016). Music is viewed as a vehicle for communicating with people of all ages about social, political, and economic issues. Because of their current standing as influential figures, musicians have recently used their music to transmit messages and promote social and economic change

Music serves as a means for individuals to maintain their identity during forced migrations within Uganda (Makwa, 2016). Additionally, it is recognized for its influential power, suggesting its potential to foster positive societal change and development (Solomon, 2015). In Uganda, music plays a crucial role in constructing a unified national identity following the integration of former kingdoms into one country (Asaasira, 2015). This study investigates whether the perspectives of these scholars align with the active participation of youth in indigenous music and dance performances, despite the prevalence of modern music practices. Thus, the study examined the impact of modern music practices on participation of youths in indigenous music and dance performances in Busoga sub-region: a case of Nakalama and Nawanhyingi villages in Iganga district.

## **1.2 Statement of the Problem**

Despite the fact that indigenous music and dance are sociable performances that bring communities together, Basoga youth engagement continues to be a problem. The paradox of the problem is that youths rarely participate in indigenous music and dance performances while constantly listening to and performing their chosen current genres. Today, practically every youngster you see on the street or on country roads has earphones stuck in their ears, listening to music, whether on a bus, motorcycle, train, or anywhere else; there may be no trace of indigenous music in what they regularly listen to. This concurs with views of (Ekadu-Erau, 2012) that the practice of indigenous music is being weakened by the paradigm shift due to people's newly acquired tastes and preferences in an ever-changing socio-cultural environment. Similarly, Okumu, (2001) contends that the environment of paradigm shift has been caused by industrialization, globalization, urbanization and the interface of the radio, television, video and DVDs, which are a great attraction.

Another concern emanates from the past engagements and that is the introduction of formal or western-type school education that caused various changes in the performance cultures. For example, in schools, music is taught as a subject that is isolated from dance. Yet, youths in those settings bring experiences from their indigenous cultures where music and dance are performed together into the school settings.

The youths grow up in their communities participating in indigenous music and dance but when they reach school and are exposed to modern music and

dance, they find the latter more preferable compared to the way indigenous music and dances is performed.

These potentially embed cultural contradictions that affect the Youths' experiences and appreciation of indigenous music and dance arts, which is bound to lead it to gradual extinction. Therefore, this study sought to find out modern music practices affect youth s' participation in indigenous music and dance practices in Busoga region, Iganga district. The eraser of indigenous music which was used for conveying cultural messages, parenting, teaching children to work, counseling families among others is resulting into wide spread moral degeneration in our communities hence the need for the study.

### **1.3 Purpose of the Study**

The purpose of the study was to find out on the participation of youths in indigenous music and dance performances against modern music practices in Busoga sub-region, Iganga district

### **1.4 Specific objectives**

Specifically, the objectives of this study were to:

1. Assess performance of indigenous music and dance and when it is done by the youths in selected villages of Iganga in Busoga sub region.
2. Examine the determinants for the preferred music and dance genres of youths of the selected villages of Iganga district in Busoga sub-region.
3. To analyze the implications of the preferred music and dance practices of the youths in selected villages of Iganga district in Busoga sub-region on their indigenous musical experiences.

## **1.5 Research Questions**

This study was guided by the following research questions:

1. How and when are skills of indigenous music and dance performed by that the youths in selected villages of Iganga district in Busoga sub region perform?
2. What are the determinants for the preferred music and dance genres of youths in selected villages in Iganga district in Busoga sub-region?
3. What are the implications of the preferred music and dance practices of the youths in the selected villages of Iganga district of Busoga sub-region on the indigenous musical experience?

## **1.6 Scope of the study**

The scope of the study is presented under the following sub-headings: geographical, content and time scope.

### **1.6.1 Geographical scope**

This study was conducted in Nakalama and Nawanhyingi sub counties of Iganga district in Busoga sub-region. Iganga, which is one among the 9 districts of Busoga. Nakalama is situated about 8 kilometers east of the Iganga Municipal Council area and Nawanhyingi also about 9 kilometers west of the Municipality. The region's headquarters is at Bugembe in Jinja City which is located 96 Kilometers (60 mi), by road, east of Kampala, Uganda's capital and largest city. Busoga region forms Busoga Kingdom with the cultural leader as Kyabazinga. The choice of Nakalama and Nawanhyingi was because the is growing moral decay in the youth in these sub counties just like elsewhere in the country.

### **1.6.2 Content Scope**

The study was concerned with assessing the performance of indigenous music and dance and when it is done by the youths in selected villages of Iganga in Busoga sub region.

the determinants for the preferred music and dance genres of youths and implications of the preferred music and dance practices of the youths in selected villages of Iganga district in Busoga sub-region on their indigenous musical experiences.

### **1.6.3 Time Scope**

The study analyzed a period from 2012-2022, because during this period there has been immense increase in western type of music on the media, in schools and institutions and the researcher wanted to find out how these increase affects music behavior (UNESCO, 2017). Therefore, this study considered events that have been taking place at the rural settings regarding indigenous music and dance performances by the youths. Thus, a period of ten years.

### **1.7 Significance of the Study**

The findings will also enable policy makers to come up with relevant policies and regulations that will enforce improved indigenous musical and cultural practices.

The study's findings will enable educational institutions adapt their school music programs and activities to encourage more communities to join in indigenous and dance programs.

The study findings will provide information which will make youths understand themselves better as regards the decisions they make. It will arouse a

desire to share the beauty they have experienced in participation in music programs and encourage others to join in order to share this experience too.

The study will also provide recommendations that are geared towards boosting youths' performance in music and dance which is a direct outcome for their future career, and furthermore generate knowledge that adds to literature on indigenous music education and conservation in Uganda.

## **CHAPTER TWO**

### **LITERATURE REVIEW**

#### **2.0 Introduction**

This chapter presents prior studies relevant to the study topic. Effort has been made to review studies relevant to the research questions being addressed by this current study.

#### **2.1 Theoretical Review**

This study used the Social cognitive theory by Albert Bandura was developed and popularized in 1977. It is a theory of motivation that is based on the idea that interactions between social and environmental circumstances and an individual's motivations determine behaviors. It is built on three pillars: personal attributes, behaviors, and social contextual effects. It recognizes self-efficacy as a crucial motivator of task selection, perseverance, and achievement in pupils. It is commonly mentioned in conversations about work alternatives (subjects), manipulative talents, and health (Schunk, J.L , & P.R, 2014)

An individual's previous performance, aptitude, self-efficacy, values, and mood are represented by personal factors as an internal construct. Socio-environmental factors are described as outside forces that can affect a person's objectives or choices. Peer groups, opportunities for self-improvement, campuses, and facilities are among the many items on the long list (Lock & G.P, 1990).

An attention, retention, production, and motivation process is involved in behavior as a modeled outcome of the interaction of personal and socio-

environmental elements (Namaiko, C. 2015). The three pillars of the socio cognitive theory are behavior, personal characteristics, and environmental influences, which were applied in this study to highlight the connections between musical tastes and preferences of the youths under the socio-environmental element section of the theory, socio-cultural factors affecting peer influence and modern musical practices were taken into consideration.

However, until a person recognizes their own competency or capability which may be from remarks made by friends or loved ones, or even just from a simple belief in themselves these decisions are not simple to make. Additionally, this is coupled with a success in past musical tasks and relatedness that leads to involvement in musical programs, which, as mentioned before, fulfills psychological demands. It is therefore a good fit for our research.

### **2.1.1 The theory of Aesthetic Functionalism**

According to Akuno's (1997) Aesthetic Functionalism thesis, which is cited in Ekadu-Ereu (2012), aesthetics in music stem from the role it plays in the lives of individuals who create it. This theory consequently supports the idea that music becomes important when it serves a socio-cultural function, such as promoting coherence between man and himself.

In this regard Greer (1980: p. 117) contends that Aesthetic potential of an art object rests on the reinforcing attributes that art object holds for individuals and groups, which should provide a rationale for music and dance performances by the youth.

Thus, people will seek out or avoid art works depending on the art works' reinforcement value for the individual or group (Akuno, 2005b: p. 159). The

reinforcing values of music, which are part of the notion of particular musical kinds and their component items, are realized or articulated in performance, bringing validity to the role of music in "the life of those who make it" (Akuno, 2005b, p. 160).

Furthermore, Andang'o (2005), as cited in Ekadu-Ereu (2012), argues that the Aesthetic Functionalism theory underscores the importance of music as a vital component of community life, evaluated based on its contribution to enhancing "humanness," a defining characteristic of indigenous music. According to aesthetic functionalism, the primary objective of music is to foster social cohesion by involving individuals in collective activities that impact society (Akuno, 2005b, p. 161). This theory elucidates aesthetic principles, ideas, values, and behaviors that evolve within societal and cultural contexts. It relates not only to the types of music embraced by each society but also to its value system, perception of reality, and the fundamental needs or objectives that music aims to fulfill (Ekadu-Ereu, 2012).

In this study, the philosophy of Aesthetic Functionalism demonstrates that music creating serves both "aesthetic" and "function" to its creators, the youths in the region of study. As such, it establishes a structure and standards for developing indigenous music and dance in areas like Nakalama and Nawanhyingi in Iganga district. The theory is appropriate for indigenous music and dance because it allows youths in communities to experience indigenous music, which is often performed in the language fully understood by its creators (Nyakiti, 2004), giving meaning (aesthetics) to what is being performed and thus serving as a guide for this study.

## **2.2 Performance of indigenous music and dance and when it is done by the youths**

Music is undeniably one of the most pervasive forms of culture across communities worldwide. It exists in nearly every civilization known to humanity, yet its use and interpretation vary significantly among cultures. According to Garfias (2004, p. 7), "Music holds a distinct status and serves a specific function in every society. Each culture has its own unique way of employing, practicing, transmitting, and conceptualizing music."

For instance, many musical traditions are rooted in oral tradition, where musical elements and practices are passed down orally from one generation to the next without written notation, relying instead on the power of memory. This stands in stark contrast to Western musical practices. Moreover, musicians often learn their craft through observation and imitation of skilled players, typically within familial or clan settings. As (Aniedi, E. 2012). points out, becoming a musician often requires being born into a musical household.

Music is also viewed as a communal endeavor, where it is considered community property and a shared cultural activity. In terms of both performance and production, music culture necessitates collaborative efforts among individuals. For example, in drumming, multiple players interlock their rhythms to create a cohesive performance. Each player's rhythmic pattern complements the others, filling gaps with skill, timing, and precision, thereby emphasizing the critical role of each performer in achieving overall success.

This communal approach to musical performance reflects broader societal values, where community and cooperation often outweigh individuality. Many societies

prioritize communal living, emphasizing values such as sharing and mutual care within familial and community ties (Garfias, 2004).

Songs are especially important since they assist to pass down "beliefs, legends, folklore, and history to future generations" (Sinkolongo, 2015, par.2). Songs, like dances, are divided into four categories: spiritual, social, funerary, and political. Some songs are used to transmit secret messages, notably to boys and girls during initiation rituals, about sex, married life, and maturity expectations. These boys and girls are typically separated from the general public for six months to learn how to care for their husbands and wives (Tembo, 2012).

Worship serves as the foundation for traditional or customary rites and beliefs. As a result, all dances, songs, and plays are expressions of devotion, which explains why music is appreciated in this society (Findlay 2012). Simply said, culture encompasses the norms, values, traditions, rituals, beliefs, practices, objects, and music that a child encounters from conception to death (Regelski and Gates, 2009). The views of the experts indicated above were the focus of this study, which looked at the type and magnitude of indigenous music and dance performed by teens in the study area.

Emberly (2009) conducted research in Limpopo province, South Africa, focusing on children to explore local musical cultures. The study aimed to illustrate that children's musical preferences and practices may diverge from traditional expectations held by older generations. It sought to examine the influence of both local and global media on indigenous South African languages, traditional songs and games, and television programs, and how these influences shape children's formation and preservation of distinct musical cultures. The research utilized a

qualitative, ethnographic approach. The findings underscored that children in the same age group strongly identify with their national South African identity. Music was identified as a crucial educational tool that facilitates engagement and interaction with their social and cultural identities (Emberly, 2009, p. 7). The study highlighted notable musical variations across different areas of Limpopo, indicating that children align with diverse musical cultures even within close geographic proximity.

Furthermore, Emberly (2009) noted that young people in Limpopo province were enthusiastic about learning about the musical experiences of American children, including learning songs from their repertoire. This observation underscores the importance of cultural openness, a fundamental attitude in school music education, which often emphasizes foreign musical traditions. The extent to which this openness is prevalent in South Africa or across the broader African community warrants further exploration. It is important to consider that Emberly's study primarily included children from urban areas, where exposure to diverse music cultures through media might facilitate greater acceptance. However, it remains unclear whether similar openness exists in rural settings. These issues, as highlighted by Canedo and Emberly, formed the basis of investigation in the Ugandan context, specifically within Iganga district, the focus area of this study.

