

**CULTURAL VALUING AND LEARNING OF *ENANGA* MUSIC
AMONG THE BAKIGA YOUTH IN KABALE DISTRICT,
SOUTH-WESTERN UGANDA**

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**A DISSERTATION SUBMITTED TO THE DIRECTORATE OF
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FULFILMENT OF THE REQUIREMENTS FOR THE
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DECLARATION

I, Niwagaba Medad, declare that this Dissertation titled “Cultural Valuing, and Learning of *Enanga* music in Kabale district, South-Western Uganda” is my original work and has never been submitted to any institution for any award or publication.

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APPROVAL

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DEDICATION

I dedicate this work to my dear wife Prossy Niwagaba, and my children Ankunda Blessed and Ayebare Mark. Without their support, this achievement would have been a nightmare.

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I would like to thank the Almighty God for his protection and for enabling me to reach this far. I extend my sincere gratitude to my supervisors, Dr. James Isabirye, Dr. Peter Ekadu Ereu who have rendered their technical knowledge and professional guidance in my academic journey without whom this work would have been a night mare.

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ACRONYMS

FM:	Frequency Modulation
UBOS:	Uganda Bureau of Statistics
FDGs:	Focused Discussion Groups
MDD:	Music Dance and Drama
DCDO:	District Community Development Officer
MCDO:	Municipal Development Officer
USE:	Universal Secondary Education
UPE:	Universal Primary Education
ICOB:	International Community of Banyakigezi

OPERATIONAL DEFINITION OF TERMS

Enanga: A stringed traditional musical of the Bakiga people

Kasigisigi: A traditional song for hunting, named after Kasigisigi, a hunter.

Ozesherezoona: A traditional herding song for herding, literally meaning “as you take cows for grazing leave none behind or take all”.

Omuhiigo: A traditional hunting song literally meaning “the hunting activity”.

Enyongore: A traditional courting song, meaning “my beautiful one”.

Endegye: An ode praising the brave men who feared not flying in an aeroplane

ABSTRACT

This study, which focused on how cultural valuing contributes to the learning of *Enanga* (trough zither) Music was conducted in Kabale district, South Western Uganda. There is apathy towards the learning of *Enanga* Music among the Bakiga youth. *Enanga* Musical instrument is rarely played and this is threatening its extinction yet it is expected to carry on the transmission of Kiga cultural values and traditions to the next generation. The study was guided by the following objectives: to find out whether listening to *Enanga* Music increases learning the of *Enanga* Music culture, to establish whether playing of *Enanga* increases the learning of its culture and to establish how *Enanga* Music can be revitalized among the Bakiga youth. An auto ethnographic research design was adopted and additional data to corroborate the researcher's reflections was obtained through ethnographic methods such as participant observations, interviews and Focus Discussion Groups. Qualitative data was obtained using research instruments such as interview guides, observation guides and Focus Discussion group guides. Thirty informants were selected using purposive and snowball sampling techniques. Two sets of data: auto ethnographic and ethnographic were presented and qualitatively analysed. The study revealed the following findings: the current Bakiga youth do not attach value to *Enanga* musical instrument and therefore do not prioritize learning *Enanga* Music instead they cherish listening to computer generated Music. The advancement of computer-generated Music and the introduction of sophisticated western musical instruments had taken over the space of *Enanga* Music. There were limited interventions towards revitalization of *Enanga* Music in Kabale district. Sentiments by Christian missionaries regarding *Enanga* as a satanic instrument continued to haunt its culture. The study concluded that the Bakiga youth did not attach value to *Enanga* and its Music, community participation in *Enanga* Playing increased the learning of its Music culture, scarcity of *enanga* players was causing its disappearance in Kabale didtrict and there was urgent need for interventions towards the revitalization of *Enanga* Music among the youth in Kabale district. Therefore, the study recommended that media should provide adequate space for *Enanga* Music to be heard in communities, cultural galas be established in communities and emphasize *Enanga* Music where winners are rewarded. *Enanga* Music should be integrated in contemporary Music styles, be documented through audio-visual media and online platforms be created where *Enanga* playing could be shared. Cultural bearers, makers and *Enanga* Music should be adequately rewarded for their efforts as a measure of appreciating their contribution to society and motivating them to carry on.

CHAPTER ONE

INTRODUCTION

1.0 Overview

The study explores how cultural valuing can support the learning and performance of *Enanga* Music. The study reveals the concept of cultural valuing and how it relates to the learning of *Enanga* Music, performers and their roles, learning *Enanga* music culture, cultural significance, history, and performance contexts of *Enanga* (trough zither) musical instrument among the Bakiga. The background of the study is discussed under the following headings: The historical background, contextual background, theoretical background, conceptual background, and framework.

1.1 Background of the Study

This study was carried out on the cultural valuing and learning of *Enanga* Music among the Bakiga in Kabale district South-Western Uganda. Cultural valuing is the individual's intrinsic spiritual attachment to a culture which brings about passion, love, care, preservation, and one's eagerness to identify oneself with the culture (Isabirye, 2019a). Isabirye explains about the main reasons why youths learned the *bigwala*, a gourd trumpet royal music tradition of the Basoga people. Isabirye argues that youths learned this culture because they valued it, so they invested time, energy, and spent countless hours listening to culture bearers in order to learn the *Bigwala* culture

Valuing a culture is a deep-rooted attribute that significantly influence one's behaviour and response to different phenomena (Olasunkanmi, 2015). Cultural valuing is manifested in practicing and guarding it from erosion and or extinction because it is a culture that shapes society (Abakporo, 2017).

Enanga (trough zither) is a stringed instrument of the plucked lute of the chordophone family that has been in existence for a long time. It is rectangular shape with slight concave shafted at both end sides with V-shaped notches that separate and hold the strings. One string is looped round the instrument six times. There are many kinds of Zithers played in many countries of the world such as China, Cambodia, Austria and German. The categories of zithers include stripe zithers, board zithers, tube zithers, box zithers, trough zithers with different names according to different cultures and dialects (Blench 2014).

Enanga is also spread in many Sub-Sahara African countries such as Sierra Leon, the Gambia, Ivory Coast, Rwanda, Burundi Democratic Republic of the Congo, Central African Republic, Malawi, Botswana, Kenya, Tanzania, Uganda, and the entire great lakes region.

According to Phuthego (1999) zithers in West and central African countries include a one string zither named *Kono* of Sierra Leon and a seven-string triangular shaped zither called *Kani* shared by tribes of Sierra Leon and Liberia, Mali, Ivory Coast, and the Gambia. Other distinguished zithers include *Sengakuru* in Botswana, *Totombito* in Congo *inanga*, *ikivuvu*, *indimbagazo* in Burundi and Rwandan dialects (Mulokozi, 2002). He claims that the people of the interlacustrine region which comprises of countries like Tanzania, Uganda, Rwanda, Democratic Republic of the Congo, and Burundi, have common ancestry and thus share traditions, clans, and language and dialects.

In Uganda, there are varieties of zithers, differentiated by shapes, sizes, and to a lesser extent, naming. For instance, the *Enanga* of the Bakiga is oval-shaped with six strings created by roping only one string around the notches at either side of the trough. The *nanga* of the Baganda is bow-shaped while the *nanga* of Acholi is a seven-stringed rectangular zither.

Karwemera (2013) argues that the Bantu immigrants into East Africa specifically western Uganda around 1500 AD came along with cultural tools and musical instruments like *engoma* (drums), *obucence* (rattles), *Ebinimba* (long flutes) *Enanga* (trough zithers) and *enzamba* (horns) an indication that *Enanga* is part and parcel of Bantu cultures, which united them. As Emurobome (2007) put it, the definition of music has a lot to do with the organised ways in which people behave towards one another when they listen to and reproduce sounds that they perceive. Through listening and performances of these instruments, the Bakiga kept together because they shared similar characteristics. The people of western Uganda, have been exposed to Musical materials created elsewhere. More so, their music and dances, including *Enanga*, have been brought into contact with western music. As a result, some of its Musical elements have been lost (Ahabwe, 2023). The number of *Enanga* players has greatly diminished to an extent that finding people who can play and teach others this instrument in this twenty-first century is hard. The youth seem to be completely detached from realities of *Enanga* Music culture since there are no opportunities for their exposure to the instrument coupled with the invasion of technological advancement, which come along with computer generated music exposed to them.

Enanga makers are no longer producing the instruments due to low lack of raw materials and demands, which in turn affect their returns all of which greatly contribute to the disappearance of *Enanga* Music in Kabale district. This phenomenon is cutting across many Ugandan cultures such as Ankole, Kigezi, Tooro, and Bunyoro which owned this instrument before (Kahunde, 2012).

1.1.1 Historical Background

Karwemera (2013) argues that the Bantu immigrants into East Africa specifically western Uganda around 1500 AD. However, other sources claim by this time, there were some Bakiga in Kigezi as the king of Rwanda Yuhi II Gahima was waging war against them (Ngorogoza 1998). He further states that the current Bakiga live in Kigezi Byumba and Ruhengyeri in the present-day Rwanda. The first Bakiga clans that are believed to have come from Rwanda between 1500 -1600 AD include *Abazigaaba*, *Ababanda*, and *Abarengye* who came as refugees running away from civil wars in Rwanda (Karwemera 2008). These groups are believed to have come with *Enanga* as their musical instrument among other home tools. *Enanga* was played to entertain visitors, played for celebrations after war, praising heroes who have made great contribution to society and in shrines as a worship tool to evoke spirits to come.

1.1.2 Contextual Background

The acquisition of any culture is enhanced by the value attached to it and practice, which causes its continued existence (Isabirye, 2019a). The driving force of learning a culture is determined by the value individuals or society attaches to it James et al. (2006). According to Biesta (2011) educational

culture refers to learning a culture that is framed by purposes. He asserts that cultures do not just exist on their own but only through constant practice, which increases its acquisition and mastery. In a classroom setting, the teaching and learning of musical instruments strictly follow the set curriculum with strict instructions and time tables. On the other hand, learning in the community setting is largely informal characterized by participation, scaffolding apprenticeship, observation, and practice. Traditional music is a centre for disseminating cultural values from generation to generation (Bakenne et al., 2023). In the Kiga cultural context, *Enanga* is viewed through various lenses; as a craft, as a musical instrument, as a symbol for cultural identity and as a tool for the preservation of historical information and cultural heritage Atekyereza (2007). Besides, *Enanga* was regarded as a holy symbol that brings the living together with ancestors and spiritual worlds (Ndyabahika, 1997). *Enanga* is played during various cultural ceremonies, including weddings, initiation ceremonies, and funerals, and it is used to communicate messages, stories, and proverbs, which makes it an essential tool for passing on cultural knowledge and wisdom from one generation to another.