Music and dancing are vital parts of social life. Like any other society, music brings excitement and enjoyment in a variety of scenarios. Music and dance are used for amusement, worship in traditional ceremonies, appeasing nature spirits, or accompanying rites of passage (Yda, 2018). It is also used as a communication tool to promote socially accepted morals and discourage antisocial behaviour. Yda goes on to explain that the purposes and applications

of music are as important as any other aspect of culture in understanding how societies function. Thus, music is closely related to the rest of culture; it has the power to shape, strengthen, and channel social, political, economic, linguistic, religious, and other types of behaviour.

According to Isabirye (2019), people exchange ideas, knowledge, values, and skills during interactions and engagements with one another. Those who have broader understanding of particular issues of life, which they realized from accumulated experience, provide openings for others with less experience and, in that way, they also construct own understanding of those experiences during or after those characteristically social interactions. (p.26) he continues; while these processes take place in a context of social interaction, the construction of understanding is at individual level.

The growing institutionalization of African performing arts and increased cross-cultural interactions have led to ongoing training programs for professional artists. Traditional composers and performers have transitioned into roles as educators, researchers, and creators within the arts (Modesto, 2011). Many of these professionals are now blending traditional and Western performance styles, integrating music and dance. This trend has resulted in the emergence of new artistic genres both locally and internationally, including neo-traditional music, African drumming, neo-traditional dance, contemporary African music, contemporary African dance, popular music, and church music.

In Africa, songs and dances serve numerous purposes (Zake, 1986), often inseparable from each other. According to Zake, music typically finds its form through song (and dance), and instruments are crafted to fulfill diverse roles

within the community. These musical expressions are categorized based on their social functions, highlighting why African scholars emphasize the functional role of music on the continent. As a result, musicians play integral roles in a wide array of sociocultural events and occasions where song and dance hold significant importance.

Musical arts practice is participatory (Oehrle, 1993), making it perfect for apprenticeship, which characterizes indigenous learning methods while reflecting its responsorial structure (Omolo- Ongati, 2008), and success demands the contribution of both leader and led (Akuno, 2011). In terms of activity, the importance of composer, performer, and listener in music is similar. This is primarily due to the communicative nature of the activity, which elicits a response from the 'audience', resulting in new encouragement for the composer, or, in certain cases, the performer or soloist, and greater action from the chorus.

Such participation influences the structure and content of the performance, such that each presentation is unique, even if the music is repeated. Because the setting dictates the content of African music compositions, repetition fosters innovation, resulting in re-creation rather than repetition.

Music for children in Africa has been described as educative, amusing, and engaging. Scholars such as Simako (2009) and Akuno (2005) analyze the meaning and purpose of children's songs. The songs are not just a means for children to socialize, but also a teaching tool that imparts important information while engaging students in meaningful social ties. An assessment of these music materials reveals a variety of creative and cultural concepts

suitable for children's music and dance performances at all ages. Furthermore, these songs provide techniques that explain how they might be played and taught. Song performances are good for both musical development and cultural knowledge.

The youth take part in music-making activities that are related to their tasks and roles at home. Gender-specific responsibilities result in an increase in music activities for male or female youth, depending on the community. Music in which both boys and girls engage may be more entertaining, but also contains valuable messages. Mixed performances are occasions for wooing, always supervised by adults and with the goal of keeping decency as a means of guiding the relationships formed and maintained. Festivals provide opportunities for musicians to perform.

Marriage (and particularly wedding) ceremonies are occasions that have major ritual components. They have music at different parts of the ceremony. Different people participate in the events that mark the various stages of the ritual.

Kwame (2001) believes that comprehending and implementing musical arts as a medium for cultural expression requires the development of sound and visual communication symbols. Musical arts have evolved in many civilizations, and they comprise both spoken and nonverbal sounds, dances, and gestures. More experts argue that traditional music performance is both holistic and methodical. A musician's training includes multiple roles and players.

Achieng (2019) discusses cultural music performance and its role in modern education, arguing that one of the primary goals of performance is enculturation and presenting African traditional education as an inbuilt practice of folklore, age-grade rites, and festival celebrations as methods of educating young people about their culture.

The *kadongo kamu* genre of music combines all aspects of music styles like zouk or sokous', reggae", Afro-beat<sup>4</sup> and Western rhythms (Cooke and Kasule, 1999: p. 14), and is one type of music that the youth tend to prefer other than the indigenous music and dance. These genres of music are performed in local languages, that gives an indication of people's preference for exciting music in a language they understand (Nyakiti, 2004), and more to that it is the foreign elements of rhythm and instrumental accompaniment that attract the youths to its preference. The views stated above clearly articulate the environment in which we are operating, and thus create challenges as regards the sustenance and promotion of indigenous genres of music. In this regard, Allsup (2003: p. 9) claims that music from the Democratic Republic of Congo is distinguished by explosive guitar rhythms and aggressive dancing moves. This, in turn, attracts a larger number of teenagers to its preference, which is the topic of this study.

### **2.3 Determinants for the preferred music and dance genres of youths of the selected villages of Iganga district in Busoga Sub region**

Siebenelar (2006) conducted research to uncover significant predictors of student participation in music. He surveyed 288 high school students, both participants and non-participants in various musical activities. He used questionnaires to gather information. The studies found eight factors, with peer

influence being one of the most significant. However, he does not appear to address the question of whether this influence is linked to safety concerns.

Peer support within school settings exerts a strong influence by creating a comfortable, motivating, and enjoyable environment. Consequently, peers play a crucial role in encouraging enrollment and retention in music programs (Klonowski, 2009). They may also influence youths' preferences for specific music and dance genres.

As observed, the dynamics of collaborative music performance are shaped by the ongoing interactions among participants (Schiavio, 2022). This interaction involves a continuous balancing act between stability and instability. It includes collectively addressing challenges that could disrupt the coherence of the musical experience, such as adjusting to rhythmic or pitch discrepancies, tuning changes, or maintaining interpersonal coordination within a musical groove. Musicians collaborating in this way must be capable of responding and adapting to various disruptions while remaining attuned and highly responsive to the evolving musical context created during performance. This sensitivity allows them to identify and engage with new musical opportunities as they arise (Torrance & Schumann, 2019).

There is a rising interest on exploring how musical abilities are acquired in informal settings and how this could inform educators in refining current educational methods. In these informal contexts, musical learning is not dictated by a predefined curriculum but evolves organically through the collaborative endeavors of musicians. They develop their skills by collectively exploring options, identifying and addressing musical challenges, creating new

compositions, and engaging in improvisation together (Gaunt & Westerlund, 2013; Green, 2008).

Because musical skills development encompasses such a diverse range of styles, experiences, approaches, methods, and forms, it may be beneficial to think of it as a network of interconnected trajectories that evolve over time. According to this viewpoint, novel patterns of musical action emerge (or, in this case, self-organize) as a result of the reciprocal interplay of the network's agents, rather than solely through the Linear process of acquiring and elaborating on external or predetermined knowledge.

This leads to the argument that the rich variety of responses, experiences, and musical outcomes that develop as joint musical learning takes place cannot be explained only in terms of the acquisition and reproduction of facts and techniques that are already established. Rather, it involves the engaged connection of musical understanding through praxis (Elliott & Silverman, 2015).

Globalization and computer generated rich and varied infinite timbres are today dictating musical performances in a world that has been subjected to changes due to advances in technology (Russ, 2002). On a related note, Williams (1992: p. 30) stresses that music educators can ensure the long-term relevance of music education as a profession by making computer technology an integral part of music education. This could apply to formal and not informal musical skills learning situations. However, this study sought as well to establish whether computer technology plays a role in the youth's determinants for the preferred music and dance genres.

Dance and music activate various senses, have different perceptual qualities, and occupy separate dimensions; each can modify the other's time, space, and experience. Music and dance can be used to investigate how humans view the world and how social and cultural processes create human expressive systems (Mason, 2012), hence influencing one's liking for musical and dance performances.

Simako (2009) adds that one's place in society determines their significance in that society, and each civilization goes to great lengths to train its citizens for the many life roles. Ultimately, each function is important because it contributes to the overall community.

The problem is further compounded by either individuals or groups that borrow cultures (Ociti, 1994), and resort to pseudo-professionalism by encroaching into indigenous performance (Omondi, 1984), thus distorting performance of indigenous music for commercial gains. The issue of borrowing cultures and pseudo-professionalism could be factored by need for commercial gains and hence, determining the preference for the youth's music and dance genres, which was the focus of this study. Additionally, people's religious beliefs and worship styles (Tiberondwa, 1998, Ociti, 1994), and especially in the contemporary born-again Christianity (Basoga, 2009) make them look at indigenous music with contempt and thus endangering the very survival of these genres of music.

As such, the community's effective means of expressing and conveying its culture through the performance of music and dance is gradually fading out and may be mutilated or completely disappears if not conserved.

Scholars and stakeholders (Cooke and Kasule, 1999; Kyagambiddwa, 1965) have long had great concern and challenging demands for the preservation and promotion of Uganda's indigenous music before it becomes extinct. On a related note, Omondi (1986) raises a concern that traditional music is in danger of being lost forever, since there was and continues to be little opportunity for those familiar with it to pass it on to the next generation. Furthermore, Senoga-Zake (2000: p. 10) contends that it is important to preserve and promote indigenous genres of music for posterity as a number of old songs and dance forms are gradually disappearing. Similarly, Kasozi (1979: p. 64) points out the urgent need to conserve Uganda's indigenous genres of music as the old people, who are the store of music wealth, are dying. These old people are artists, the guide of musical performances and keepers of memory of a community (WaThiong'o, 2003), whose valuable knowledge may pass on with them if not recorded.

Most of the indigenous genres of music are still confined within the narrow limits of ethnic boundaries putting its survival at risk if not conserved. It is also still dependent on the oral mode of transmission due to lack of appropriate means of recording and promoting it for posterity (Manani, 1966). These views become a strong determining factor for the preferred music and dance genres of youths in the area of study.

The occasions for active practice of indigenous music in Uganda, in the pre-colonial period, were through festivals controlled by elders who would give skillful instructions and advice to performers for effective performance (Kagimba, 1979). These festivals, which were organized by local communities out of sheer enthusiasm, provided much stimulus for music making (Hyslop, 1966) and opportunity for preservation and promotion of indigenous music.

Festivals have worked to both preserve and further to develop indigenous music and performances (Ssempijja, 2015).

Furthermore, Akuno (2019) asserts that music pervades all aspects of society, and that as a human activity, music is intrinsically tied to other activities such as religion, drama, dance, social organization, economics, political structure, and so on. She suggests that every music system is built on a set of concepts that integrate music into society's overall activities, defining and presenting it as a fact of life, among other things. These are the ideas that underlay the influences on musical practice and performance, as well as the creation of musical sound. Many of them are not explicitly stated, but some are, and must be handled analytically using an understanding of folk appraisal. Taken together they constitute the framework upon which music is ordered in society and upon which people think about what music is and should be.

European missionaries were the first to create formal schools in Uganda during British control and they taught performance based on their own experiences, with music and dance performed as separate components of performing arts. Music performance in schools mostly consisted of English hymns, anthems, and popular songs, with a focus on singing and the tonic sol-fa notation system. For decades, African music's diverse performance style was disregarded (Kigozi, 2007).

The relationship between music and movement varies and displays traits of performance traditions embedded in culturally organized social structures. The diverse linkages between music and movement are created by historical circumstances, altered by chance, and realized by culturally trained social actors. In reality, it exposes artistic choices and promotes a more holistic and self-

reflexive approach to creative activities and performing arts (Mason, 2012). Movement plays a crucial role in the creation of music and dance. The deliberate manipulation of body and sound across time and place is dependent on the acquisition of skills through individual, social, and cultural development, which allows youths to pick their preferred type of music and dance to perform.

Tablets, laptop computers, MP3 players, phones, and search engines like YouTube have recently proven extremely useful in the music industry. Consequently, students and young people are increasingly relying on these devices both in and out of school. The music they choose to listen to is particularly intriguing. A significant number of them prefer pop music, a preference that often contrasts with the emphasis placed on other genres in school music education (Capaldo & Bennett, 2011). This contrast highlights a divergence between prescribed curricula and the musical preferences of youths.

Makwa's ethnographic study (2015) was among several ethno musicological efforts to explore the relationship between *imbalu* ceremonies and integrated music and dance. Makwa detailed the music, dance, and their significance in *imbalu* circumcision rituals. According to Makwa's findings, music and dance play crucial roles in *imbalu* ceremonies, with the specific musical and dance elements influencing the success of these rituals (2015: 39). This perspective forms a foundational basis for the current study, particularly in examining how music and dance in *imbalu* circumcision rites contribute to the expression of Bagisu gender ideology. However, Makwa's theory remains descriptive and does not delve into the deeper relationship between music, dance, and gender dynamics.

Mafabi (2008) emphasizes the elders' responsibility to guide imbalu hopefuls in song and dance. Furthermore, he observes that imbalu is highly valued by the Bagisu, as proven by this study; yet, the Bagishu do not leave their boys to any elder, but only those who meet certain criteria, such as being polite, humble, prosperous, and married with male offspring. Imbalu initiates are exposed to seniors who exhibit the traits stated above since they are expected to emulate their character and behavior. Furthermore, by emphasizing the significance of imbalu among the Bagishu, Mafabi downplays the reality that culture is dynamic.

Sugarman (2004) also discusses the relationship between music and social relations. Sugarman emphasizes in her examination of women's wedding songs among the Prespa Albanians of Macedonia that gender concepts can be "heard" or even "seen" (my emphasis) in music.

Nannyonga-Tamusuza conducted an ethnomusicological research of Ugandan music, dance, and gender. In a book chapter, Nannyonga-Tamusuza (2002) envisions music as a location of identity development.

Nannyonga-Tamusuza examines how Willy Mukabya's song "Kayanda" discusses gender, ethnicity, and politics as identities that may be conveyed via music. She also explores the use of veiled language in music as a means of conveying themes that are difficult to express explicitly in regular interactions. Nannyonga-Tamusuza also investigates Baganda-specific gender ideology, focusing on men's and women's roles and relationships. According to Nannyonga-Tamusuza, music has the ability to embody and communicate the societal roles, identities, and relationships allocated to men and women. Her

insights are relevant to the current study, which investigates how music and dance can perform these roles, identities, and relationships among the youth in Busoga. This notion forms the foundational concept for understanding the factors influencing preferences for engaging in indigenous music and dance performances among young people in the Busoga region.

Similarly, Nannyonga-Tamusuza (2003) demonstrates how a musical and dance genre can be rebuilt or reconstructed, much as society can reconstruct its gender roles, identities, and relationships. This approach is proven by investigating the connection between Baganda baakisimba music and dance, as well as school music, dance, and drama festivals. Nannyonga-Tamusuza demonstrates how baakisimba evolves through choreography, role assignment, instruments, and performance practice. Her main concern is how baakisimba performance practice in schools has led to a new understanding of gender roles, identities, and relationships among Baganda. Nannyonga-Tamusuza's thoughts above may also apply to the field of study, as school performance practices influence indigenous performance.

#### **2.4 Implications of the preferred music and dance practices of the on their indigenous musical experiences**

Blacking (1985) demonstrated that dance and music should be seen as forms of human communication that vary from nonverbal to vocal. Music and dance are intricately linked human expression systems. According to Mason, P. H. (2012) most cultures seldom perform dances without music.

Dance was historically held significant importance in human culture, influencing various facets of existence according to (Mills, 2017). Across

different times and places, both men and women have utilized dance as a means of self-expression, captivating audiences through their physical movements on stage. This interaction has not been static; rather, the bodies witnessing these performances have been dynamically affected, influencing perceptions and interactions in turn.

According to Royce (2004), dancers in socialist China make substantial time and scholastic compromises to pursue professional dance training. Because this training focuses on developing technical skills, dancers must endure physical pain, boredom, and the possibility of injury. Views of the scholars above refer to dance generally without categorizing as modern or indigenous or otherwise. This study, however, focuses on the implication for indigenous music and dance if any other genre is preferred by the youths. Following the views above, the youths in the area of study may need to sacrifice only time for rehearsal and performance of indigenous music and dance forms, which may not make them endure physical pain or injury. Without rehearsals and constant performance, they may gradually lose the authentic skills and consequently gradual fading out of indigenous music and dances and promotion of their desired ones, which this study focused on establishing.

Similarly, Sweet, J. D. (2016). argues that dance can be a historical text that communicates to individuals who perceive its meaning as both domination and resistance. These ideas can have financial and political repercussions for ethnic communities in terms of sustaining identity while also promoting cultural adaptation. Dance and performance can be used as a safe area to work out cultural tensions and critiques, transforming it into more than simply a recreational activity or entertainment.

While some artists sought to maximize the possibilities of their specific medium, others sought to combine expressive mediums into new wholes (Mason 2012). The dynamic link between music and dance in any performance tradition is a socially placed process shaped by a variety of historically established practices, as this study tried to demonstrate.

Experiential learning is fundamental to the training in indigenous musical arts, where music is acquired through practical application (Kwami, 1989). Unlike professional performers who undergo formal training under a guru, general performers engage in sociocultural activities involving music, thereby developing musical skills and behaviors through active participation. The incorporation of indigenous music materials is crucial in this training to ensure cultural relevance in musicianship development. These resources encompass materials and methods that not only respect cultural traditions but also facilitate the cultivation of musicianship skills.

Among indigenous communities of Uganda, music provides accompaniment to the movements for the dancers, and it reflects the dancers' actions to varying degrees. In its most basic form, music for dance keeps the beat and tempo; other components of the musical performance may lead to more complex motions (Gabrielsson, A. (1999).

In certain cultures, dancers create their own music by performing musical movements such as foot stamping, whistling, clapping, or singing. Another view is that dance invites music; that when one makes a body movement, music making becomes necessary. The view of music and dance either as holistic or separate arts has been based on contextual, cultural or circumstantial factors.

What is considered as good practice in a certain context might not be good in another one and vice versa (Konstantina, 2011). It has gained conceptual significance as a topic of discussion over the previous two decades (Seleti, Y. N.2013).

The advancements in technology that resulted in audio recordings and music dissemination via radio ( Buyiekha, E. P, 2019) have expanded the reach of previously localized music types. When people are exposed to new music genres and styles, their music tastes change because of the sociocultural forces that influence their lives. The African soundscape has evolved over time. Surprisingly, modern music types have not entirely supplanted indigenous music. There are cases where new material has been incorporated into the old, resulting in new musical interpretations. This view of sociocultural dynamics that leads to altered music tastes, may eventually result into preference of other music and dances replacing of the indigenous ones, which this study sought to establish.

Music serves not only to express and preserve existing identities but also provides avenues for contesting, negotiating, and even creating new identities (Lidskog, R. (2016). This dual function highlights music's dynamic role in shaping individual and collective identities within societies.

Music holds significance throughout various stages of life, encompassing childhood, youth, and adulthood, which are significant markers in the lifecycle. These stages are defined not merely by chronological age but also by experiential age, emotional maturity, social roles, and societal expectations (Akuno, 2005). One's position within society is influenced by their role and significance within the community, and societies dedicate effort to preparing

individuals for these diverse roles. Education, whether formal or informal, is highly valued and resources are diligently provided to both educators and learners to facilitate this preparation. Ultimately, each role contributes to the cohesive fabric of the community. The education of each person, informally or formally, is subsequently taken seriously, with relevant resources prepared and placed at the teachers' and learners' disposal.

According to Brannen (2006) and Eunjin (2008), the Basoga culture carriers used indigenous learning mechanisms and encouraged both adults and children to participate socially in all "sustained inter-generational" interactions. This learning procedure will ensure that indigenous dancing talents become a part of the youth's daily lives rather than being replaced by other foreign dance forms.

Throughout the entire *bigwala* project in Busoga, which was conducted by Bruner (1996) and Wiggins (2011), activities involved people of all ages and genders engaging in interactive, real-life problem-solving experiences of *bigwala* making, playing, dancing, and farming the gourds used to make trumpets were a huge success. By the time the *bigwala* project was completed, 486 young people had learned the ritual. It became an interactive, communal, and collaborative scaffolding process for the *embaire* musicians. The scaffold allowed the *embaire* players to learn their parts quickly, and the music was soon finished. This achievement provided excitement to everyone when the song was played, and if it continues, it will encourage young people to build their indigenous musical experiences rather than other foreign dances.

## **CHAPTER THREE**

### **METHODOLOGY**

#### **3.0 Introduction**

This chapter presents the methodology for this study. The chapter presents the research design, target population, sample size, and sampling techniques, data collection instruments, data quality control, and procedure for data collection.

#### **3.1 Research Design**

This study was conducted using the qualitative research approach, which requires scholars to seek out explanatory facts through discovery and investigation. The use of a qualitative research methodology required the researcher to collect data, analyze, and interpret data using solid field examples from an anthropological perspective. Ethnography seeks to generate systematic facts about people's ideas, values, rituals, and other broad patterns of behavior (Creswell, 2009).

The study employed a case study design. According to ((2005)., 2005), this is one of the most commonly used research procedures in the social sciences, and it is used to gather data from a sample population over a defined time period. This study employed qualitative approaches for data collection, analysis, presentation, and discussion of findings.

#### **3.2 Study Population and Sampling Technique**

##### **3.2.1 Target Population**

The target population included traditional performing groups (Sirajji and Namuni group), music trainers, youth's groups, popular music performers and these categories were selected because they are dealing with the actual

performance of indigenous music, dance and drama particularly in Busoga sub region. The study was conducted in eastern Uganda particularly Busoga region in Iganga district.

### **3.2.2 Sample and Sampling Techniques**

The sample size of this study was 64 which included two traditional performing groups, music trainers, 3 music performers, 16 youths who are *boda* riders in Nakalama and Nawanhyingi and (12) village youth team. The study involved a variety of traditional music performers which were sampled using snowball sampling technique as guided by ((2005)., 2005). The researcher used snowball and stratified sampling methods to acquire data for this dissertation. As a result, the researcher employed the snowball sampling technique to interview elders in charge of the mentioned rituals, as well as song leaders and drum custodians, to gather their viewpoints and experiences. Similarly, Meyer said that "ethnomusicologists should rely on a few key informants, individuals with special musical knowledge who are willing to share their time" (1992: 36). The snowball sampling technique allowed the researcher to track down the custodians of Busoga music and dance leaders and elders. Regarding selection of indigenous music practitioners, convenience sampling technique was used in choosing individuals who were conveniently situated in Nakalama center. A convenience sample is a group of individuals who are conveniently available for study ((2005)., 2005).

### **3.3 Data Collection Instruments**

The study used interview guidelines, focus group discussions, and observation guides as data gathering instruments.

### **3.3.1 Research Instruments**

The researcher conducted qualitative research and discovered that the following research instruments were necessary: participant observation, focus group discussions, interviews; photography, audio and video recordings of songs and dances; library research; and personal experience. These research instruments are essential for ethno musicological research, allowing me to collect descriptive data for this study (Merriam, 1964).

### **3.3.2 Interview Guide**

Interviews were conducted to acquire a better understanding of the individuals' experiences. The interviewer used a prepared set of questions, but also asked follow-up questions and encouraged participants to expound on incomplete responses. The semi-structured method allowed participants to discuss their program experiences, including their performance and impact on their culture and community. Face-to-face interviews lasted 10–15 minutes each. Interviews were audio-recorded with participants' permission.

Researcher interviewed a variety of informants, including youth traditional music artists, song leaders, and audience members, both during and after dance performances. Because open-ended questions were used, the researcher was allowed to interact freely with the informants by asking follow-up questions to delve deeper into the fresh ideas raised by the informants. Nannyonga-Tamusuza refers to these interviews as "conversational interviews" (2005:48). According to Nannyonga-Tamusuza, conversational interviews are useful for informants who do not have time for formal interviews.

The researcher conducted interviews to strengthen the study's knowledge and credibility, as well as to gain a deeper understanding of the topic ((2005)., 2005). As they gather a wide range of suggestions for the study.

### **3.3.3 Focus group discussion**

Focus group discussion (FGD) is a rapid assessment, semi-structured data gathering method in which the selected set of participants gather to discuss issues and concerns based on a list of key themes drawn up by the researchers who also facilitates the discussion ((2005)., 2005). Focus group discussions were organized for other traditional music performers found in groups and were not interviewed individually. The researcher therefore conducted two focus group discussions with the youth at both sub counties. These groups had respondents between 13-15.

### **3.3.4 Observation**

Participant observation is one of the tools the researcher used to gather data for this study. This tool of research requires ethnomusicologists to “immerse themselves in the culture and experience music first hand in its diverse settings” (Meyer, 1961). As such, the researcher got involved in observing some cultural music and dance.

However, as Nannyonga-Tamusuza emphasizes that music researchers must distance themselves from their cultures and utilize different "lenses" to comprehend their own cultures (2005: 37), the researcher maintained some distance from the above events. Observations were used because they provide firsthand knowledge and complement other methods (Amin, 2005). Dance rehearsals, live performances, costumes, props, and music instruments were all

observed to determine their availability and accessibility. An observation guide was utilized to observe the moods of participants and their responses to questions.

### **3.4 Research Procedure**

The researcher obtained a letter of introduction from the Head of Performing Arts department, and then travelled to the different venues to meet the respondents and carried out interviews as well as observed different phenomena that were related to the research objectives and took notes. These notes formed important field journals that the researcher used as complementary data sources.

### **3.5 Data Quality Control**

(Butler-Kisber, 2010) indicates that qualitative researchers prioritize "trustworthiness" (p. 13) over validity in their studies. According to the author, researchers can establish credibility by utilizing multiple sources of field text, conducting participant checks, and negotiating consent rather than relying on a single moment of consent (p. 13). The researcher established trustworthiness by triangulating the data collection equipment, conducting member checks with respondents, and conducting in-depth interviews with respondents over an 11-month period. This was guided by the supervisors. To ensure trustworthiness, the researcher engaged in a coherent and transparent process, endeavoring to maintain reflexivity and engaging in deep reflection as guided by (Butler-Kisber, 2010). The researcher engaged regularly in peer debriefing, sharing my ideas with experienced researchers whose suggestions enhanced my understanding of the subject, stance, and motivations as suggested by Lincoln & Guba, (1985). Photographs and videos taken enabled the researcher to see the inner feelings expressed through body language to get deeper into the

essence of what was happening, beyond that which was visible when the videos were playing.