In this section, the researcher introduces to the readers the social and cultural contexts of *Enanga* (*trough zither*) before talking about its music performance and the rising endangerment of the instrument. In Uganda, Cultural valuing is seen as an essential tool for the acquisition and promotion of a culture because it creates attachment, love, passion joy-filled and the willingness to learn it (Isabirye, 2022; 2021a; 2021b; 2019a). Karwemera (1984) emphasizes the need to attach value to one's language and customs to preserve one's culture. Though quite old, this publication is cited because it provides a rich and useful

literature which could not be traced in any of the current published works about the Bakiga music culture. The playing of *Enanga* on such events as social ceremonies, weddings, graduations, and others reflects collaborative approaches which according to Tracey (2015) reveals the value they attach to the culture. A long side providing amusement, the instrument was also used to teach young people customs and social mores, such as work ethics. Examples of themed *Enanga* songs among the Bakiga *kasigisigi* for hunting, *ozesherezoona* for herding, *omuhiigo* for hunting, *enyongore* for courting, and *endegye* for employment (Karwemera, 2013).

1.1.3 Theoretical Background

The notion of cultural valuing and learning of *Enanga music* among the Bakiga in Kabale district South-Western Uganda, was guided by Ubuntu, which is a typically African ethos to provide a theoretical framework. According to Idoniboye (2013) dependency and communalism constitute the fundamental tenets of Ubuntu; “I am because we are” as another way of expressing Ubuntu ethos. Scholars like (Haidarian, 2018; Tomaselli, 2016) have examined the Ubuntu ethos and have viewed it as a relational and harmonious approach to communication, social thought and practice. It is a style of living in daily interactions between members of a society that places a strong emphasis on showing love and respect to one another. Ubuntu refers to the manner that people are connected to one another throughout life. Moreover, it prescribes communal, peaceful, or cohesive interpersonal connections (Metz, 2011; Metz & Gaie, 2010). Ubuntu can play a big role not only in uniting people but also influencing cultural valuing, identity, and preservation (Mabovula, 2011; Nkondo, 2007).

Communalism creates close kinship relationship, which makes people uphold that what happens to an individual happens to the whole and what happens to the whole group happens to an individual (Idang 2014). This kind of bond facilitates working together, helping one another without necessarily demanding for remuneration because there is a feeling that each person has something to contribute to another one's welfare (Olasunkanmi 2015).

The common gatherings on fire places, beer party celebrations among African communities where Ubuntu ethos was a uniting factor, people ate and celebrated as they danced to *Enanga* Music because of successful harvests which, was a manifestation of cultural valuing of this instrument a phenomenon that enhanced the learning of Kiga traditions and culture (Ngorogoza, 1998). *Enanga* music brought people together and contextualized experiences encouraging people to look toward that which build them together. Learning of *Enanga* Music was a community of practice and participation where social love and relationship bound them together. Munyaradzi (2016) argues that if community participation is to become successful in development programmes, it ought to be viewed as a mutual learning process where obstacles are identified, discussed and solutions shared among community members.

The study links Ubuntu ethos to cultural valuing and learning of *Enanga* Music in the sense that in the traditional Bakiga communities, *Enanga* was used to gather people together on fire places and other social celebrations to listen to educative messages passed on through *Enanga* music and at the same time got entertained. In such meetings, social relationships and bonding emerged, which resulted into respecting one another, sharing teaming together

to solve challenges affecting them (Karwemera 2008). Ubuntu ethos intrinsically motivates people to work together and assist one another to learn, perform and maintain the practice of *Enanga* music culture.

1.1.4 Conceptual Frame

This section presents the concepts of the study using a conceptual framework. In the framework, the researcher displays the pictorial relationships of variables in the study in relation to the study objectives. There are two variables in this study; cultural valuing and learning of *Enanga music* as independent and dependent variables respectively. According to Dahi (2015) valuing relates to acceptance and commitment therapy, focus on the ability to live a fulfilling meaningful life together. Behlol and Dad (2010) view learning as making sense or abstracting meaning, relating parts of the subject matter to each other and to the real world, interpreting and understanding reality and comprehending the world by reinterpreting knowledge.

In relation to the conceptual framework (**Figure 1**) the researcher conceptualizes cultural valuing as listening to its music, playing the instrument on social ceremonies, talking about it and rewarding cultural bearers adequately. Learning of *Enanga Music* performance is interpreted as acquisition of knowledge about the instrument in order to make it, repair it, tune, learn its music, narrate stories related to it and perform its music. All this translates into not only the learning of *Enanga Music* but also the entire Kiga culture (Meintjes, 2017). However, there are other intervening and extraneous variables, which affect the dependent variables. Shaw (2018) defines intervening variables as scientific concepts that summarize the relationship between the independent and dependent variable.

The framework indicates that the availability of raw materials, craftsmen and economic worth of *Enanga* have a contribution towards *Enanga* music. Kaur and Mittal (2021) define extraneous variables as those variables that are not related to the purpose of the study but may affect the dependent variable. The researcher presents in the framework that television presentations, radio talks shows and YouTube tutorials can also influence the acquisition and dissemination of *Enanga* music culture. However, Kaur and Mittal argue that the extraneous variables ought to be controlled not to take precedence and divert the research to a different direction. The revitalization of *Enanga* music culture hinges on the value people attach to it exhibited by the passion, agency and how they identify with this culture (Isabirye, 2022; 2021a; 2021b; 2021c; 2019a). People's culture is their method of living as interpreted by their community of practice that shapes their identity by giving them the respect they deserve (Isabirye, 2019a). Knowledge, beliefs, the arts, morality, conventions, laws, and other skills that men acquire, share, and pass down from generation to generation may all be included in this community of practice as in contemporary genres, traditional music has a far higher position (Nketia, 2017).

Many civilizations work hard to preserve their traditional music they regard it so highly even when culture is always changing. Indigenous symbolic knowledge systems are reflected in their music through cultural belief systems, values, and social standards. However, on the framework the researcher further highlights other factors that can hamper the learning of *Enanga* music performance such as the availability of raw materials, availability of experts to make and teach it, economic value to the makers and

players, modernity and religious beliefs. Other extraneous such as use of radios talk shows, television presentations and You Tube tutorials also ought to be interrogated to establish whether and how they can contribute to the learning of *Enanga* Music.

Conceptual Framework

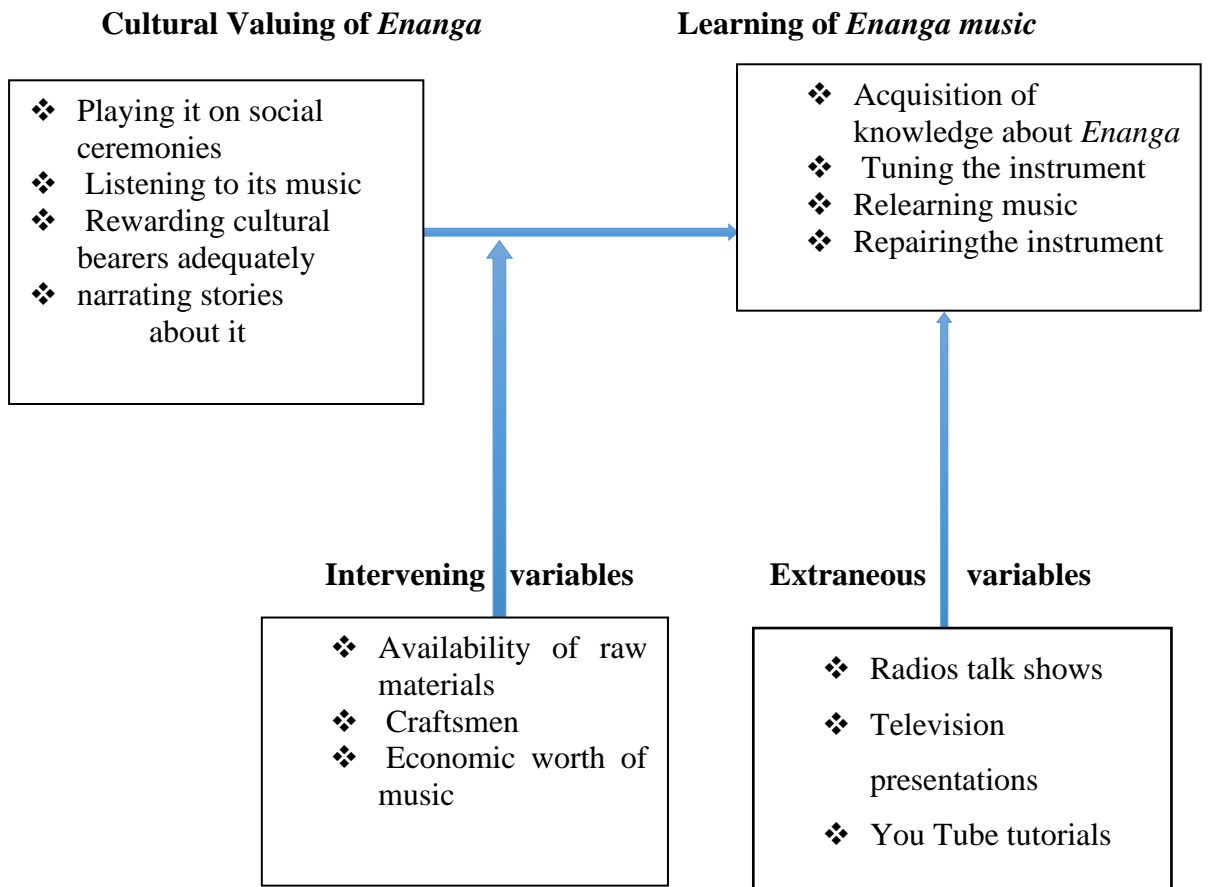


Figure 1: Conceptual Framework

(Source: Author)

1.2 Statement of the Problem

Enanga music is a cultural identity of the Bakiga as it was traditionally an important aspect in the social, religious, political, and economic development in the lives of the Bakiga people. The *Enanga* musical instrument was regarded as a tool for teaching and a symbol of happiness among the Kiga communities.

Despite its significance, there is apathy in learning *Enanga* music among the Bakiga youth (Ahabwe, 2023). The *Enanga* musical instrument is rarely played and the continued absence of *Enanga* on the scene threatens its extinction and yet it is expected to carry on the transmission of the Kiga cultural values and traditions to the next generation. Attempts to preserve Kiga culture and modes of transmission have been made through the establishment of the International Community of Banyakigezi (ICOB) and the Kigezi Museum but this has not had an impact on the revival of *Enanaga* music performance among the youth. Studies have shown that there has been “Westernization” of African cultures (Mavrinac, 2019). This seems to have a far-reaching effect on *Enanga* music performance among the Bakiga youth as computer-generated music coupled with sophisticated Western musical instruments such as jazz bands and pianos have of the recent past filled the space of traditional Kiga music. Therefore, this raises the question of whether the young generation attaches any value to *Enanga* music culture. There was the need to carry out this study to examine whether cultural valuing can increase the learning of *Enanga* Music because if it is not done, *Enanga* music will disappear completely and the way of transmitting the Kiga cultural values and traditions to future generations will be cut off.