### **3.6 Data Presentation and Analysis**

Analysis is organizing data into comprehensible themes, patterns, trends, and linkages ((2005)., 2005). This was done to determine whether there are any identifiable or isolated patterns or trends in the data, as well as to establish themes. The researcher used in field type of data analysis. With in-field data analysis, the researcher involved all his respondents in interactive dialogues in order to make them interpret their own experiences.

The researcher would later transcribe code and encode all data to identify the major themes which were relevant to the study. This was possible by listening to all dialogues one by one as the researcher was transcribing them verbatim. After transcription, data was coded through highlighting the necessary information that suited the study and leaving out irrelevant data. Data was then encoded by putting together all necessary information under specific themes. Data was discussed and thereafter conclusions and recommendations made. Content analysis method was used for analysis as suggested by (Creswell, 2009).

Following data collection, the researcher underwent an intense analysis procedure that included interview transcription and data organization into themes. The researcher classified all transcribed interviews and material for ease of access during the writing process. While discussing the concept of thick description, (Isabirye, 2019a) emphasizes that researchers must 'think and reflect' a lot in order to obtain in-depth interpretations, which influenced the data

interpretation for this study. The researcher conducted dialogic, thematic, structural, and textual analyses. As a result, the researcher collected the songs and studied their topics and structures to better understand how contemporary technology affects indigenous music and dance performances.

### **3.7 Ethical considerations**

The researcher sought respondents' consent before involving them in the research. This included informing the respondents about the research objectives and roles of the respondents and how they shall benefit from the research. Researcher assured the respondents about the degree of confidentiality in the information that will be gathered from them.

## CHAPTER FOUR

### PRESENTATION, ANALYSIS AND INTERPRETATION

#### **4.0 Introduction**

This chapter presents findings, analysis and interpretation of data that were obtained during the study. The study sought to determine the impact of modern music practices on participation of youths in indigenous music and dance performances in Busoga sub-region, Iganga district. Qualitative analysis techniques were applied. The following content is offered within the framework of the study's objectives. These include establishing the type and magnitude of indigenous music and dance performed by the youths in selected villages of Iganga in Busoga sub-region, Describing the determinants for the preferred music and dance genres of youths of the selected villages of Iganga district in Busoga sub-region and Explain implications of the preferred music and dance practices of the youths in selected villages of Iganga district in Busoga sub-region on their indigenous musical experiences.

#### **4.1 Assess performance of indigenous music and dance and when it is done by the youths in selected villages of Iganga in Busoga sub region**

This objective set out to assess performance of indigenous music and dance and when it is done by the youths in selected villages of Iganga in Busoga sub region. . The results were got from youths, traditional music groups, and youth voice team using interviews, focus group discussion and observation guide. The research question is, 'What are the forms and magnitudes of indigenous music and dance that youths in selected communities of Iganga district in Busoga sub-region perform?'

The youth revealed that the Basoga have their unique music and dance traditions. Traditional Basoga music often involved the use of local Instruments like drums, xylophones, and string instruments like tube fiddles, wind instruments like flute, panpipes and other percussion instruments. This is accompanied with clapping, nodding heads and sometimes stamping feet on the ground as a way of following up the performed rhythms. The Youths often performed traditional songs and dances as part of cultural celebrations or ceremonies. This was done in either groups or lonely in their communities. Some of the music and dances included *Tamenhaibuga*, *nalufuka* and *irongo* which were very popular among the Basoga. However, during observation of a performance, as one of the researchers' tools to gather data, the researcher realized that many youths who participated in the above stated dances did not exhibit the desired skills and styles comparable to that of some few who were flexible and showed the mood of enjoying the performances.

One female youth in Nakalama commented; “*Tamenhaibuga is a traditional dance and music performed by the Basoga on many functions alongside nalufuka, be it on cerebrations, cultural functions, religious and many others.*”

During the interview one respondent, (FGD interviewed on 12.5.2023) said, *we sing and dance to our Kisoga music.* Implying that the youth performed music and dance from their communities.

The magnitude and prevalence of these music and dance forms among youths in Busoga villages varied depending on factors such as the village's proximity

to urban areas, exposure to modern influences, and the strength of cultural traditions within the community.

*“In Iganga villages, traditional music and dance remained essential to cultural identity and celebrations, while in others, it was less prevalent due to changing lifestyles and interests among the youth” says Mr. Nabuti in the interviews (7.16.2023).*

This implied that in the Busoga, music was used as a uniting factor with in their families and communities.

Furthermore, results from the Youth revealed that they loved dancing to *Tamenhaibuga* and *nalufuka* tunes which were played some times on the various radio stations and functions. Mr. Kabale one of the respondents reported that the youth performed traditional music mostly using modern devices like their phones, televisions, radios among others.

*‘Performances are no longer as they used to be, “abavubuka benda music owabazungu’, literally meaning that “the youth like the western music which they listen to and perform”.*

He Kabale, however, revealed that majority of the youth were not much interested in traditional music as most of them listened to music you don’t understand. Some youth think indigenous music is backward and puts them way back in ages.

Youths in the focus group discussions and interviews also reported that they sang and danced to a variety of traditional music and dance which included *Tamenhaibuga*, *nalufuka*, *kalyandaji*, and also *imbalu*, which our neighbors the *Bagishu* are ever dancing to their traditional music especially during *circumcision of their sons. They dance with their many drums with a big crowd; however, we sometimes don’t like it (imbalu) because at times they become immoral and have always led to early pregnancies.*

*The bagishu who have settled and working in Busoga perform their traditional dances in Busoga to keep their cultural values says Mafabi in the interview.*

The above was not any far different from the views of traditional music trainers Mr. Ghawune Michael who reported that the youth always performed the indigenous music depending on the type of function. The youth revealed that the Basoga have their cultural functions whereby in each function a certain type of music and dance is performed. However, they said trends have changed these days as music and dance are being played on radios, big following on social media, loud speakers, earphones and many others. Functions like marriage introduction and wedding ceremonies, twin ceremonies are the opportunities for performance of indigenous music and dance.

One of the youth respondents revealed that,

*“Iam a Muganda currently staying with my family in Busoga, I really love the way the Basoga dance. Their waist is so entertaining and interesting, but I also perform and listen to Kiganda indigenous music like Kadongo Kamu with baakisimba and muwogola rhythms” (interview with Mr. Kikonyongo Patrick 13.4.2023).* In line with this study, the researcher established through observation when he sung some of his favorite songs.

The results from respondents showed that Busoga has had migrants from neighboring places such as Mbale, Bukedi, Buganda among others. Some youth reported that they could also perform dances from neighboring tribes like Teso, Bugwere, Bunyole, and Buganda among others on ‘*okwandula*’ which is the introduction ceremonies. However, they revealed that they mostly performed their native dances like *Tamenhaibuga*, on many occasions that include and not limited to political, religious and social gatherings.

*‘These days we just dance without much costumes and props like raffia skirts, backcloth, and bitenji. In the past they used to dance bare footed but today, performances are made in shoes, suits, shirts, skirts depending on what one is wearing’ (interview with Mr. Kibikyo 12.7.2023)*

In the interview with a few elders, they established that they participated in many indigenous music and dance which included *kalyandaji*; this was rare, though mainly performed by the *bazwezi* traditional healers and musicians especially for healing the communities. (Traditional performer in FDG 24.4.2023)

The youth from Nakalama reported that *Irongo* indigenous music and dance has always been celebrated especially when it is time twin have been born. They revealed that *Irongo* music and dance was performed to appreciate the mother and also to welcome the new born babies to the family and clan.

Both youth and elders revealed that twin ceremony was performed when a couple was blessed with two children produced at the same time.

*Okusiba abalongo, okutumaa amainha, okubatiza, initiation into the family and clan. Okusiba abalongo irongo twin dance and its implication. They went on to sing and dance to this indigenous music while extremely happy and joyful. On that kind of occasion, they sung to the Lusoga song with the following words:*

*Nabirye otalila mundu abaana bazana, Nabirye mama*

*Iyiii Nabirye iweee iyii x2 (focus group discussion performance 12.2.2023)*

*Sometimes irongo was combined with Tamenhaibuga, nalufuka, kalyandaji and performances are made, says Mr. Isabirye*

During the focus group discussion, the youth revealed that they performed traditional music and dances at their Christian churches. This made some youths to go to churches not because they were saved or committed Christians but because of music. At these churches the youth had entertainment in form of

dances, folk singing, original songs which were composed in traditional style for the Church. Majority of the Christians held traditional marriages before weddings; they sing the songs aimed at entertaining the guests, guiding the groom and the bride, and thanking the parents for raising their children during these marriage ceremonies. Varieties of instruments were played in churches for instance drums, xylophones, tube fiddles among others. But of recent all these have been affected by modern gadgets like music speakers where they just play that recorded traditional music on loud speakers and one does not need to carry those instruments.

Nabirye revealed that in some African songs they used infused African and western music instruments to come up with a better/ desirable performance. It was established that at Kyabazinga political functions the youth performed variety of indigenous music and dance especially during commemoration of his coronation days, birth day of Kyabazinga and any visitation of the king to his chiefdoms. At political functions: Mr. Wakooli revealed that indigenous music is also performed by many musicians from the Busoga region, the youth especially perform the *Baswezi* dance and he had this to say:

*'They perform their religious sect on family to appease the gods here. Even when the families have issues like land, misunderstandings, naming of clan leaders, giving traditional names, death of elders, building shrines and sacrificing for the harvest. When these people are performing, they attract very big crowds of public, because their music is interesting, melodic and harmonic instruments and dancers entertain the big crowds'*

Ms. Kyobwika Mary a teacher and a musician with Sirajji group of singers revealed that they perform traditional music and dance, when always invited to perform on different occasions to entertain the crowds: *we sing on graduation,*

*baptism, introductions and weddings but most of the message is to guide the public, they mostly sing according to the theme of the day/function.*

*'Ayemba bigemagana namukolo' (sings songs related to the nature of the function).*

On functions, they come with their modern music instruments with a computer which they command to play music of their choice, sometimes the public joins to perform with the musicians. At times they play recorded traditional music on loud speakers which they mime. The youth reported that at political rallies, traditional groups are hired to sing and promote the candidate's message to appeal for votes from the electorates. They always sing to *Tamenhaibuga* rhythms in Lusoga local language.

*'At these functions, musicians change the mind of voters. When an MP candidate was campaigning, he/she paid the traditional music group for a full month before elections. Says the traditional dancers. In the Catholic Church, traditional music is played/sung during prayers in thanksgiving, drawing conversion from ones' sins and it makes prayer sessions vibrant'.*

The participants revealed that sometimes they sing in the local language while playing their local instruments, and performing traditional dances. *In our church it's mostly the youth that do perform the music and dance. Sometimes they carry traditional music instruments like drums, tubes fiddles and at times carry loud speakers which play recorded traditional music to the targeted masses.*

The youth revealed that a lot of indigenous music is sung and danced too depending on the situations, like when children want to sleep, "I can sing my song *mwana silikawo akasolo katakulya*", to lulling the child to sleep, to stop crying, to stop the discomfort.

*Omwana silikawo akasolo katakulya otyoo x2*

The respondents revealed that they used to perform traditional music and dance during their school days. Schools would prepare and participate in music festivals, and thus performed folk songs and dances. We got chance to learn our local languages and also developed our talents. Most of the musicians you see today started their music and dance at their primary schools.

“We used to sing and dance in music festivals, am a Musoga but I had never learnt Lusoga because I grew up in Buganda, but singing in Lusoga helped me learn a lot of cultural values and the language itself”

From the traditional group, they revealed that sometimes they were called to perform on big occasions; *this is where the youth came and participated in the performance.*

*“For example, we used to have senator competitions which were completely traditional music and dances, but mostly here sometimes they play their music on big loud speakers, these competitions tried to reach the different audiences. The participants competed and at the end they were given praises and gifts for the good performance depending on the adjudicators and MCS” (youth in focus group 8.7.2023).’*

The youth revealed that traditional music and dance like *Tamenhaibuga*, *baakisimba muwogola* and especially *nalufuka* mixed with modern music, was performed on football tournaments between different teams. While at these tournaments, the teams carried their drums and whistles, horns and cheered at their players especially when celebrating victory.

Some of the youth like Kisakye revealed that indigenous music and dance was also performed by local musicians like Matta who goes to town and plays his music, and gets paid by the public. It’s how he makes his day to day living; people fancy his music because it communicates to their daily life.

Apart from the music and dances mentioned above, it was discovered that the youth in Iganga performed other genres of music in their communities which included, popular music, R&B, pop, raga, Reggie, lugga flow, which is a mixture of indigenous and modern music, it addresses community concerns with un clear narrations for example *kwepikya*.

The youth stated that they enjoyed gospel music. This musical style is defined by the Christian message conveyed through the lyrics. Early gospel music in Uganda was mostly modeled after praise and worship music, and was performed by church choirs or bands, particularly those of Pentecostal congregations, sometimes known as "Born Again" and locally as Balokole. Judith Babirye and pastor Bugembe entertained the crowds with their Gospel praise and worship songs.