The study therefore, was carried out to establish whether cultural valuing can increase the learning of *Enanga* Music among the Bakiga in Kabale district.

1.3 Purpose

To find out whether cultural valuing increases learning of *Enanga* Music performance among the Bakiga in Kabale district, South-Western Uganda.

1.4 Study Objectives

1. To find out whether listening to *Enanga* music increases learning the of *Enanga* Music among the Bakiga in Kabale district, South-Western Uganda.
2. To establish whether playing of *Enanga* increases learning of its *music* culture among the Bakiga in Kabale district, South-Western Uganda.
3. To establish how *Enanga* Music can be revitalized among the Bakiga in Kabale district, South-Western-Uganda.

1.5 Research Questions

1. How can listening to *Enanga* music increase learning of *Enanga* Music among the Bakiga in Kabale district, South-Western Uganda?
2. How can playing of *Enanga* increase learning of its music culture among the Bakiga in Kabale district, South-Western Uganda?
3. How can *Enanga* Music be revitalized among the Bakiga in Kabale district, South-Western Uganda?

1.6 Scope of the Study

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

1.6.1 Geographical Scope

This study was conducted in Kabale district South-Western Uganda. Kabale district was selected for this study because that is an area well known to the researcher; where he grew up from and participated in cultural performances for over thirty years. As a born of the area, a teacher of music and a performer, the researcher has a wide experience about *Enanga*, its music and performance in Kabale than any other areas. The study was carried out in the whole District because ethnographic methods used in this study such as purposive and snowballing required the researcher to reach out to specifically those persons that had adequate Knowledge of *Enanga*. These were few and scattered in different Sub-Counties of Kabale district. Therefore, for purposes of realizing the targeted sample and enough data, the scope was widened to cover the whole district.

Kabale district borders with Rubanda district in the West, the republic of Rwanda in the South, Rukiga district in the North and East, Kisoro district in the West (**Figure 2**). Kabale district comprises of ten sub-counties, two town councils and three Municipal council divisions. The sub-counties include Butanda, Kibuga, Rubaya, Kahungye, Rubaya, Kamuganguzi, Buhara, Maziba, Kyanamira, Kaharo and Kitumba while Municipal council divisions include Northern, Southern and Central division. The two town councils are Ryakarimira and Katuna town council.

According to Uganda Bureau of Statistics (2020) the population of Kabale district was estimated to be 248,700 people. Kabale district covers an area of 620 square kilometers (about 240 square miles).

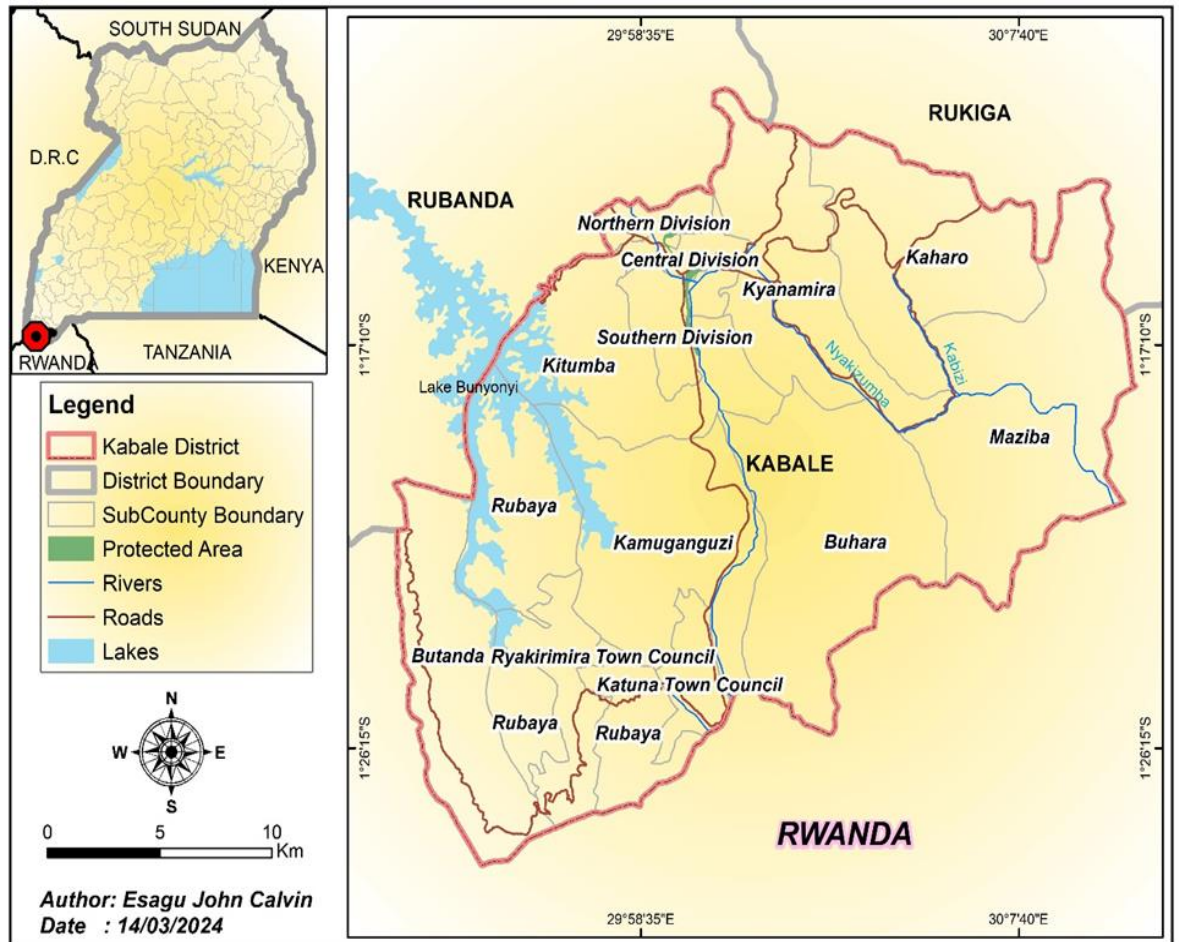


Figure 2: A map of Kabale district. (Esagu John Calvin)

1.6.2 Content Scope

This study was on cultural valuing and learning of *Enanga* (trough zither) Music among the Bakiga in Kabale district. It was intended to find out how attaching a value to *Enanga* musical instrument can increase the learning and acquisition of its music culture among the Bakiga. The study revealed how listening to *Enanga* music increases the learning of its music culture and how playing *Enanga* can influence the revitalization of *Enanga* music culture among the Bakiga. This study closely looked at how *Enanga* is learnt, its

performance contexts, and the nature of performers and roles of *Enanga* music among the Bakiga in Kabale district.

1.6.3 Time Scope

The study considered a period from 1995 to 2020 when the researcher started observing the gradual decline of *Enanga* music in Kabale. It should be noted that around this period we lost several prominent Bakiga *Enanga* players and composers who advocated for the promotion of *Enanga* culture. Some of the departed *Enanga* players include Bakesigaki of the Barihira clan from Kasheregyenyi in Kamuganguzi Sub-County, Kashunju Charles son of Yohana Murabirizi of the Batimbo clan from Bushuro in Kitumba Sub-County, Bwiruka Benon son of Ruhindi of Abeinika clan from Kyobugombe in Kaharo Sub-County, Magaba son of Njunaki of the Bahundu clan from Buhara Sub-County, Shinyagwire of the Basigi clan from Bugongi and Zetuuriza Daudi of Basigi clan from Kagarama in Bubaare Sub-County the present day Rubanda district. The death of these elders and many others whose names have not been mentioned here left a big gap in the area of *Enanga* Music in Kabale district.

1.7 Significance of the Study

This research is a springboard for those academicians and other people interested in the Kiga music as it will act as a reference providing relevant literature to their studies.

The Department of Performing Arts Kyambogo University will have more study materials to add to the existing literature on Cultural music and Education. In addition, this research is of benefit to students of music and other researchers who will refer to it to stimulate further research about the

topic of cultural erosion. Specifically, this study enables researchers in this area to acquire insights on the study of *Enanga* music in Kabale district.

Besides academia, this study will be beneficial to those interested in learning to perform the instrument since it explores the tuning and playing techniques, musicians intending to learn this instrument know that there is adequate information in that regard. More so, the study brings to the forefront information on cultural erosion among the Bakiga in Kabale district.

Therefore, this research will rise awareness about Kiga music and other aspects of culture that ultimately are of interest to the Ministry of Tourism, Wildlife and Antiquities which in turn will stir development of cultural heritage resources including such traditional music as that of *Enanga*. This research gives recommendations on how to document and sustain the traditional values of the Bakiga especially *Enanga* and its related information and provides a rare literature about the role of valuing of *Enanga* and its relearning.

CHAPTER TWO

LITERATURE REVIEW

2.0 Overview

This chapter presents an empirical literature review arranged in themes derived from the research objectives and a summary of the review and the gaps identified. The related literature on cultural valuing and learning of *Enanga* Music among the Bakiga in Kabale district is presented under the following themes: listening skills and *Enanga* music, playing and learning of *Enanga* Music, and ways of revitalizing *Enanga* music.

2.1 Listening Skills and *Enanga* Music

Listening to and performing of African musical instruments is contextual. Therefore, the understanding of the culture of the people from which the African musical instrument is drawn for any performance within the culture of the people is the prerequisite for effective communication to the audience or the performers themselves (Udofia, 2010).

Karwemera (1994) presents eight traditional musical instruments from western Uganda including; *Enanga* (trough zither), *Enyungu* (pot), *omukuri/ekinimba* (flute), *engoma* (drum), *endingiri* (tube fiddle), *enzamba* (horn), *akacence* (rattle), *amajugo* (ankle bells) and *orunyegye* (leg rattles). Karwemera reveals that these instruments provided firm accompaniment to *Enanga* alongside singing during performances though it was a solo instrument.

Despite mentioning these instruments, Karwemera does not disclose how listening to such instruments increases learning and acquisition of their music

culture. Despite being old this book was considered important because it gives rich literature for this study which may not be obtained from any other source.

Cultural significance of the instruments mentioned above is a lot more talked about in the available literature than listening to music as a way of driving the learning of the culture. For instance, a song like “*Tindihunga ntarekyeire*” literary meaning “I will never run away without putting a spirited fight” played on *Enanga* was besides entertainment used to teach young people the beauty of patriotism, being brave and protecting their clans, tribes or country (Karwemera, 2013).

Karwemera presents the social significance of the Kiga musical instruments but remains silent on the role of cultural valuing towards enhancing the learning Kiga cultures through listening to the music. Susan and Batista (2018) assert that music knowledge is acquired through environments and applied automatically whenever we listen to music. Therefore, listening to the messages delivered through *Enanga* music is of great significance in shaping societal norms and traditions which aroused cultural valuing of *Enanga* and its music.

According to Senjan (2021) guiding and controlling learners to listen to music and aesthetically valuing whatever they hear impacts their critical thinking and musical identity. Learners’ musical needs are always revealed through active playing and listening to popular music and their musical identity takes shape through their stages of life as they grow.

Kerchner (2016) argues that since listening is an event that strongly impacts on body-minded-feeling spirit, there is need to value music listening pedagogy

and learning experiences which are designed to nurture informed and independent listeners. Frequent interactions with musical sounds improve on already existing learners' listening skills since they do not come to class with empty music slates but with personalized informed musicianship and therefore, no one should try to teach them how to listen or to respond to music. In both submissions of Senjan (2021) and Kerchner (2016) listening to music is seen as a motivational tool for the acquisition of fundamental music concepts. Therefore, there is need to listen to *Enanga* music if the notion of cultural valuing is to be realized.

Woody (2004) argues that since the general purpose of teaching the Arts is communication and emotions, teaching to improve students' listening skills leads to life-long benefits. This is in line with Graca, Boal and Hargreaves (2001) who argue that listening to music at home is linked to enjoyment, emotional mood, social relationship while listening to music at school causes learner-motivation, being active, and participate in lessons which eventually causes permanent change in their lives. However, these scholars generalize listening to music but do not reveal to us any literature about listening to *Enanga* in particular.

According to Sloboda (1999) the way music is organized and the way the human brain is built both contribute to the psychological impact that musical stimuli have on listeners who are always seen passive consumers of them. He goes on to say, nevertheless, that when we consider our own responses to music, a significant portion of psychology thinking and testing revolves around listening to music. This implies that while each person may respond to music differently, good reactions and admiration often transfer into learning

more about the piece of music or instrument. It is therefore important to note that cultural valuing creates positive stimuli towards listening to *Enanga* music, which results in its learning and performance.

According to Boer (2012) listening to music contributes to gaining a firm foundation of musical understanding, aids memorization of concepts, develops emotional and self-regulation through music and increases reflection of self and social bonding through music. Boer's argument relates with Krugel (2012) who asserts that listening to music aids the integration of ideas, self-concept and creativity. Therefore, listening to *Enanga* music contributes a lot towards the enhancement of cultural valuing and creative abilities in performance of the instrument.

Emurobone (2007) argues that listening to the sound of music stimulates people of similar experiences and brings them together even when they have not been given formal invitation. This implies that music performances have abilities to attract audiences, which in turn do not only stop at enjoyment but also learning through the conveyed messages. In the Kiga traditional culture, whenever *Enanga* was played people would gather without formally invited to listen to its music because it was pleasant to listen to and carried very important messages to the community. Ilari et al. (2013) asserts that when we sing songs from diverse cultures, we get opportunities to learn cultures of others and gain deeper understanding and comparison with our own culture. His study emphasizes that there is value in enhancing learners' understanding of the adverse cultures through performing cultural songs.

Jia &Koku (2020) argue that listening to music in different languages predicts cultural adaptation to the host culture. He emphasizes that music listening improves uses of music for the identity of cultural adaptation. The language and literature embedded in the *Enanga* music empowers listeners with a rich culture and language something that eventually promotes the cultural identity of both the listeners and performers. *Enanga* music is an essential tool in disseminating knowledge on different aspects of life. *Enanga* music composers provide a wide range of ideas through their compositions and this improves language and other cultural ideals (Krugel, 2012).

In summary, listening to music enriches an individual with the culture and the traditions of society as passed on through messages delivered in the music listened to. This is essential for the improvement of cultural valuing in communities.

Izuogu et al. (2018) argue that listening to sounds produced on musical instruments is complemented by songs which reveal different messages such as praising, eulogizing or criticizing people according to their deeds an indication that music provides the advantage of entertainment, relaxation and education. Africans listened to music playing for not only entertainment but also for acquisition of moral lessons from the message being delivered. This is true with *Enanga* whose music provided listeners with transformative messages, which shaped the morals and attitudes of people in the communities. However, Idang (2014) notes that in recent times, traditional music dance and art have been infected with alien cultures which glorify obscenity.

2.2 Playing and Learning of *Enanga* Music

Udofia (2010) argues that learning how to play African musical instruments does not entirely depend on how much formal school education one has acquired but largely on individual talents among African players. However, social and personal factors can inform the degree to which a learner can acquire a culture (Bianca 2009). Udofia further asserts that above all, a learner should take full responsibility in participating in all performances aimed at facilitating the learning the playing of the instrument or any other art. This means that apprenticeship and scaffolding in the community of practice are significant interventions which can save a cultural from erosion and extinction.

Graca, et al (2001) contend that Music is not only an important leisure activity for older learners but also the young both in schools and at home or in communities like listening and playing Musical instruments. Contrary to this, carrying some of the traditional instruments in urban centres today is looked at by the young people as “cool” but carrying western Musical instruments such as a guitar is looked at as prestigious. Instruments like *Enanga* are not used in churches for worship because it was disregarded and minimized by the introduction of western musical instruments like piano and guitar among others (Ndyabahika, 1997).

According to Idang (2014) African natives who have been exposed to western civilization through socialization, education and indoctrination sometimes take a swipe at their indigenous culture without giving care to its system of values. This makes them adopt other cultures hence eroding some of their cultural values that would have otherwise been beneficial to all members of society.

The arguments by both Ndyabahika (1997) and Idang (2014) indicate that there is need to demystify the religious biases about African traditional musical instruments for praising God in worshipping places and also in communities to sustain African cultural values.

Babatunde (2018) argues that in order to reduce cultural bias, there is need to employ participatory learning, which is an effective tool for understanding own and other people's cultures. His submission is in line with Ubuntu ethos, whose tenets include togetherness, cooperation and participation in a community of practice. The experienced *Enanga* players have a role to play in assisting the youth to learn the playing of *Enanga* as a way of maintaining its culture.

Jayeola (2015) contends that learning African music helps individuals to understand traditional values and propagate them in their original form. By way of participating in African music performances other cultures get an opportunity of appreciating African music culture and identities.

Okeke (2023) argues that by virtue of their complexities and peculiarities, Musical instruments require learners to have certain physical and Psychological soundness for better learning and mastery. Physical abilities for easy learning and playing musical instruments may include long and thin fingers for stringed instruments, long arm for trombone, deep breath, firm lips for the wind instruments. Oeke insists that these criteria should never be ignored if the teaching and learning of instrumental playing is to be effected.

Akrofi (2005) suggests that for better teaching and learning of instrumental playing, learners should be made to understand the concepts of rhythm, pitch,

tone, melody, sound production techniques, audience needs, utilization and presentation.

In his study, Ahabwe (2023) focused on encouraging the youth to integrate *Enanga* in contemporary music genres and come up with fusion styles that are currently more marketable. His argument was that musicians can find other ways to use the instrument, encourage youth to play it. The researcher agrees with Ahabwe as playing it as a solo instrument makes it an isolated instrument and may not be considered important by the young people who are not used to it. This kind of technology could improve people's cultural valuing hence save it from extinction. Ahabwe's claim is related to that of Swanwick (2002) who argues that understanding of music involves the mastery of its various layers and using various pedagogies including scaffolding and apprenticeship.

Wiggins (2011) asserts that learning is an act of an individual resulting from experience in social cultural context and for individual learners to confront this role, they have to feel ownership of the experiences and personal agency. According to Green (2002) an apprenticeship that exposes students to a variety of playing styles in general or a variety of ways to play a specific piece will likely give students the broader understanding they need to develop their own, "individual" expression adding that sheer individuality cannot provide musical instruction. Serena (2019) argues that musical culture is so crucial to our traditional African communities that we must value and fight to preserve it. This is done to prevent the entry of western culture and its music and instruments into our culture. However, Serena does not reveal how the music culture in African communities can be learned and protected from the

interference due to the invasion of western culture. This gap is what this research will continue to address in this study.

According to Arowolo (2010) western culture is currently recognized as frontline civilization. African practices deteriorated into outdated antiquated and sadly inappropriate methods of doing things in public. It was very hard for colonial nations to regain the ability to pursue cultural advancement on their own terms since in addition to losing or destroying some elements of their material culture they also lost their feeling of cultural continuity and authority. Therefore, the submissions above indicate that the young people should be encouraged to properly guide on the concepts and main ideas behind *Enanga* playing by the experts. The researcher finds it important to identify some of these cultural elements that are disappearing from the Kiga people and find ways of rejuvenating them so that African traditions and cultures are preserved.

Hogan (2006) notes in his study on the distribution of xylophone ensembles that the enormous political, economic, and cultural upheavals in Mozambique's recent past have had an impact on Chopi Musical traditions. Since Music is passed down orally among the Chopis, the drop-in musical practice that followed their independence posed an even greater threat to the continuation of the tradition because the younger generations were virtually not exposed to it. Olasunanmi (2015) argues that basic African cultural values in traditional African societies are a manifestation of African humanism. In a similar vein *Enanga* music has been passed on from generation to generation though at a certain stage, the transmission flow seems to have been interrupted by the death of prominent expert players and western cultural invasion. This

shows that the Ubuntu ethos drives the teaching and learning of a music culture. The absence of humanism cause individualistic tendencies which hamper sharing and extension of knowledge from one person to another.

According to Blench (2004) popular music has a direct influence on African music and its instruments, which has a significant impact on the extinction of some African musical instruments. Through homogenization and the expansion of global genres and recording artists that are motivated by financial gain, globalization is gradually eliminating traditional African music. The warnings of globalization and how they affect the *Enanga* traditional musical instrument is accurately seen in the young people who are unable to describe instruments like the *ekinimba* and *enzamba*. This is because they have never seen any of them but only know them as old traditional instruments. With the exception of lullabies and a few other forms of music such as solos and love songs, traditional music used to be performed mainly in groups and everyone took part learning from their fellow community members. Older and more seasoned artists mentored younger ones, passing on their knowledge and abilities to the following generation. (Karwemera 2013).

The tendency of cultural westernization of Africa has grown extremely ubiquitous and common, to the extent that Western civilization has suppressed African values and culture and the latter is viewed as inferior to the former (Scott, 2007). Therefore, this phenomenon has in away spoilt the spirit of Africanism and cultural valuing of our traditions among the Bakiga youth, which has significantly affected the learning and performance of *Enanga* Music.