The youth revealed that they listened to and performed Lugga flow genre which came from the original versions like Kadongo Kamu, and R &B among others. The youth loved this music for example of singer Omutujju Gravity's song *Kwepikya*. Nabirye revealed that she listened to *kwepikya*.

Reggae music was also played, performed and listened too. Reggae is a music genre that originated in Jamaica characterized by swing time, drums, Bass guitar, Piano, and French horn. Very many reggae artists like Bebe cool, Maddox Ssematimba with his "*Namagemebe Oliwa*", to perform.

It was discovered that traditional music was another genre of music performed by young people. According to the focus group discussion, music was likely one of the most accessible cultural elements in most communities. Music and dances for marriage, burial, birth, work, and worship are examples of how music is

utilized and interpreted differently among cultures. The interpretation was that music had a status and function in every civilization. Each culture has its own approach in which teenagers utilize, practice, continue, and think about it.

*“For instance, this music is based on oral tradition that is to say, aspects of music and the practice of music making are passed on from generation to generation by word of mouth. There is no notation of some kind except dependence on the power of memory”*  
(interview with elders)

The youth reported that they learnt a lot of their cultural values through singing folk songs and dances which reflected the values of their different cultures. The challenge was that globalization with its advantages had led to breeding of new music genres which the youth are yearning for. This has led youth not to understand the values in our traditional music because they don't listen to it. It was found out from youth that drumming during the performances depended on interlinking rhythms of various players to come up with a whole performance.

So, one player's rhythmic pattern will have gaps which are filled skillfully by other players with proper timing and precision', says the youth in the focus group discussion.

Many of the youths also said they did not have skills of playing traditional musical instruments to accompany the dance forms. The researchers' observation during a live performance shown in Figure 1 also proved that what the youths said about lack of accompanying musical instrument playing skills was true.

*“Every Friday at night we have performances at our village, where we play xylophones, drums and mainly tube fiddles, we are hired to perform at introductions, weddings and birth day parties by*

*especially rich people who love their cultural music”( FGDs with youths)*

At these parties we mostly go with speakers, computers and our dancers who use costumes like dancing skirts, *Bikoyi*, raffia skirts to entertain the guests. We have very good dancers who adjust to variety of cultural tunes and melodies like ‘*nkulyeku mbonee*’

Traditional songs were found to be very important in passing on "beliefs, legends, folklore, and history to future generations." Songs, like dances, are divided into four categories: spiritual, social, funerary, and political. Some songs were used to convey secret messages, notably to boys and girls during their initiation rituals, regarding problems such as sex, marriage life, and general adult life expectations. When the government undertakes an argent program, music and dance are used as a communication medium.

The elders of Nakalama confirmed that traditional/customary behaviors and values stem from worship. As a result, all dances, songs, and plays are forms of worship, which explains why music is highly valued in this society. And it is precisely for this reason that some young people refuse to perform, they believe it is diabolical and contrary to their religious beliefs.

From the focus group, the youth reported that they performed traditional dances on music festival competitions. This taught them how to play music instruments like the drums, long drums, *adungu*, guitar, thumb pianos. However, I got skills which am now applying in the field as a teacher, am guiding learners on how to sing and dance.

The youth however revealed that they had interest in modern music which was already composed as one of them said; “I like music which is already performed by other people especially modern music of Chameleon, Omutujju-‘kwepikya’ then they laughed, Babe Cool, Juliana Kanyamizi among others. They further said this music is always accompanied with traditional instruments; however, some had been recorded and was always being played in case they were moving in the villages looking for electoral support. As you listen to the tune, you realize that drums, xylophones, tube fiddles and wind instruments had been used to accompany the song.

The youth’s responses showed that they danced and listened to some local music bands which included Fire Base crew, Nile beat, Da new eagles’ production, among others. These were hired to stage during student political campaigns for the candidates.

It was discovered that R and B is another music genre which was highly performed and listened to by the youth. This was music from the western world which would be played on loudspeakers for entertainment which included and not limited to the music of Chameleon, Juliana Kanyamizi, Babe Cool, Bobi Wine and Boys to men.

*‘If the public is interested in R&B, traditional or hip hop then I just organize myself and sing for them one of my compositions’.* The above was not any different from interviews conducted with elders who reported that they hired music gadgets for Discos and the DJs could mix plenty of music; sometimes this was the time when you could communicate to the audiences when they are happy after being entertained.

Popular music was discovered to be both planned and spontaneous in the sense that musicians performed a predetermined melody while also allowing them to construct their own interpretations within that tune in reaction to the other musicians' performances and whatever else was going on at the time.

The researcher interpreted this form of music as improvisation, which is marked by swing and blue notes, call and response vocals, and polyrhythms, which are the defining features of jazz. Nile View, Casino Music has the potential to serve as both an identity and a symbol of multiple identities. This is especially true with collective group identities. One respondent claimed that they identify with a particular group by listening to certain sorts of music, such as hard rock, hip-hop, or 'early music'. Many of these examples show how music has created a collective identity, potentially even a subculture, that did not exist prior to the music. However, the contrary could also be true.

It was revealed that country music was another music genre, many youths tried to mime these songs as a form of entertainment to a certain group of audiences especially the elite class. Songs of Jim Reeves, Dolly Patron could be played for people in these constituencies during voting time. Hip hop culture has spread to both urban and suburban communities throughout Uganda..

*Kadongo Kamu* was another music genre that was played for the public. This kind of music has some traditional rhythms and a beat of western music, for instance songs of Kafeero Paul, Kasadha, Gazampa Peter and Fred Sebatta. *Kadongo Kamu* is Uganda's oldest major music genre. "Kadongo Kamu" is a phrase in the Lusoga language that means "one little guitar". It is not music intended for dancing, but rather narrative, and is a popular genre among

peasants in areas with higher poverty rates. The genre was utilized to convey a message to the people.

Music in this manner is widely available throughout the country since it is affordable to the vast majority of the population. During Radio Uganda's annual talent event, one singer started the style by playing a single string instrument and accompanying himself while singing.

Kadongo Kamu has expanded into a full band, with a steel-stringed folk guitar, Kisoga or Kiganda traditional drums, a bass guitar, a western drum kit, and traditional stringed instruments such as a tube fiddle, lyre, and adungu. The style combines traditional musical styles with Western popular styles, resulting in a unique and exciting indigenous style. The performances are always in Lusoga and Luganda, the local language, and the costumes are the indigenous traditional dress, which is the kanzu for the men and a *busuuti* for the women. *Kadongo Kamu* musicians are known to take their performances out into the community. They perform in trading centres, streets, slums around Iganga and in bars.

*Their music bands that come to Iganga and Jinja like Afrigo, play our traditional music mixed with zoukuu Lingaala.* The youth established that the audiences listened to jazz band songs, Afrigo Band, Da new eagles, among others. From the elders they revealed that they let them enjoy the music, because music was talking to crowds of people, they composed and sung for the audiences' disco, concerts.

The youth revealed that they as well attended discos, where they mainly played popular music mixed with western styles of music reggae, raga, Lingaala and so many others.

Reggae, a music style based on the rhythms of the bass guitar and drum, is in quadruple time, has a moderate tempo, and features lyrics about Diaspora suffering and love. This included songs by great icons such as Lucky Dube and Bob Marley, with whom the youth linked themselves so strongly. Regional music is created and performed by local musicians using traditional rhythms.

But also, youth listened to their favorite different genres sometimes through technological gadgets, smart phones, or going to concerts what the audiences liked and what the artists had composed or arranged to be played by the moving disco bands and on concerts that had been staged. Clubs in Iganga where live music is performed included Limpopo, campu David, and Tomis among others.

They expressed listening to a variety of music genres including their traditional music from their respective regions, Rand B, Hip-hop, Jazz, and band music. The performance of music and dance evoked a sense among youth and other participants that these traditions elevated their status within Busoga society. Musicians who performed Nswezi music were particularly noted for their roles during significant events such as the installation of the king, the Kyabazinga's marriage, and his burial. Their participation in these ceremonies involved playing various traditional musical instruments such as hones, bigwala, and drums. This involvement often brought them closer to the Kyabazinga, the most revered figure in the Busoga kingdom.

The Kyabazinga plays the drum rhythm 11 times since the Busoga kingdom was established from 11 equal chiefdoms, with each round representing one of the chiefdoms. The Kisoga orchestra's semi-professional instrumental groups have expanded their ensembles to incorporate more instruments from adjacent cultures. Drums, xylophones, tube fiddles, panpipes, and lamella phones are among the large instrumental ensembles used in Busoga's public concerts.

This kind of ensemble is with groups of instruments providing contrasted tone colours. The instruments in the orchestra are currently tube fiddles, lyres, flutes, panpipes, and a zither, contrasting sounds with xylophones, drums, and rattles. Even though it is a 'Kiganda orchestra', the composition of members is ethnically mixed, with the Baganda and the Basoga forming the majority.

In Busoga, music and dance are vital and at the core of the ancestral worship. Since traditional culture and traditional beliefs work hand in hand, there are ancestral cults whose leaders subsequently assume the role of guardianship of traditional culture and extend their patronage to local performing groups.

Kibumba (the Creator) is at the top of the religious hierarchy, having created the people and the world before ascending to the sky and appointing spirits as his representatives. The abaswezi (omuswezi, singular), who serve as mediums for various emisambwa, were the most important "religious healers" in interacting with spirits.

From the indigenous/ traditional performers, Mr. Dikusoka revealed that they perform fully integrated musical plays, with a holistic approach, and they pull massive audiences in and around Iganga and Jinja because of their entertainment

value to the community. Their performances are plays full of music and dance, usually based on real life situations.

There is also band music: While the younger generation goes out to dance to Western dance music played by prominent DJs in modern nightclubs, the older generation prefers to congregate at venues like Club Kyenzo in Iganga town and Nile Gardens in Iganga, among others. They drink and eat mukyomo while chatting with friends and watching live musicians play. Bands that specialize on Congolese music, which is popular among the locals.



**Figure 1:** *The youth performing Tamenhaibuga dance at Nakalama village*

#### **4.2 Determinants for preferred music and dance genres of youths of the selected villages of Iganga district in Busoga sub-region**

This objective was about describing the determinants for the preferred music and dance genres of youths of the selected villages of Iganga district in Busoga sub-region. This was conducted with

Youth focus groups, trainers, traditional performers and some elders.

Participants stated that cultural leaders employed Basoga indigenous learning procedures to encourage adults and children to participate socially in indigenous music and dance because it imparted knowledge and skills of indigenous music and dance traditions to young people.

The youth reported that their communities were vital especially on the indigenous music and dance preferences, and if they lived always in a traditional environment, they would like the music in that environment. However, the exposure to the schools they attended changed and initiated them into other cultural values different from their own, and their relationship with different people from different environments, influenced their preferences for music and dance outside their own traditional setting.

The youth revealed that they were influenced by their culture to love their traditional music because it was educative as it taught them their gender roles and obligations in society. On this issue, Mr. Yowasi, a respondent says “*local music of David Baisi and Kawangha, Kadabada can teach your children moral values of community*”.

Some of the youth revealed that their preferences for western music and dance were influenced by the social media platforms using their mobile phones and computers where they accessed variety of music and dance forms. Very little indigenous music is recorded and found on modern social platforms that the youth do access. This implies that the youth are not getting exposure to indigenous genres of music

*With technology today, you access anything that you want in the world. Says Mutakubwa in FGD*

Religious affiliations were also important in deciding the choice of music and dancing, as they influenced how we behaved, spoke, and made decisions, as well as our feeling of contentment in life. Each religion has its own teachings and beliefs that may direct one to do or not do anything to be a significant member and achieve individual and community goals.

At the same time negative perceptions or attitudes people get from religious settings especially the *Balokole*, make them think that traditional music is evil and backward. Because of that churches of the *Balokole* and crusades often perform modern music and dance, and they continuously refer to traditional music as satanic and backward which prompted them to prefer modern social music genres.

This therefore influenced the youths' who lacked interest in the traditional music and dances to have a shift of taste that led them to prefer performing music of their choice especially those from the outside world.

Some of the skilled musical instrument makers also revealed that they were as well faced with the challenge of lack of forest materials for making the traditional musical instruments. Due to lack of durable tree species, they can

no longer make drums, xylophones, and other melodic musical instruments. This has led to low traditional music performances and the youth opting for modern music and dances like jazz, popular or pop music, R & B, rag time, reggae.

Access to the music itself is not easy. Expert musicians have also died with their music not documented, and yet they have not trained the youth. Thus, the youth are getting into social media music from all over the world. The youths also said that *even some of the schools we attended, discouraged us* from speaking our local languages, and therefore made us think that performance of traditional music and dance was also not important to associate with. According to Mr. Mugabo, even schools discourage learners from music activities. They no longer perform in MDD, and they only concentrate on having better grades in academics. This has killed indigenous music and dance as the youths do not have the know-how and skills of traditional dance forms, except what they learn from the social media platforms.