Colonialism as an aspect of euro centric philosophy attempts to over toss African cultural values exchanging them with colonial cultures, customs, traditions and philosophy (Revs, 2016; Masoga, 2023). Colonialism has affected the way of worship by introducing new forms and liturgies that discourage the African way of worship and music (Ndyabahika, 1997).

The introduction of western praise and worship songs for example has become a replacement for African traditional worship songs something that created changes in the traditional worship music to an extent that some of the traditional musical instruments are completely lost and *Enanga* is no exception. According to Akpakpan and Uboegbulam (2023) most of the traditional African instruments have been abandoned in preference to western musical instruments a phenomenon that that has caused African musical instruments to lose value and dignity. Despite all this, Atekyereza (2007) argues that there are still traditions which some African communities continue to value like dancing traditional dances on wedding ceremonies and taking local drinks. Though the researcher agrees with Atekyereza that people still listen to and enjoy *Enanga* music, it is important to note that the live performance of *Enanga* music among the Bakiga is rare as people continue to depend on the few available old recorded *Enanga* songs composed by the long-departed players and composers. Though people in towns and cities still get opportunities of watching a few young *Enanga* players who have migrated to these towns and cities to look for social amenities, the rural Bakiga communities remain out of touch from these opportunities. This affects not only the consumers of *Enanga* music but also the young people who would develop their *Enanga* playing skills. Arowolo (2010) adds that when Africans

were completely “westernized,” traditional African cultural customs and traditions opened the door for European methods of doing things. Nowadays, western culture is thought of as cutting-edge civilization African practices deteriorated into outdated, antiquated, and sadly inappropriate methods of doing things in public.

Levine (2005) notes that the “*Umntu ngumuntu ngabantu*” ethos expressed by the Xhosa is a manifestation of how a community can work together to achieve desired goals. Young Xhosa people are taught Music basing on this notion so that they can participate in group activities thus becoming valued members of society. Children sing as they play while adults hum as they work. Community engagement in the playing of musical instruments and music production is vital for both promotion and sustainability of the music culture. Agyefi (2022) blames what he calls “cultural imperialism” on the loss of musical traditions among the Ghananian people and he asserts that communities have lost contact with their customs of which music culture is inclusive. This shows that the prevailing apathy towards some African traditions and cultures is highly attributed to westernization of Africa something that has caused cultural devaluing of *Enanga* music.

Evans et al (2015) argues that although it is important for learners of a culture to practice and have self-regulation strategies, they should possess a sense of where their learning might take them in future. Learners ought to have in mid long-term perspective of themselves as musicians and performers and should be better positioned to succeed with their learning. It was in the interest of the researcher to establish whether self-motivation increases the cultural valuing and learning of *Enanga* Music.

Davis (2005) emphasizes that cognition and development of cultural musical ideas is based centrality of ethnic, cultural particularism and transcultural factors. He contends that these contrasting perspectives on the relationship of music culture and identity provides a basis for redefining the place of music education in the school curriculum. Learners ought to identify themselves with their cultural identities if learning of a culture is to be more meaningful and relevant. It is therefore, of importance to note that cultural bearers have a duty to orient the youth on the notion of cultural valuing and how it can influence the promotion of *Enanga* Music culture.

2.3 Revitalizing *Enanga* Music Culture

Revitalisation of a culture relates to its revaluation to strengthen and sustain it (Idang, 2014). According to Mbara et al. (2019) Africa grows with the rest of the world culture is subject to change. He further argues that despite the continuous cultural changes due to influence of globalization and technological advancement, the taste of African performances remains alive. He however continues to say that what is important is to reform and make it relevant in order to much with the current trends otherwise, culture cannot stop with multicultural tenets and fragmentations of African syncretized performances. In this regard, the lost glory of *Enanga* music performances can be revitalized through cultural reforms and revival.

Rausch (2004) asserts that a culture can be revitalized through community involvement and participation, creation and recreation of cultural commodities and creation of cultural resources that act as an identity of learners. Therefore, the researcher notes that there should be a reverse of this trajectory by ensuring

that the learning of *Enanga* Music can be re-energized through community engagements and participation.

Idang (2014) states that revitalization of the indigenous cultures and values can only be sustained when we realize that there are positive dimensions of African cultural past that are still useful to Africans. In this regard, the sensation of Africans for mindset change should be able to filter which African values are worthwhile in order to revitalize the learning of a Music culture.

According to Ahabwe (2023) music instruments such as *Enanga* are made more appealing to play, study, and listen to by the fusion of a instrument with other symphonic instruments and improved amplification but there are a lot more things that require consideration. For instance, love for one's own culture over that of others, patriotism, cultural identity, and connection to the instrument. The researcher believes that there is need to critically examine the harmonic interpretation if this is to be effectively done. This is because the perception of the young Bakiga on *Enanga* music is skewed to a negative direction so that there is complete mindset change from their biases.

Adesoji (2023) argues that music has great impact on the shaping of cultural identity and transmitting it to other societies because playing of musical instruments acts as a channel through which cultural ideals are communicated. The relationship one has with the instrument depends on its technology. However, while the researcher agrees with Adesoji's submission that technology improves the quality of sound and relationship with the instrument, there is a feeling that this may also affect the authenticity, originality and

cultural identity of the people. The researcher wanted to find out whether technology had a wider influence on the deteriorating valuing of *Enanga* music culture.

According to Adom (2020) cultural festivals like the Aswan music festival can help promote African music and African cultural heritage in general and therefore should be highly supported by governments. Nannyonga (2003) emphasizes that school music and dance competitions promote innovative approaches to better learning and perfecting performances. She argues that during the festivals, the community also attended the music festivals where they listened to songs and traditional instruments being played while those who played them perfected performance skills. In a similar vein, the researcher believes school music festivals plays a significant role in the revitalization of *Enanga music* culture.

Yeh et al. (2021) argues that cultural heritage is a cornerstone of local indigenous identity. He emphasizes that if a cultural heritage is to be renewed it must involve modification of traditional practices by outside technologies and knowledge. People ought to embrace cultural adjustments and dynamism. However, Yeh emphasizes that there is need to strengthen the roots of the same cultural heritage. Yeh's argument rhymes with Ahabwe (2023) who emphasizes the need to fuse *Enanga* with other instruments and amplify it with modern technology to improve its low tone if it is to be performed to larger audiences.

According to Mentjes (2017) governments and development partners should encourage the individuals who have protected their identity and agency by

taking part in performances in KwaZulu Natal communities, bringing awareness of their culture to the public. True cultural performances serve as a tool for educating and organizing the community.

Schippers et al. (2016) reason that it is impossible to name a music where the generation of musicians has not learned from an earlier generation. Music sustainability is only realized when contemporary music generation can carry on what has been learned from earlier generations. The researcher appreciates their submission and believes the Bakiga elders who have knowledge about *Enanga* playing have a vital role they can play in teaching the young ones through whom *Enanga* music culture can be transmitted to other generations.

Ibude (2020) argues that the inclusion of art music in Christian churches increases and promotes contextualization and indigenization of contemporary worship. He calls for acceptance of African musical instruments and dancing for not only praising God but also the promotion of African heritage.

Abakporo (2017) asserts that in view of reclaiming African values, indigenous arts should be disrobed off their ritualistic content but be blended with contemporary aesthetics rather than complaining of their origins and characteristics. He further asserts that continuous documentation and presentation of African Art is essential for its extension and preservation. The researcher agrees with Abakporo's argument as the documentation of *Enanga* music saves it from getting lost. For instance, we have completely lost *Enanga* music whose composers and players died before recording their works.

2.4 Summary of Literature and Gaps Identified

The literature reviewed in this chapter is summarised here citing some examples and areas that distinguish them from this study.

Ahabwe (2023) investigated ways through which *Enanga* music can be fused with other instruments through technology to popularize it. The study targeted popular audiences and the scope of his study covered two districts; that is, Kabale and Kampala. Despite addressing how technology possess a challenge to *Enanga*, Ahabwe does not address its learning among the Bakiga Communities. This study focuses on how cultural valuing can increase the learning of *Enanga music* performance among the Bakiga and it also covers a scope of Kabale district only.

Udofia (2010) carried out a study on African instruments and composition of African identity. The study mainly focused on the significance of the language of wooden drums out among the Igbo of Eastern Nigeria and the Anang, Ibibio, Ifiki Itsekiri tribes of Southern Nigeria. This study addresses the cultural valuing and lerning of Enanga music performance in Kabale district among the Bakiga.

The study done by Abakporo (2017) focused on challenges faced within Nigerian Indigenous dance space and strategies for reclaiming Nigerian indigenous space. His study was a qualitative research design, which was guided by post modernism and formalism theories. This study sstudy is guided by Ubuntu ethos, which speaks to belonging, love, respect and togetherness.

Isabirye (2019a) observes that Bigwala traditional instruments in Busoga communities focus on revitalizing indigenous music education. This study was

done in Kabale district and focused on cultural valuing and learning of *Enanga* music.

Ibude (2020) studied how the introduction of art music in worship among the Nigerian Christian Baptist church and how the art music compositions fit into the drama of worship. It was an ethnographic study using the textual analysis of art music compositions. On the other hand, this study will not embark on textual analysis of *Enanga* music compositions but on how attaching a value to *Enanga* can increase learning of its music.

CHAPTER THREE

METHODOLOGY

3.0 Overview

This chapter discusses how the methodology was employed in the study. It indicates the research design, sampling techniques, research instruments and ethical considerations

3.1 Research Design

The research design that was used in this study was autoethnographic, which incorporated ethnographic research methods. According to Adams (2020) autoethnography is a fascinating and exciting qualitative technique that provides a means of giving voice to individual experiences in order to further sociological knowledge. It begins with a personal story (Wall 2008) requiring objectivity, legitimacy and ethics to create credible and excellent outcomes. It gives researchers the chance to provide accounts of their own experiences, opinions, views, and behaviours (Mendez, 2013). In this study, autoethnography was employed as a technique of ethnographic studies providing a primary data source which was comparatively analysed alongside secondary data obtained using ethnographic methods.

The researcher benefitted from this since because he was actively involved in events like cultural performance observations and participation. According to Belbas et al. (2005) autoethnography is a fundamental research method that transforms education. Wall (2016) argues that autoethnography begins with anecdotes from the individual and occasionally acknowledges the history of families.

Autoethnography is defined by Adams and Hermann (2020) using three related terms “auto,” “ethno,” and “graphy.” Auto to explain, analyse and depict, ethno to mean people or race, “graphy” the identities, customs and beliefs of a community or culture in auto ethnography, the researcher examines their own experiences within a cultural context and extrapolates conclusions about broader cultural phenomena from those experiences.

Adams et al. (2006) argue that a thorough and careful self- examination, leads to more understanding and connecting our personal experiences to others. Thus, our lived experiences contribute to the growing social narratives at work in society. Autoethnography and ethnographic methods enabled me to realize qualitative data which were analysed using qualitative approaches. According to (Denzin et al., 2005; Bowen, 2009) qualitative research must handle issues including representation, legitimacy and practice through interviews, documents and participant observation. This study established opinions and experiences of the researcher and responses of his informants who participated in the study. The researcher explains how *Enanga* is learned, the circumstances in which it is performed, and how it is played.

The investigation was conducted using two strategies; autoethnography in this study because it allows one to relate one’s personal experiences to the suggestions made by respondents (Ngujiri et al., 2010) and because the researcher’s personal observations offer a detailed account of the daily life and musical customs of the Bakiga, particularly *Enanga* music culture. The second strategy was obtaining secondary data through interviewing informants who provided data from which research findings and conclusions were drawn. The

researcher investigated the characteristics of *Enanga* music among the Bakiga and how young people might be inspired to learn and play it during fieldwork.

3.2 Sampling Techniques

Gaganpreet (2017) states that sampling is a method (process or tool) used by a researcher to systematically choose a smaller number of representative objects or people (subset) from a predefined population to act as a subject (data source) for experimentation or observation in relation to the topic of one's study. In line with her definition above, sampling technique relates to a procedure a researcher follows to systematically obtain data from respondents.

Two types of sampling techniques namely purposive and snowball sampling were employed. According to Tangco (2007) purposive sampling technique is characterised by selecting informants based on expertise they have in relation to the topic while snowball sampling involves networking and referral.

3.2.1 Purposive Sampling

Tangco reveals that purposive sampling is quite a unique technique as informants are selected because they are believed to have the relevant information that is valuable to the topic of research. This sampling technique is usually used when the investigator is looking for information about something in which the informant is involved. In this study, thirty respondent who were directly involved in the making, selling and playing of *Enanga* or had adequate knowledge about *Enanga* music were selected. These included five *Enanga* players, seven elders, two radio presenters, two *Enanga* makers, three crafts sellers, four cultural group leaders and seven music teachers.

As a technique that requires a researcher to select participants experiencing the reality of the phenomenon of interest, purposive sampling was used to select radio presenters, the general public, *Enanga* players, *Enanga* makers and sellers and cultural troupe leaders. This technique was useful to the researcher as he remained focused and every respondent that was approached was able to give relevant information because they had adequate knowledge about *Enanga* culture.

3.2.2 Snowball Sampling

Snowballing is a sampling technique that produces biased samples and due to respondents, who have many social connections, giving investigators access to the high proportion of traditional respondents who share the same traits as the first respondent. In this technique, the researcher relied on his former contacts to reach the people with valuable information about *Enanga* music culture (Etikan, 2015; Browne, 2005; Parker et al., 2019; Naderifar et al., 2017). It should be noted that Snowball sampling can easily lead the researcher to biased information since the initial contact can choose only friends or relatives to connect with the researcher without necessarily being knowledgeable about the topic in question and also attracting informants who can provide fake information just to make money (Cohen & Ariel, 2011). Despite all this, the researcher was careful and mindful of such informants.

Some *Enanga* players, makers, educators and other cultural bearers were approached and the researcher explained to them the reason and importance of the study to avoid misunderstandings with the participants and to influence them to provide accurate information. Informants that were approached were asked to refer the researcher to other respondents who had adequate

information about *Enanga* and its music who also recommended others that were of importance to the study. Though this technique is sometimes feared that respondents may refer the researcher to their friends who may not necessarily have adequate knowledge about the topic, the researcher used his expertise and experience to determine who would give credible information since he lived among the Bakiga communities in Kabale and therefore known to many people.

3.3 Methods of Data Collection

Methods of data collection used were interviews, participant observations and Focus Discussion Groups

3.3.1 Interviews

Interview is the process of providing evidence or information by the informants which, reveals the interior of the interviewee's experience. Interviews are usually face to face and may require an interviewer to be completely familiar with the interviewee something that provides opportunity for free interaction, confidence and rapport (Buriro, Awan and Lanjwani 2017) and Silverman (1973). Through interviews, the researcher discovered how informants interpreted their perception (Mann, 2016) towards cultural valuing and the performance of *Enanga* music.

According to Hamza (2014) interviews have a high return rate, include actual people, have a regulated question sequence and are generally adaptable. The researcher used semi-structured interview guides where most of the questions were open-ended and informal interviews with members of the community and other experienced musicians were conducted using the same guides

qualitative research methods that were employed gave a chance to ask follow up questions for a better understanding of the phenomenon. *Enanga* players, radio presenters, elders, makers, Cultural troupe leaders and members other cultural bearers were considered for the interviews. The use of digital tools for audio and video recordings provided quality and authentic data from the informants. This eliminates doubts about reliability of the data (Berazneva, 2014; Stockdale, 2002). Both video and audio recordings were employed in the process of collecting data. Recorders and smart phones were used and well placed in good positions that even during performances and the information was well captured. The researcher also used phone calls where the conversations held on phones were recorded. The audio recordings were so helpful because informants were free to express their mind and the researcher was not on tension to write down each statement said but rather analyzed the recordings after the interviews

3.3.2 Participant Observation

Laurier (2010) states that in order to understand individuals or communities, participant observation entails spending time living or working with them. As someone who is interested in learning how to play *Enanga* and obtaining data, the researcher was actively engaged in performances throughout the course of the study particularly in settings where *Enanga* music is played.

Participant observation involves spending time living or working with people or communities in order to understand them (Laurier, 2010; Musante, & de Walt, 2010). The use of participant observation in this study was informed by Krüger (1989) where he argues that participant-observation increases the understanding of fieldwork as primary source research.

The researcher participated in many cultural performances where he participated as a performer and the same time a researcher. In such performances, he adopted an assistant to make recordings for him since he could not perform and record at the same time. However, for those performances where the researcher attended to watch others, he made the recordings himself, which gave him an opportunity to capture the required information without interruption. The recordings made provided secondary data, which was subjected to scholarly analysis.

Participant observation helped the researcher to easily understand how and why certain things were done in that way. It also helped the researcher to cross check the data received from other informants

3.3.3 Focus Discussion Groups

Discussion meetings enhance fundamental in-depth understanding of the subject investigated as the selection of members are based on the common characteristics usually relating to experiences of individuals within the group. Colucci (2007) suggests that Focus Discussions Groups explore group norms and make them instrumental in provision of cultural ideals cross-cutting studies. The researcher used FDGs on music teachers in Kabale district to discuss issues related with *Enanga* and cultural erosion. FDGs were used to get views related to the research objectives that guided the study.

3.4 Tools of Data Collection

Tools of data collection used was photography

3.4.1 Photography

Merriam-webster (2024) defines photography as the art and process of producing images by the action of radiant energy and especially light on a sensitive surface such as film or an optical sense. Photography is a collaborative research tool which allows social interaction between the researcher and the informants (Winton, 2016; Holm, 2014; Longmann & Pick, 2018). Even when the physical face to face interaction is done, the researcher continues to interact and obtain data from the photographs taken. The researcher used smart phones and cameras to take photographs which provided evidence of originality of the data collected.

3.5 Instruments of Data Collections

The data collection instruments include: interview guides, Participant observation guides, Focus Discussion Groups (FDGs) guides.

3.5.1 Interview Guides

Naz et al. (2022) argue that interview guides help a researcher to explain, understand and explore research informers' opinions, behaviour and experiences to be able to narrow down the area of concern. The researcher used interview guides, which helped him to remain focused on the stated objectives and to obtain systematic data. Interview guide was used to collect data on respondents' experiences related to the historical background of *Enanga*, tuning and playing techniques which information always brought to the fore front conflicting statements which, could be easily corrected when people tabled these discussions.

3.5.2 Participant Observation Guide

The participant observation guide was structured according to the research objectives highlighting main areas of focus for observation. This tool was selected because it provided accurate information about the observation the observable characteristics related to the research objectives.

3.5.3 Focus Discussion Groups (FDGs) guide

The Focus Discussion Groups guide was designed and aligned to the research objectives to provide data from the Groups' opinions. It was used to collect data from one focused group consisting of music teachers in Kabale district.

3.6 Ethical Considerations

Ethical considerations are a set of principles and guidelines that the researcher follows to eliminate any kinds of biases that could interfere with the smooth collection of data. Some of these biases may cause respondents to be timid, shy, withdraw their responses or intentionally hide information which would rather been so useful to the researcher (Connelly, 2014). By way of avoiding biases and creating rapport to motivate informants to freely provide the necessary information, this study considered the ethics of scholarly research.

The researcher ensured that sincere relationship, respect for informants and values were maintained (Cacciattolo, 2015; Ketefian, 2015; Connelly, 2014; Gajjar, 2013). It should be noted informants are human beings that have problems, concerns and interests and therefore, permission from the informants before turning on the audio recorder or camera or smart phone to take any photograph or any recording gadgets was asked for before conducting

the interview which helped the researcher not to be considered a spy and to gain informants' trust.

Ketefian (2015) observes that recorders sometimes create nervousness and fear in expression among informants and some informants might not be comfortable being interviewed in front of a camera or recorder. The informants were free to share or not to share information and the researcher did not at any time force the informants to provide information but rather respected and gave them freedom especially in speech by not being sentimental during the interviews. The researcher sought permission to use informants' name, photographs and voice recordings for clarity and authenticity of the origin of information before attempting to conduct an interview or recording. The researcher also considered keeping secrets and producing what the informants had endorsed for public consumption.

3.7 Data Analysis

Autoethnographic data which included personal experiences, social events memorised and recorded were given a chronological structure by ranking them according their importance (Chang 2008). This data was compared with ethnographic data collected from respondents through observation, audio recording, interviews and Focused Discussion groups. The similarities and relationships in terms of ideas became the basis to draw conclusions. Data from different categories of respondents was arranged and ranked analysed in comparison with autoethnographic data a summery made according to research objectives.

CHAPTER FOUR

DATA PRESENTATION AND ANALYSIS

4.0 Overview

This chapter deals with the presentation, analysis and interpretation of data in accordance to the stated objectives in chapter one. The information presented, analyzed and interpreted in this chapter relied heavily on the observation and participation, interviews and recordings made in the field. Qualitative data from respondents was collected from crafts sellers, cultural bearers, media, performing groups and teachers. It is presented and qualitatively analyzed under the following headings: Listening to *Enanga* music and understanding cultural valuing culture among the Bakiga, listening to *Enanga* music among the Bakiga in Kabale district, playing of *Enanga* music among the Bakiga and revitalizing the learning of *Enanga* music performance among the Bakiga in Kabale district South-Western Uganda.