The youth revealed that they have also been influenced by various Frequency Modulation (FM) radio stations like Busoga radio, Nile broad casting, UBC Station, Top Radio, K Radio, Capital Radio, Baba FM, Kiira FM, Smart FM, Eye FM and R FM in Iganga, Radio One, Power FM, Radio West and many more, which only play modern music.

Furthermore, because of the ever-increasing influx of electronic goods in the country, including flash discs, CD players and CDs, DVD players and DVDs, TV sets, video players and videos, and youth are being subjected to the

attractions of the music of the western world. The youths who were interviewed, generally agreed that popular music videos, concerts, and online platforms contributed to shaping the tastes of most of the youth.

It was revealed that young individuals are frequently impacted by their peers in terms of music and dance. This is because, as stated by the respondents, the determinants for adolescents' favourite music and dance genres were influenced by their socialization experiences, which later informed the choices they made for their desired musical experiences. In other words, based on their socialization, many people may or may not value the music experiences they discover. They embraced popular genres and forms such as jazz, popular or pop music, R&B, rag time, and reggae, known locally as lugga flow, that were popular among their peers and social groups.

The findings from the youths in the focus group discussion revealed that socio-economic factors, including income levels and access to resources also impacted the availability and exposure to different music genres and dance styles. For example, urban areas might have greater access to diverse genres compared to rural areas. The above was combined with individual preferences, such as lyrical content, rhythm, tempo, and cultural identity, and above all ability to earn some money especially among the boda riders, plays a vital role in determining one's favorite music and dance genres. During the interview session, Joan, a respondent says; “some youths may gravitate towards specific genres that identify with their personal tastes and values for jazz, popular or pop music, R & B, rag time, reggae”.

According to the respondents, since Nawanhyingi is one of the sub-counties in Iganga district and close to the Municipal center, the youths from this area no longer use traditional musical instruments but commonly carry electronic gadgets and speakers for playing already recorded modern music. This is because they said; *technology has eased life as you no longer need to hire very expensive music dancers and performers and also look after them.*

Some of the youths noted that although some among them, born outside the region and specifically the area of study are Basoga, they are getting lost into the western music. They no longer know the playing of neither traditional musical instruments nor performance of any traditional dance form. As such they prefer to actively perform jazz, popular or pop music, R & B, rag time, reggae, in this way the real indigenous music is getting lost. They asserted that; *you rarely get omuffuyii owakalele yakubula, and abakuba embaire bazila yoooo, Omuffuyii owaiiffe was Muzaayaa.*

During the interview, a question was put to Mr. Musoolo an elder, whether he misses indigenous music. He responded in the affirmative that;

*'Yes, because indigenous music used to carry important messages to the listeners, unlike the current music whose messages are vague to interpret. It's just for entertainment where you hear things like, "bull check bull check" ngha endoogo ekuuba people become happy but without any message. Mr. Musoolo further confirmed that such kind of music is the reason why society values are declining, and full of maladaptive behaviors. And it's also very rare for today's produced music to last three months on market, on music chat platform. The music loses value very fast because there is no meaning.*

It was discovered from most of the respondents that Peer influence also determined music genres for performance. When youths leave their homes, they enter various socializing situations such as schools and workplaces, where they will be part of peer groups. Peer support in schools and villages has a significant impact because it fosters a comfortable, motivating, and pleasurable environment.

Furthermore, respondents revealed that performing in an ensemble allows youngsters to meet and establish new friends who share their interests. This is significant because they will encounter new individuals in society and at work, some of whom will have different likes than theirs, and they will need to learn skills to form and sustain these connections.

It was found out that family motivation is a significant predictor of participants' decisions to participate in indigenous music and dance. This is because the family is the first socializing agent a youngster meets. The youth regarded family motivation in the form of family involvement as a critical social predictor in increasing young participation in a performing activity.

It was revealed from the youth that cultural globalization is very key in determining the choice of preferred music and dance: according to the youth,

*'With the increasing accessibility to modern music through the internet, radio, and television, Ugandan youths may be exposed more to global popular music genres such as hip-hop, pop, and electronic dance music. This exposure can influence their preferences and shift their focus away from traditional indigenous music and dance performances'.*

They argued that generational gap has also led to choose of music and dances. Older generations might have a stronger connection to their indigenous musical heritage, while younger generations could be more drawn to modern and Western-influenced music.

Furthermore, as Uganda continues to urbanize and modernize; traditional practices have faced challenges in maintaining relevance among the urban youth, because ‘westernized lifestyles and cultural influences can overshadow indigenous music and dance forms. At the same time, commercialization and performing industry trends tend to more often prioritize modern music and dance genres due to their wider appeal and profitability. This emphasis on commercial success has reduced the support and promotion of indigenous music and dance forms.

In the interviews with Ms. Kisakye a traditional performing group trainer, she revealed that some contemporary Ugandan musicians and youth performers employ the creative ways of fusion and collaboration of the traditional elements with modern genres. She further said this approach might attract the interest of young audiences, leading them to explore and appreciate what they may think is their indigenous roots and yet it is a hybrid, which is nether neither traditional nor modern. At the same time, while social media and internet platforms are effective tools for promoting traditional music and dance to a larger audience, especially young people, they can also be used to bridge the gap between modern and traditional music practices.

In conclusion, while modern music practices and globalization may pose challenges to the participation of Ugandan youths in indigenous music and dance performances, there are also opportunities for innovation, education, and awareness that can help preserve and revitalize these vital aspects of Uganda's cultural heritage. Efforts to strike a balance between modern and traditional elements and the integration of traditional arts into contemporary forms can

contribute to keeping the youth engaged and interested in their indigenous musical and dance traditions.



**Figure 2:** Shows youth performing at a graduation ceremony in Nakalama primary school

#### **4.3 Results on the implications of the preferred music and dance practices of the youths in selected villages of Iganga district in Busoga sub-region on their indigenous musical experiences**

Regarding this objective, responses were got from cultural groups, youths, some musicians, boda riders, and traditional music and dance trainers in Nakalama and Nawanhyingi. Majority of the respondents interviewed, revealed that they often listened to traditional music. A youth known as Dan Kitubi emphasizing that:

*‘When am at home I listen to that music, or when I have gone to a bar. I listen to old music like that of Basuddee, Kafeero; I listen to these musicians who sing like kadabada, abadongole and royal simba. They sing music concerning the way life is, they tell us about amazing news of the world. They sing using drums, xylophones, tube fiddles and sometimes they go to studios and produce their music’.*

Kitubi further explained that;

*'When there are introduction ceremonies, and political rallies, indigenous music is played on modern music devices and it conveys a lot of messages which touch the hearts and minds of voters. Also, in drinking places in villages of Luuka, Kaliro and all over Busoga, music of the Kadongo Kamu, Basuddee, Kafeero and Sebatta is commonly played and is what people prefer listening to'. After this kind of explanation, Kitubi concluded that; 'Youths are getting spoilt, they don't listen to traditional music which was very educative, and they don't have that time. So they have ended up into non profitable behaviors like njaga, alcohol among others. They like today's music because it's what they see; they rarely see or perform indigenous music'.*

Some of the youths interviewed agreed that though technology is good, on the other hand it has not promoted indigenous music, as youth buy phones and play foreign music all the time. Our traditional music is rarely recorded therefore you will find youths with foreign music which is all over the internet. Our Traditional music is played mostly on traditional functions like burial, baptism, *introductions, rallies, government programs among others.*

In the focus group discussions, respondents revealed that;

*Traditional music culture is dying; cultural values are declining because of low indigenous music performance and copying a foreign or outside value that has resulted into maladaptive behavior.*

Mr. Yololimu Eddie, when interviewed also said that indigenous music was of great importance, as it enabled cultural values to be instilled and binding families together.

The respondents also stated that traditional music and dance represented social and societal identity, with core values such as specific rights, obligations, responsibilities, loyalty targets, identifications, and codes of conduct, and that without this type of music, those core values would disappear.

As the younger generation adjusts to new musical styles, they may combine aspects of their traditional music with contemporary influences, resulting in a fusion of genres. This could have resulted in the development of new types of music and dance that combine elements of indigenous and modern activities. This may lead to the extinction of indigenous music and dance styles.

The youth showed that indigenous music and dance was for preservation and transmission of culture, which is fading out.

Moses, a *boda* rider from Nakalama village confirmed that,

*The preference for traditional music and dance among the youths can contribute to the preservation and transmission of indigenous musical experiences. If the younger generation continues to engage with and appreciate their traditional music, it can help to sustain and pass on these cultural practices to future generations.*

This can be significant in maintaining the identity and heritage of the community.

Some of the elders interviewed said that the generation gap between the youths and the older members of the community who may have a stronger connection to traditional music and dance can create a divide. The differences in preferences and practices had caused a lead to a potential disconnect between the older and younger generations, affecting the transmission of indigenous musical experiences. It is important to bridge this gap and encourage inter-generational dialogue and collaboration to ensure the continuity of the cultural heritage.

Youth focus group discussions also referred to what is going on as “Cultural Adaptation”. They were of the view that the preference for different music and dance practices among the youths also reflected the changing cultural landscape and influences from outside the community. Globalization and exposure to

various media sources has also introduced new musical genres and dance styles that appeal to the younger generation. While this could enrich the cultural fabric of the community, it has also resulted in a gradual dilution or assimilation of indigenous musical experiences and its extinction.

Respondents were also of the view that the preferred music and dance practices of the youths shaped the nature of performances and entertainment within the communities of Iganga district, Nakalama and Namunhingi. However, Traditional music and dance may continue to be performed during cultural festivals and ceremonies, while contemporary styles might dominate social gatherings and entertainment venues. This dynamic can influence the visibility and prominence of indigenous musical experiences in public spaces.

Other young believed that if the adolescents' chosen music and dance practices aligned with the region's historic indigenous music and dance forms, it could help to preserve and perpetuate the indigenous musical experience. The youth's interest and participation in these practices can help to transmit cultural knowledge and traditions to future generations. This may not happen because it is possible that the preferred music and dance practices of the youths may reflect a fusion of indigenous elements with modern influences. This can lead to the emergence of new musical genres and dance styles that blend traditional and contemporary elements. While this might be viewed as cultural development, it may also dilute or alter key parts of the indigenous musical experience.

Furthermore, if there is a significant divergence between the preferred music and dance practices of the youths and those of the older generations, it can create a cultural divide and generational gap. This can lead to a loss of inter-generational

transmission of indigenous musical knowledge, as the older generation may struggle to connect with and pass on their traditions to the younger generation.

The youth also believed that the continuation of culturally appropriate programming in the community is an important and necessary step in this process; yet, the problem of sustaining these cultural traditions persists. This may also have a negative impact on the youth's indigenous music experiences.

Some of the youngsters saw their participation in music and dance as an exciting opportunity to learn about diverse cultures, which has contributed significantly to the growing interest in the performing arts among all individuals, regardless of background, knowledge, training, or talent. According to respondents, this is a commercial manoeuvre that has become the prevalent cultural position, encouraging the notion that everyone can sing, act, and dance for a livelihood. In this approach, real indigenous music and dance forms become diluted and may eventually disappear.

One youth echoed that;

*“I have always been performing traditional music and dance since primary one and that is how I have been able to attend school, because my talent has done it for me, therefore I see indigenous performances as an opportunity to develop further my talent”.*

This implies that indigenous music and dance performances in different institutions have provided opportunities for youth to further develop their talents and very many who have ended up in traditional music and dance troupes are doing well economically.

It was established from respondents that traditional folk songs and dances, other than modern ones that may attract many youths, are very rich stores of indigenous

cultural heritage, which may eventually disappear because of preference for modern music and dances. The performances helped to pass on knowledge from generation to generation and thus enrich traditional music experiences. Few youths also showed that they were very much interested in traditional music and dance performances in villages so as to maintain their skills and experience. However, some of the youths thought that it was a waste of time.

One of them said,

*'We have a group of youth who are very passionate specially to play traditional music instruments which hooks young people into music, however, its lack is a challenge.'*

Several young people expressed their desire to study and preserve traditional knowledge during the interviews. Importantly, numerous teenagers realized the need of preserving that information and passing it on to future generations. As one of them explained:

*'I think it's a wonderful thing that I'm required to learn and practice traditional music and dance so that we can pass it down to future generations. Otherwise, our traditional music experiences and cultural values will be lost.'*

Music enables young people to express themselves and gain insight into their social and cultural identities. Participating in traditional music allows for self-expression and embodies cultural traditions, potentially creating cultural pride and identity. However, this may be lost due to a paradigm shift in modern music and dance preferences.

In some cases, as youth in focus group discussions agreed, the preference for music and dance may lead to economic opportunities. Young individuals with talent in these areas may pursue careers as modern musicians, dancers, or

instructors, potentially contributing to their financial well-being, yet detrimental to their indigenous music performance experiences.

The choice of music and dance genres can also have implications for social inclusion and exclusion. If certain music and dance styles are associated with specific social or ethnic groups due to globalization, preferences can either foster inclusiveness or lead to divisions within the community. Globalization and media exposure can therefore influence the music and dance preferences of Ugandan youth. This can lead to a blending of traditional and modern elements in their artistic expressions, reflecting the influence of external cultures.