4.1 Listening to *Enanga* Music as a way of Increasing the Learning its Music culture among the Bakiga in Kabale district

4.1.1 Elders

In the traditional Bakiga communities, *Enanga* was contextualized as a symbol of unity as it was a means of passing on messages meant to educate the masses and each homestead owned it as their symbol of identity. For this reason, *Enanga* was so valued that people of all walks of life listened to its music and attempted to learn how to play it.

When people were free from work, they enjoyed moments of relaxation as they listened to stories told through *Enanga* music. This was an opportunity

for the young people to learn their traditions and other important messages that came along with the songs played on the instrument. This is in line with Jia & Koku (2020) who argue that listening to music in different languages predicts cultural adaptation to the host culture. The language and literature embedded in the *Enanga* Music empowers listeners with a rich culture and language something that eventually promotes the cultural identity of both the listeners and performers. Skilled *Enanga* players showed off their skills and attracted even those at a distance.

One of the elders RM interviewed on 17th November, 2023 recounted how he used to admire one old man who was a prominent *Enanga* players from village that played *Enanga* whenever there was fire place drinking and sometime on funerals at night. He would narrate interesting stories through his songs like *Ruyoka rwa maganya ga Nkunda ya Rukamba* (Ruyoka son of Maganya son of Rukamba), *Kakwaya ka mishereko* (Kakwaya son of Mishereko), *Karungu ka bugamba na Bureere* (Karungu village of Bugamba and Burere) and many others. This motivated the RM to listen to *Enanga* because of the good tones and the messages of heroism, patriotism and hard work and better understanding of their clans and customs.

Through his performances RM got to learn much more about his clan, origins and lineage, which made him so proud and every time there was such occasions, he took it as an opportunity to listen to *Enanga music* and would not miss. RM realized that listening to *Enanga* music was very essential as people not only got entertained but also acted as a uniting factor because people would sit together, eat together, listen to *Enanga* music together and

discuss the lessons learnt together. This was a time of relaxation and at the same time enhancing friendship and brotherhood.

Another elder YB interviewed on 6th February, 2024 revealed that the Bakiga grew sorghum as their staple crop from which a local brew known as “*omuramba*” (from sorghum) was made. Every home according to him was expected to brew *omuramba* after every harvest and community members were expected to move from home to home and gathered not only to drink and celebrate but also to listen to *Enanga* music and dances.

He pointed out that as people listened to stories told through *Enanga* music, they learnt a variety of things ranging from Kiga traditions, customs, clan lineages, behaviour, all of which created well-brought up members of society that contributed to the preservation of their culture. He said:

Abakiga bakaba batwara okuhurikiza Enanga nkekintu kikuru ahabwokuba bakaba baregyeramu emigyenzo nemitwarize ya 'abakiga nokukira munonga obuzaare bw' enganda kandi nokukora emikago. Eki kikaba kireteraga abantu okukundana, okurya hamwe aakandi nokuhwerahwerana.

In English

The Bakiga used to consider listening to *Enanga* music as an essential activity because they learnt the Kiga traditions, customs and more importantly family and clan relationships and creation of friendships, eating together, love for one another and helping each other.

(Interview with YB on 6th February, 2024)

Another elder (BW) interviewed on 8th March, 2024 pointed out that avenues where people could listen to *Enanga* had dwindled since those who played it have since died and there was no longer free beer in homesteads where people used to gather and listening to *Enanga* music as they drank. His assertion was also re-echoed by another respondent (ET) who argued that communal drinking in homes is no longer available, which he attributed to the high cost

of living. ET indicated that children attending boarding schools where they were completely out of touch with their families also contribute to the neglect of *Enanga* among the youth as they don't have it among their daily activities.

He continued to explain that the young Bakiga in Kabale district were not interested in listening to *Enanga* music and those old people who had interest in listening to *Enanga* music had limited opportunities yet listening motivates people to learn a culture.

According to the elders' submissions, it was found out that listening to *Enanga* music during social gatherings and beer party celebrations increases the learning of *Enanga* music. This was because *Enanga* expert players who played for the gatherings were respected and given special treatment, which motivated others to learn to acquire similar status. This is because cognition and development of cultural musical ideas is based centrality of ethnic, cultural particularism and transcultural factors Davis (2005). The findings from elders indicated that *Enanga* music was disappearing due to lack of practice of community participation in listening to *Enanga* music.

4.1.2 *Enanga* Players

One of the *Enanga* players revealed that in his village, there used to be expert *Enanga* players who would play around the drinking places. He said that men used to sit around pots of beer and celebrated as they listened to *Enanga* music. The young would be attracted to listen to *Enanga music* as it was so educative. In his words, RN had this to say:

Obu nabeire nkyari muto, nkaba nkundaga kuza ahu bashwentu banywereire okuhurikiza abateezi ba Enanga ahabwokuba ebyeshongoro byayo bikaba birimu amakuru meingi kyandetera

nokugikunda munonga. Aho niho neihiriire nokugyezaho kugyeega reero nkashaba shwento akaginyegyesa.

In English

When I was young, I used to follow old men at the drinking place
To listen to *Enanga* music because the songs were meaningful
That is where I began to love *Enanga* music and asked my uncle
To teach me how to play which he willingly did
(Interview with RN on 12th April, 2024)

Another respondent SB indicated that he developed interest in learning how to play *Enanga* when he kept listening to its music on Voice of Kigezi. This prompted him to consult one of the elders in town who agreed to buy him *Enanga*. This resonates with Isaabirye (2024) as he argues that humans learn music as the embodiment of the interaction between musical spirit mind, body and their environment. SB said that he kept tuning in whenever it was time for *Kankuganire* programme and developed interest in listening to *Enanga* music. Surprisingly, he learned playing without physically seeing the player but simply listening and fingering. In his words he said:

Hakaba hariho programme ei bareta akankuganire ah' raka rya Kigezi. Reero nkihurira bateera Enanga hrimu ebyeshongoro nka Kabugondera mpurira nashemererwa kandi nagira nekyetengo kyokugyega. Mbenu eizooba rimwe nkabuganaho Omwami Anteri Twaahirwa owabeire ari munywani wa tata namutekyerereza oku nakunda Enanga kwonka kunteine oku ndagibone. Muntuwe nabona yagingurira. Okurugaa eryo eizooba Enanga kuyaba eterwaga omuri kaankuganire, nyowe nguma mpurikize kandi ndikugyezaho kuteera eyangye narugaho nabikwata. Nikyo ndasiimira Voice of Kigezi ahabw'okutaho entebekanisa egyo.

In English

There was a programme called *Kankuganire* on Voice of Kigezi and when I heard the way *Enanga* was played, like *Kabugondera* song. I got so interested. One day, I met Mr. Anteri Twahirwa who was known to my father and told him how I was interested in playing *Enanga* but didn't have it. Fortunately, he bought it for me and from that day I kept trying fingering while listening to *Enanga* music on Voice of Kigezi in *Kankuganire* programme. That is why I thank Voice of Kigezi for having that programme.
(Interview with SB on 29th November, 2023)

It is observed from the submissions of *Enanga* players that listening to *Enanga* music contributed a lot to the learning of *Enanga* Music. This is done through continue listening to its music, which makes one develop interest and motivation to learn *Enanga* Music.

4.1.3 Cultural Group Leaders

One of the cultural group leaders (RE) mentioned that in his group there were no members who could play *Enanga*. This denied all members the opportunity to listen to *Enanga* music. However, even when he hired someone to play many did not give priority listening to it. He indicated that he used to have *Enanga* players but are no longer in the group which contributed little attention paid to it. Another respondent (AA.) said that *Enanga* is laborious in tuning and is viewed as an outdated instrument. He said:

*Itwe tureganya okuhurikiza Enanga ahabwokuba
Ebyeshongoro ebrateerwaho neby' abaakare
Tibirimu omuhimbo gwwokuzina nkebyomurembe gwahati
Kwonka nokurusya erarusya okugireega eraatwara obwire*

In English

For us we are not interested listening to *Enanga music*
This is because the songs played on *Enanga* are those for the old
people. They are outdated and have no strong beats to aid us to dance
Like the current recorded dance music
But still it is tiresome if you are to tune it and takes time
(Interview with AA on 27th August, 2023)

NK (interviewed on 27th August, 2023) said that he used to listen to *Enanga* played by elders and enjoyed the music, which motivated him to learn it. He further argued that you cannot separate learning *Enanag* from listening to its music since listening to *Enanaga* music increases one's curiosity. The submission by NK was closely related to Emurobone (2007) who argues that listening to the sound of music stimulates people of similar experiences and brings them together even when they have not been given formal invitation

NK maintained that though many young people had shunned listening to *Enanga* music and learning its traditions and cultures, there were still some people who were interested in learning *Enanga* paying but seemed not to get opportunities of learning it as many expert players had died.

The findings from cultural leaders indicated that listening to *Enanga* music increases the learning of *Enanga* music as it increases one's curiosity. However, the learning of *Enanga* Music among the youth diminished because many expert *Enanga* players had died and the youth did not opportunity to listen to its music. Due to this challenge, the youth did not have skills of tuning and playing *Enanga*, which affected its performance.

4.1.4 Makers of *Enanga*

One respondent who was *Enanga* maker (KE) indicated that listening to *Enanga* music was an essential activity which the Bakiga valued very much because listening to *enanga* music was a source of knowledge on how they could tame the behaviour of the young to maintain responsible citizens. He also mentioned that during beer party celebrations, women only listened from the periphery since they were not allowed to sit with men around the same pot as they drank beer though they participated in accompanying *Enanga* with songs when it was time for dancing to *Enanga* music. In his own words, KE said:

*Omumitwarize ya 'bakiga, abakazi bakaba batareikirizbwa
Okushutama na 'basheija aha kishango kwonka byoona bakaba
Babaga babihuriire omukishengye kandi nokunya banywera
Omukishengye reero agu abasheija basiira nyinenju baganywerayo
Kwonka baguma buhurikiize amakuru g'Enanga erikuteerwa
Kwonka abasheija bakitandika kwita Enanga abakazi beija kubakwasa
Omukutera ekizino, okukyakiira kandi nokukiha encuriro nengaro*

In English

According to the traditions of the Bakiga, women were not allowed to sit with men around the pot of beer but they would be listening to everything in a room where they drank from the beer given to them through the host wife when *Enanga* was played and men are happy and as they began dancing, women would come and accompany the dance with singing, clapping and also dancing.