In summary, the preferred music and dance practices of youths in selected villages in Iganga have a range of implications that encompass cultural preservation, social dynamics, physical and mental health, economic prospects, among others. These implications have been both positive and negative, and they are shaped by the interplay of local traditions, individual choices, and external influences. Understanding these implications can help inform cultural preservation efforts, community development initiatives, and youth engagement programs.

## CHAPTER FIVE

### DISCUSSION, CONCLUSIONS AND RECOMMENDATIONS

#### 5.0 Introduction

The final chapter presents a discussion of findings of the study based on the study objectives. It also gives conclusions and recommendations on how the study could be useful. The chapter concludes with suggestions for future research.

#### 5.1 Discussion of findings

##### 5.1.1 Assessment of performance of indigenous music and dance and when it is done by the youths in selected villages of Iganga in Busoga sub region

As far as assessment of performance of indigenous music and dance performances and when it is done by the youths in selected villages of Iganga in Busoga sub region is concerned, results were got from youths' traditional music groups, using Interviews, focus group discussion and observation guide. The study found out that the performance of indigenous music and dance by the youths in the area of study was rarely done. These performances are done mainly on rare family functions like celebrations, marriage introduction ceremonies, and weddings among others in people's homes for entertainment and also community functions. However, during those rare occasions, youth in the villages of Iganga performed mainly *Tamenhaibuga* and *nalufuka*, but many, following the researcher's observation, showed lack of authentic skills and styles.



**Figure 3:** Youth playing a variety of traditional musical instruments to provide accompaniment for *Tamenhaibuga* and *nalufuka* dance forms

The study also established that some traditional troupes used to perform on such occasions for example Nile Beat Artistes, Sirajji and others, thus denying the youths opportunities to demonstrate their rare skills. Many of these performances of other troupes were sometimes accompanied by traditional instruments which at times included *engooma enene*, *omugalabe*, *akaduumi*, with other wind and string instruments as seen below.

Where drums could not be available, youth at times improvised and played jerry cans to accompany the music and dance. In this regard, Zake (1986) argues that in Africa, as in most cultures, music is easily expressed through song and dance, with instruments designed to serve the community in a variety of roles.

Besides *Tamenhaibuga* and *nalufuka*, it was found out that *irongo* and *Nswezi* indigenous music and dance forms were also performed by the youth in Iganga.

*Irongo* was celebrated especially when one gave birth to twins. This traditional dance helped in uniting these families and emphasizing harmony within the families. In this case and according to Garfias (2004), music has a status and function in each culture.

Indigenous music and dance were performed by the youth in their homes, like at work, depending on the situations, making children to sleep, while repeatedly singing: *omwana silikawo akasolo katakulya*, to lull the child to stop crying, to stop the discomfort and to sleep, which Simako (2009) and Akuno (2005) described the substance and purpose of children's songs. These songs were not only a way for youngsters to socialize, but also a teaching tool that provided essential knowledge while engaging teens and children in meaningful social relationships.

Further findings established that during their school days, for those who had attained formal education. Majority of the youth had performed mainly *Tamenhaibuga*, *irongo*, *kalyandaji* and *nalufuka* at school music and dance festivals. However, in their discussions, some of them revealed that they never had opportunities in their schools either, to perform traditional music and dances.

The study found out that during any of the Kyabazingha's functions and ceremonies like coronation anniversaries, his birth day celebrations and entertainment of visitors to the kingdom the youths got chance to perform mainly traditional *Tamenhaibuga* and *nalufuka* music and dance. However, whenever the Kyabazinga visited each of his 11 chiefdoms, the youths would then have the opportunity to perform before their King. This was an exciting and entertaining moment where the youth showed love for their king, the Kyabazinga.

Unfortunately, as these functions are performed annually it also turns to give a low magnitude for the youth performance of indigenous music and dance forms.

The study revealed that some youths in Iganga district were involved in ancestral worship, which included music and dance especially *Nswezi* music and dance for spiritual and healing purposes. Some youths in Nakalama and Nawanhyingi believed that *Nswezi* music and dance was for communicating to the gods for blessings and washing away misfortunes. However, this kind of music was only known to a few youths, as it was rare. Because of this, majority of the youths didn't learn the skills of playing the *Nswezi* instruments and perform the dance. The above finding is not far from views of YDA, (2023) who argued that music and dance are performed for the purpose of entertainment, worship in traditional ritual - appeasing a nature spirit or accompanying a rite of passage.

The study also found out that there were youthful and elderly musicians who performed traditional music and dance for a living. This was their source of income. These kinds of musicians were also hired by the politicians to sing and promote the candidates' message in order to win the elections. Thus, they carried their music instruments and performed to entertain the audiences. But this was also on a low magnitude as the DJs could be involved in playing other genres of music, from at times the western world. These included Raga, reggae, R& B, gospel music, Lingaala from Democratic Republic of Congo, South African rhythms among others.

At Nakalama the researcher interacted with a group of youths who make and sell traditional musical instruments at their shop in Iganga town. This group makes instruments like drums and tube fiddles which they sold to schools, churches and

interested customers. These instrument makers led by Mr. Waiswa Kadongo make a living through this. Therefore, as a way of testing the quality of the made instruments they make, they would display some indigenous performances before the buyers to test the quality of their instruments.

However, in the villages of Nakalama and Namunhyingi, the youth also listened to other music genres apart from their own traditional music and dance. The youths said they enjoyed music and dance from neighboring ethnic groups. These include *baakisimba*, *muwogola*, *embaga* from Buganda, *imbalu* for circumcision from Mbale, music of the Bagwere, Banyoro among others, which also contributed to their own indigenous music and dance being performed on a low magnitude.

Gospel music was as well performed in Iganga by the youth especially in their different churches mainly for praise and worship God. These churches have variety of music genres that they perform; however, they performed some of traditional native music and dance in their deliveries. These rhythms try to entice and entertain the believers and also keep them in their faith. The above finding is in line with (David Basoga, 2010) who found out that traditional rhythms of indigenous music were being used by Christians in Pentecostal churches.

In conclusion the study established that, *Tamenhaibuga*, *nalufuka*, *Irongo*, *kalyandaji*, *Nswezi* are mainly the indigenous music and dances performed by the youth in the area of study. They were performed on a low magnitude.

### **5.1.2 Determinants for the preferred music and dance genres of youths of the selected villages of Iganga district in Busoga sub-region**

As far as determinants for preferred music and dance genres of youths in the area of study is concerned, this was influenced by a combination of cultural, social, and personal factors. The youth recognized that social media and online platforms were an effective instrument for spreading current music and dance to a larger audience, including young people. It functioned as a bridge between modern and traditional music practices, which was a significant predictor of music and dance preferences among Iganga district youth.

The youth reported that access to media and technology in Uganda, allowed youths to discover and consume music from around the world. The internet, smartphones, and social media platforms were key drivers in this regard. The study found out that those Social media platforms were big determinants for the preferred music and dance by the youth. They accessed variety of music and dance on their mobile phones and computers through WhatsApp platforms and the internet. This exposed them to different genres of music on social media. The internet has music videos, concerts, and online platforms that contribute to shaping the tastes of the youth. Sometimes they could download their preferred music and dance in audios, videos extra. The above is in line with views of Abraham, (2022) who reported that the internet was a big influence on music and dance at Kyambogo University.

The young revealed that they were affected by radio stations like as Busoga Radio, Nile Broadcasting, UBC Station, Top Radio, K Radio, Capital Radio, Radio One, Power FM, Radio West, and many more. Because of the country's ever-increasing influx of electronic goods, such as flash discs, CD

players and CDs, DVD players and DVDs, TV sets, video players and videos, young people are being exposed to the allure of Western music. According to (Stowell & Dixon, 2013), music technology has facilitated access to global music by utilizing devices such as electronic keyboards, external sound modules (microphones), multi-track recording software and equipment (desktop), synthesizers, and hardware sequencers.

Furthermore, technological advancements such as audio recording and music distribution via radio (Okumu, 1998; 2005) have expanded the reach of formerly localized music types. When people are exposed to new music genres and styles, their music tastes change as a result of the sociocultural forces that influence their lives.

At the same time, a variety of software products including as Finale, Cubase, Sibelius, and Fruit Loops, which enable sequencing, have aided in audio notation, editing, and recording (Mattson, 2012). It also includes interface devices that would allow other forms to be plugged in, such as computers, tablets, phones, and laptops. All these factors helped to shape music and dance choices.

The youth reported that their communities were vital determinants especially on music and dance preferences of their area. The Environment they lived in played a great deal in determining their preference of music, in that, if they have lived in a traditional environment, they would like the music in that environment. Not forgetting that schools they attended also changed or trained them some different cultural values. Furthermore, they also related with different people from different environment. These youths

were therefore exposed to a variety of music and dance forms in their environments, which changed their preferences.

The study found out that urbanization also influenced the choice of music and dance for the youth in Iganga. The urbanization of Uganda has led to greater exposure to a variety of music and dance genres, including hip-hop, dance hall, reggae, jazz, and R & B. Urban and near urban youths has been more influenced by these global trends.

Religious beliefs also shaped youth music and dance preferences. For instance, Christian youths preferred gospel or contemporary Christian music, while Muslim youths lean towards Islamic music. This religion has a stronger impact on how we behave, speak, and make decisions, as well as our impression of contentment in life. Each religion has its own teachings and beliefs that may direct one to do or not do anything in order to be a significant member and achieve individual and community goals. (Sempijja, 2012).

The study found out that young people were often influenced by their peers when it comes to music and dance. They adopted popular genres and styles that are favored by their friends and social groups. Youths listened and engaged with the music that their friends and peers enjoy, which led to the adoption of specific genres (Siebenelar, 2006)

Furthermore, Kadongo Kamu was music and dance genre that was played by the youth especially using modern music devices. This kind of music which has a mixture of traditional and a western rhythm is attributed to artistes like Paul Kafeero, Mathias, Walukagga, Fred Sebatta, among others. The style of

this music was initiated by one performer playing his single string instrument to accompany his singing (Kigozi, 2015).

The youths also preferred reggae music commonly performed by the artistes like Bebe Cool, Maddox Ssematimba with his Namagemebe song, among others. Reggae is a musical style that is based on the rhythm of the bass guitar and drums, is in quadruple time, has a moderate tempo, and uses lyrics about Diaspora suffering and love. This included songs of the great legends like Lucky Dube, Bob Marley in which the youth associated themselves so much. However, it was established that these audiences that listened to reggae also called themselves Rastafarians.

R and B is another music genre which was highly performed by the youths while playing the music of Bebe Cool, Robert Kelly, Boys to men, Spice Diana. Besides this is also Hip-hop genre of popular music and dance cherished by the youths. Many youths tried to mime the hip hop songs as a form of entertainment to a certain group of audiences especially the elite class. Songs of Jim Reeves, Dolly Patron could be played for people. Hip hop culture has spread to both urban and sub-urban communities throughout Uganda. The above results concur with the views of Chang & Kool (2015) who assert that Hip-hop is another genre of popular music cherished in politics.

Disco music, Discos and after parties of elections mostly by western world. During this time, they could communicate to the audiences when they were happy after being entertained (Modesto, 2011). Many of these professional performers continue to create fusions of traditional and Western performance styles that incorporate music and dance.

The globalization of culture has led to the fusion of different music styles. Ugandan youths may be attracted to hybrid genres that blend local and international influences. The balance between traditional values and modern lifestyles can affect musical choices. Some youths embraced traditional music and dance as a way to connect with their heritage, while others may favor more modern and westernized styles. This exposure can influence their preferences and shift their focus away from traditional indigenous music and dance performances.

The music industry's commercialization often prioritizes modern music genres due to their wider appeal and profitability. This emphasis on commercial success has reduced the support and promotion of indigenous music and dance forms and thus increased the youth's preference for the modern ones. Furthermore, Akuno (2019) demonstrates that music pervades all sectors of society; she proposes that every music system is based on a set of concepts that incorporate music into societal activities.

The political and social climate in Uganda can influence the lyrical content and themes of music. Some youths may be drawn to music that reflects their views and experiences.

Ultimately, personal taste and individual preferences play a significant role. Some youths may simply prefer certain genres because they resonate with them on a personal level, regardless of external factors. music genres performed is mostly western with less importance on our traditional music, since the schools were built at the foundation of Christianity and Islam, these

considered our music as satanic, something that has gone on up to now, when you perform traditional music, others look at you as evil'

It was revealed that culture embraces norms, values, traditions, rituals, beliefs, customs, and music itself, which a child experiences beginning at conception itself and culminating at death.

At birth and throughout infancy, the mother sings lullabies and calming tunes to the infant to put it to sleep. Similarly, Nannyonga-Tamusuza (2003) shows how a music and dance genre can be reinvented or reconfigured, much as society may reconstruct its gender roles, identities, and relationships.

In conclusion, it's important to note that these determinants can vary widely among individuals, and there is no one-size-fits-all explanation for the music and dance preferences of Ugandan youths. While modern music practices and globalization may pose challenges to the participation of Ugandan youths in indigenous music and dance performances, there are also opportunities for innovation, education, and awareness that can help preserve and revitalize these vital aspects of Uganda's cultural heritage.

### **5.1.3 Results on the implications of the preferred music and dance practices of the youths in selected villages of Iganga district in Busoga sub-region**

The preferred music and dance practices of youths in selected villages in Iganga had various social, cultural, political and psychological implications. These implications could vary depending on the specific music and dance genres, the local context, and the individual preferences of the youth. It was discovered that Music and dance are integral to Basoga culture. Youths' preference for traditional music and dance would help to preserve cultural

heritage while also maintaining a sense of identity within their communities. The youth's interest and engagement in these practices would aid in the transmission of cultural knowledge and customs to future generations, which is no longer the case, according to study findings. This is due to the fact that kids are less interested in indigenous music and dance, preferring to listen to other foreign music and dance on their modern devices.

Traditional songs and dances such as *tamehanaibuga*, *nalufuka*, *Irongo*, and *kalyandaji*, among others, were particularly essential in passing on "beliefs, legends, folklore, and history to future generations". The difficulty was that today's youth perform meaningless music and dancing that does not contribute to development. In Busoga, dances and songs were classified as spiritual, social, funerary, or political. This suggested that culture music and dance genres incorporated norms, values, traditions, rituals, beliefs, conventions, and music, all of which youth encountered and used in their daily lives. Senoga (2012) contends that the changing relationship between music and dance in each performance style is a socially situated process influenced by a variety of historically established practices. Also, according to (Isabirye, 2019), songs are particularly crucial for passing on "beliefs, legends, folklore, and history to future generations."

The study discovered that youth participation in indigenous music and dance events was extremely important for promoting social cohesiveness. It allowed them to bond, strengthen relationships, and develop a sense of belonging among their peers and communities. This is completely futile due to the shift in preferences toward current westernized music and dancing.

Performances of indigenous music and dances on many occasions like marriage ceremonies, and political rallies helped convey messages for masses to support political candidates of all political parties. This kind of music plays and conveys a lot of message which touches minds of the public. According to Blacking (1985), dance and music are means of human communication that range from nonverbal to verbal. But youths' preference for westernized modern music does not anymore allow that to happen.

Indigenous music and dance activities and performances by youth promote cultural identification and community integration, fostering a healthy and culturally rich environment that supports young mental health and social well-being. Group music-making has been shown to positively impact personal, cultural, and social development, making arts-based programs with traditional songs and dance especially beneficial. Youth claimed that music and dance performances are used in hospitals to heal, give hope, and counsel patients.

Furthermore, the ambition to make a living from their work has driven musicians to listen to and view secular music videos in order to negotiate spiritual and material rewards. It has introduced music artists to secular music shows on televisions, radios, videos, and tapes, resulting in recognition.

The findings revealed that technology, which has facilitated the recording, dubbing, and broadcast of indigenous music, has had a substantial impact on the appeal of culture. Radio, television, and the Internet (You Tube) have all played important roles in the spread of Pentecostal music in both holy and secular settings.

It was determined that performances increased an awareness and respect of the importance of national unity, patriotism, and cultural heritage. (Akuno, 2019) established that Man goes through society; he identifies with his peers and collaborates with them to maintain his group and ensure its continuance.

According to the study, dancing and music during a performance evoke exhilaration and enjoyment in some people, while others see music and dance as a soundstage with their favourite performers or a dance club. This is consistent with Blacking's (1985) observation that dance, and music should be viewed as means of human communication on a continuum from the nonverbal to the verbal, as music and dance are inextricably linked in human expressive systems.

The study found out that music and dance performances provided opportunities for youth to develop their talents. Many youths acquired singing and dancing skills; others improved on their talents. Therefore, performances provided opportunities to develop and further youths' talents. This is in line with (Isabirye, 2019a) who found out that MDD helps in developing and shaping talents and discipline of young people in secondary schools in Kampala.

The two arts were a source of entertainment and excitement. The study discovered that performing indigenous music and dance in Iganga has long piqued the interest of young people who act, sing, and dance in a variety of settings. Dance has long been an important aspect of human life. It has always played a major role in the many kinds of human existence (Mills, 2017).

**Shift in Values and Preferences:** If the preferred music and dance practices of the youths predominantly favor non-indigenous or Western-influenced styles, it

could lead to a diminished interest and engagement with the indigenous musical experience.

According to elders, traditional song and dance serve as a powerful method to reintroduce youth to aspects of their cultural heritage. Participating in these traditions not only enhances cultural identity but also allows youth to express themselves through cultural practices. This connection is seen as a way for young people to reaffirm their cultural roots and traditions. The significance of an individual in society is influenced by their role and contribution within that community. Societies place considerable effort in preparing individuals for their respective life roles and responsibilities (Akuno, 2005). This preparation is crucial for ensuring that individuals are well-equipped to fulfill their societal roles effectively.

The youth perceive their involvement in music and dance as very exciting, characterized by the opportunity to explore diverse cultures. This enthusiasm underscores the widespread appeal of performing arts, where interest transcends background knowledge, formal training, and innate talent. In society, there is a prevailing belief that everyone can participate in singing, acting, and dancing, fostering an inclusive cultural perspective that encourages engagement in these expressive forms.

It was established from respondents that traditional folk songs and dances are very rich stores of Africa's cultural heritage. The performances helped to pass on knowledge from generation to generation. Interviews stressed that practices of music are helpful in executing this duty of passing on this rich inheritance and

birth right to this new generation. What is considered as good practice in a certain context might not be good in another one and vice versa (Isabirye, 2019).

In some cases, the preference for music and dance may lead to creating economic opportunities. Young individuals with talent in these areas may pursue careers as musicians, dancers, or instructors, potentially contributing to their financial well-being. It was discovered that engagement in music and dance may lead to skill development and education opportunities. Some youths may receive formal or informal training in these arts, which can have long-term educational benefits. Music and dance events can serve as community-building activities that may attract visitors, promote tourism, and stimulate local economies, contributing to the development of the selected villages, which cannot be the case with change in preference for music and dance outside the area of study.

Music helps young people shape their sense of individual and social identity. They use language to convey their ideas, concepts, feelings, and thoughts, as well as to get a more complete and meaningful understanding of the world. Furthermore, Akuno (2019) contends that every music system is based on a set of concepts that integrate music into the activities of society as a whole while also defining and positioning it as a phenomenon of life among others.

It was discovered from the youth that the preference for certain types of music and dance among the youths may lead to the evolution and transformation of indigenous musical traditions. As the younger generation adopts new musical styles, they might blend elements of their traditional music with contemporary influences, resulting in a fusion of different genres. This can lead to the creation

of new forms of music and dance that incorporate elements of both indigenous and modern practices and creating a diminishing effect and extinction of the former.

On the other hand, the preference for traditional music and dance among the youths contributed to the preservation and transmission of indigenous musical experiences. This helped to sustain and pass on these cultural practices to future generations. This can be significant in maintaining the identity and heritage of the community, if only it is maintained and performed by the youths.

The study discovered that participation into ethnic Music and dance provided a good platform to learn cultural values and norms through various these traditional music and dance performances. This instilled moral, ethical, and spiritual principles in teacher trainees while also developing self-discipline, honesty, tolerance, and human fellowship. According to Isabirye (2019b), in Ugandan traditional groups, music complements the motions of the dancers and mirrors their actions to varied degrees.

At the same time, music and dance activities contributed to and encouraged national unity, an understanding of social and civic responsibilities, and a strong love and concern for others. Similarly, Rodriguez (1996) argues that dance and performance can be used as a safe space to work out cultural tensions and critiques, making them more than just a recreational activity or entertainment. However, the study's findings suggest that traditional music in the study area can no longer meet the goal of excellent cultural values and standards of love and care because it has been supplanted with more popular modern westernized music and dance.

They have also contributed to the development of favorable attitudes toward productive work, as well as a great regard for the dignity of labour and people who engage in constructive labour activities. This is accomplished through the regular staging of musical and dance shows. According to (Senoga,1986), the general performer, who is compelled to generate music due to his or her participation in sociocultural activities that include music, would acquire musical actions and behavior as he or she engages in the relevant activities.

In summary, the preferred music and dance practices of youths in selected villages in Iganga district have a range of implications that encompass cultural preservation, social dynamics, physical and mental health, economic prospects, among others. These implications can be both positive and negative, and they are shaped by the interplay of local traditions, individual choices, and external influences. Understanding these implications can help inform cultural preservation efforts, community development initiatives, and youth engagement programs.

## **5.2 Conclusion**

The following are the conclusions drawn from this study, which therefore gives answers to the research questions. For objective one on the assessment of performance of indigenous music and dance and when it is done by the youths, the study found out that the youth in villages of Iganga rarely performed indigenous music and dance. **It is only** on the occasions of entertainment in people's homes or in the village at large during marriage ceremonies, and other parties, **that** they mainly performed *Tamenhaibuga* and *nalufuka* with a few performances of *irongo* and *enchwezi* music and dance forms. However, during these performances, they exhibited lack of authentic skills and styles of the dance

forms. Furthermore, they sometimes used the accompaniment of traditional musical instruments played live or recorded accompaniment played on modern electronic gadgets.

Secondly the study concluded that Modernization, globalization, environment, peoples religions affiliations like Christianity and Islam, as well as urbanization, formal education, advancement in technology and internet were some of the determinants for youth's choice of music and dance that they performed.

On implications of the preferred music and dance practices on their musical experiences; the study established that these determinants varied widely among individuals, additionally, these preferences change over time as cultural trends evolve and personal experiences shape musical tastes. These musical tastes are shaped by performed other music genres which included *Kadongo Kamu*, jazz band music, reggae, rag, Hip-hop, R & B, among others. While modern music practices and globalization may pose challenges to the participation of Iganga youths in indigenous music and dance performances, there are also opportunities for innovation, education, and awareness that can help preserve and revitalize these vital aspects of Uganda's cultural heritage.

The preference for traditional music and dance among youths contributed to the preservation of cultural heritage and helped in maintaining a sense of identity within their communities. The youth's interest and participation in these practices helped to transmit the cultural knowledge and traditions to future generations.

### **5.3 Recommendations**

Cultural institutions, particularly those of the Kyabazinga, should use new tactics and current learning tools to promote cultural gala performances that help incorporate indigenous music and dance, as well as other cultural activities, into regular annual events. This could boost youth participation in the learning environment, thereby promoting indigenous music and dance talents for future generations. The Ministry of Education and Sports should incorporate indigenous music and related themes into educational plans, activities, and curricula.

### **5.4 Areas for further research**

Need for a study to establish how traditional musicians from other cultures outside Busoga and Uganda have preserved, developed, and promoted their cultural skills amidst foreign influences. There is also need to investigate and establish benefit and need for conservation, growth and continuity of indigenous music of the multifarious ethnic groups in East Africa.

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## APPENDICES

### APPENDIX I: INTERVIEW GUIDE FOR YOUTH

I am a student of Kyambogo University in Uganda undertaking a Master of Arts degree IN MUSIC. I kindly request you to answer the interview guide provided for academic purposes. This information you give will be managed with greatest confidentiality.

1. In which of the following age brackets do you belong?

15 – 20 YRS; 21 – 25 YRS

2. Do you love listening to music?

3. How often do you perform our traditional music?

4. What are the types of indigenous music that you the youth perform in your village?

5. To what extent is indigenous music and dance performed in your villages in Iganga district?

6. Which type or music and dance do you and your fellow youths love most (prefer), our traditional one or those from outside Uganda?

7. What makes you and your fellow youths determine to prefer the music and dance style performed in your villages?

8. In your opinion, what do you think will happen to your own indigenous musical experience if the youths love performing music and dance of other areas?

## **APPENDIX II: FOCUS GROUP DISCUSSION FOR YOUTH**

I am a student of Kyambogo University in Uganda undertaking a Master of Arts degree IN MUSIC. I kindly request you to answer the focus group provided for academic purposes. This information you give will be managed with greatest confidentiality.

1. What are the types of indigenous music and dance that the youths in selected villages of Iganga district in Busoga sub-region perform?
2. To what extent is indigenous music and dance performed by the youths in selected villages of Iganga District?
3. Why do you prefer the type of music that you perform in your village?
4. Which type of music and dance do you and your fellow youths love most (prefer), our traditional one or those from outside Uganda?
5. What makes you and your fellow youths determine to prefer the music and dance style performed in your villages?
6. In your opinion, what do you think will happen to your own indigenous musical experience if the youths love performing music and dance of other areas?

### APPENDIX III: OBSERVATION CHECKLIST

S.NO	ITEM	COMMENTS FROM OBSERVATION
1.	Skill in performance:	
	- <i>Tamenhyaibuga</i>	
	- <i>Nalufuka</i>	
	- <i>Irongo</i>	
2.	Type of mood, whether showing enjoyment and love for the dance or not	
3.	Skills in the playing of accompanying musical instruments.	
4.	Whether any other cultural dances are performed and if so skill compared to the indigenous ones.	
5.	Any evidence of use of ICT gadgets like recorded accompaniment on laptops, phones, etc.	