(Interview with KE on 12th November, 2023)

The researcher attests to this because he himself witnessed some of these activities when he was young. His father used to invite neighbours at home when they had brewed (*Omuramba*) beer from sorghum or sometimes (*tonto*) from bananas and *Enanga* playing and dancing occurred and most people would participate. It should be noted that some *Enanga* songs were meant to be listened to while others were meant to accompany dances. Those meant for listening were through composed narrative and each line carried meaning not to miss required. Examples of songs accompanying dances included:

In Rukiga

Enganda zaiga

Kunira abagyenyi bareire

Karaudiya onyigurire

Ndamu yangye

In English

Clans have gathered

Serve your visitors

Karaudiya open for me

My sister in law

Songs like *Kakwaya ka Mishereko*, (Kakwaya son of Mishereko) *Ruyoka rwa Maganya ga Nkunda ya Rukamba*, (Ruyooka son of Maganya son of Rukamba) and *Kabugu ka Mwera* (Kabugu daughter of Mwera) were narrative songs intended to teach different traditions and morals which people had to pay serious attention listening to the message.

Another *Enanga* maker KN informed the researcher that in his village, it was a common practice for people to listen to *Enanga* every time there was gatherings. He further says that as a young man he also participated in the listening to *Enanga* and that is how he got interested because of the beautiful tones of *Enanga* and the messages these songs carried. He requested one of the

elders who knew how to play it to teach him. The love for *Enanga* made him to visit this old man in the evenings to listen to *Enanga* music and to learn how to play. The man willingly taught him and eventually became an expert player and a maker.

The findings from *Enanga* makers support those of cultural group leaders that listening to *Enanga* music during social gatherings and beer party celebrations increases the learning of *Enanga* Music and performance. *Enanga* makers stated that through listening to *Enanga* music during social gatherings, they developed interest and love for *Enanga* music, which motivated them to request elder who knew how to play to teach them.

4.1.5 Radio presenters

One radio presenter of *obunyakare* (our traditional past) programme on hope FM radio (interviewed on 17 October, 2023) revealed to me that though many people especially the old folks listened to his programme and liked *Enanga* music played on the radio, he indicated that out of nine FM radio stations in Kabale, only three ran cultural programmes where *Enanga* music was played for people to listen and make relevant comments.

Though Albino showed that many people showed interest in the *Enanga* music in his programme, he did not indicate whether there were any young people hosted on his programme to play *Enanga*. On the other hand, his counterpart MKB said that he used to invite Kashangirwe one of *Enanga* players known to him to play in his *Kankuganire* (story telling) radio programme on voice of Kigezi but due to inadequate facilitation and owing to thee fact the programme

was featured at night ending late, Kashangirwe found it hard to continue for fear of his security.

However, AB lamented that the only three FM radio stations that ran these programmes scheduled them once a week from 10:00 pm to past midnight a time which could not favour listeners as most of the youth would either be sleeping or in night clubs especially those who live in town. It should be noted that most of the youth who are in boarding schools at such a time have no opportunity to listen to such programmes whatsoever since they are engaged in night preps but still many of these students are in far distant schools where they are cut off from home.

However, unlike many respondents in this study, MKB (interviewed on 19 November, 2023) argued that the Bakiga still valued *Enanga* music basing on the listenership of *Kankuganire* programme which he hosted on Voice of Kigezi FM. He said:

Omu puroguramu ya kankuganire turateeramu ebyeshongoro bingi eby' Enanga kandi abahurikiza okukira munonga abantu abakuru baarabikunda munonga, barateera amasimu barashaba ebyeshongoro ebyo kandi neitwe tubahereza nkoku barenda.

In English

In our Kankuganire programme, we play many *Enanga* songs
And people most of whom are adults listen to them in fact they make
Calls requesting for *Enanga* music and we serve them accordingly.
(Interview with MKB on 19th November, 2023)

Like his counterpart AB of hope radio MKB asserts that many middle aged people and elders call requesting for *Enanga music* whenever he is presenting on *Kankuganire* programme and indication that the Bakiga like and attach value to *Enanga* music though the young are unbothered to listen to the music and or learning how to play it. According to Albino, this hinders listenership

of *Enanga* music in Kabale which contributes to the current trends that have caused the young to be completely out of touch of *Enanga* culture.

The findings from radio presenters indicated that listening to *Enanga* music played during radio programmes increases the learning of *Enanga* music as it develops listeners' interest and motivation to learn. This was evidenced by a significant number of adult listeners who appreciated by making phone calls on radio and asking for more of *Enanga* music. However, it should be noted that the learning of *Enanga* music performance diminished among the youth in Kabale because radio programmes which feature *Enanga* music were ran after 10 PM in the night yet most of the youth are either in boarding schools attending night preps or sleeping for those who were not at school. The study also revealed that of the nine radio stations in Kabale district, only three radio stations had cultural programmes where *Enanga* was played which was jeopardizing the opportunities for the communities to listen to *Enanga* Music.

4.1.6 Music Teachers

Some of the music teachers interviewed in communities indicated listening to *Enanga* music contributes a lot towards the learning of its culture. The young people had no other opportunities to learn their culture apart from using such media as *Enanga* music performances. One respondent (interviewed on 24 January, 2024) indicated that she enjoyed listening to *Enanga* music played on voice of Kigezi a local radio in Kabale. However, she lamented that she had never seen *Enanga* physically and was anxious to see someone playing it live. Her submission was not different from that of another teacher ET who said

that he listened to recorded *Enanga* music but had not had any encounter with the instrument physically except seeing its photographs in text books. He said:

Ndakunda ebyeshongoro by' Enanga munonga. Naaba mbihuriire aheiraka rya Kigezi buri rwumukaga omukiro, ndaba nshemerrirwe ahabwwookuba birimu amakuru meingi kwonka ekyobusaasi nyowe tinkareebagaho Enanga ngu mmanye okweraashushwa kwonko ebishushwani byayo ndabireeba omubitabo.

In English

I love listening to *Enanga* songs. When I listen to those songs every Saturday at night on Voce of Kigezi, I feel happy because they have very important messages. Unfortunately, I have never seen *Enanga* physically but I only see its pictures in text books

(Interview with ET on 24th January, 2024)

Another respondent TA interviewed on 30th May 2024 pointed out that if learners must learn the skill of playing *Enanga*, the first step is to listen its music then they can observe other people playing it. He further said listening to *Enanga music* is very important because it arouses interests. A learner who is not motivated finds learning concepts becoming a boring activity. TA lamented that the youth in Kabale are not in any way motivated to learn *Enanga* music, which he attributed to negligence of parents who do not mind teaching the young the Kiga traditions. He continued to say that schools had not done much either because there are no opportunities in schools where children can learn *Enanga* Music.

On research question one findings from teachers indicate that listening to *Enanga* increased the learning of *Enanga* Music as it arouses learners' interest. Listening to *Enanga* music was said to be the first step before learners engage in observing the payers. The study also pointed out that parents have no time to teach the young the traditions of the Bakiga including *Enanga* music and its significance in the Kiga culture. Some teachers had never seen

Enanga physically and so did not have skills of playing *Enanga* which seriously affected their ability to help the young people listen to its music or play it too.

The findings from elders, *Enanga* players, Makers, cultural group leaders, crafts sellers and teachers on this same question indicated that listening to *Enanga* music in social gatherings and community participation increases the learning of *Enanga music* performance among the youth in Kabale district.

4.2 Playing of *Enanga* as a way of Increasing the Learning of its Music Culture among the Bakiga

4.2.1 Elders

YB (interviewed on 16th August, 2023) argued that in the Kiga traditions, *Enanga* playing played a very big role in teaching the young generation on the norms of the Bakiga societies. He pointed out that *Enanga* music planning acted as a school where people gathered to acquire knowledge about their history, origins, clan relations and their totems and other things related to morals and cultural values. However, YB revealed that *Enanga music* in Kabale was facing a serious endangerment as people had completely abandoned it. His submission was in line with Ahabwe (2003) who lamented that *Enanga* music in Kabale district was threatening extinction. YB said that in his village, all the old people who had skills in *Enanga* playing had died leaving no one behind to take over the teaching but also indicated that the young were not in any way interested in learning how to play the instrument or even learning its music even if those to teach were available.

YB attributed the diminishing cultural valuing to *Enanga* Instrument and its music to advancement of technology and the money economy where everything is now monetarized. According to YB, this has caused people to grow sorghum for sale arguing that the traditional brewing and free drinking in communities was wasteful, yet this was an opportunity for learning *Enanga music*. He emphasized that due to population pressure, land was becoming scarce. He said:

*Ahabw' abantu kukanya omuri Kabale, eitaka rikafunda
Abantu baburwa ahokuhinga ngu beijuzye 'bitara nkobwakaare
Kyaretera nokwenga emiramba kwacendeera heijamu nobubura sente
kandi abantu barentenga fiizi kandi nekyokurya. Nahabwekyo,
otugusha otubarahinga baratuguza kwihamu akasente kyaretera
nahokuterera Enanga habura ahabwokuba bakaba baziteeraga
bateraniire aha ntango.*

In English

Due to population increase in Kabale, land became small. People failed to get where to grow crops, which caused reduction in brewing *Omuramba*. Scarcity of money yet they wanted to eat and pay school fees. Therefore, the little sorghum they harvest, they sell it to get some money. This led to scarcity of avenues where *Enanga* could be played as it was always a norm to pay *Enanga* when they had all gathered around a pot of *Omuramba*.

(Interview with YB 16th August, 2024)

However, YB indicated that it was important to note that there were still Bakiga folks who valued *Enanga* and would want it encouraged and performed on functions because of its uniqueness as compared to other African instruments.

MKB (interviewed on 19th November, 2023) revealed that among the Bakiga, *Enanga* was a unisex instrument (played by both males and females) that accompanied recitals dances and story-telling. This demystifies the thinking of many Bakiga today that *Enanga* is played by men. The belief that women are not expected to play *Enanga* could not be clearly explained but some

respondents attributed it to the tradition where men were mainly the ones that led traditional worship in shrines were the ones playing *Enanga* to evoke spirits to come. He further informed the researcher that whereas *Enanga* had always been played as a solo instrument, with the current technological advancement, there were now attempts to fuse it with other ensembles.

MKB who himself plays *Enanga* indicated that the process of learning *Enanga* for him was not easy as his father a church of Uganda catechist and a strongly rooted Christian didn't want him to touch "that instrument" as it was associated with worshipping of the deity though he kept escaping and approaching a neighbour who willingly taught him how to play demonstrating to him every step. He further revealed that he learned *Enanga* by observing the player as he plucked the strings of *Enanga* with his fingers step by step as the old man demonstrated until MKB started playing a few songs too. He also indicated that the old man told him interesting stories related to *Enanga* songs and their cultural significance, which made him love *Enanga* music the more. MKB revealed that because of these stories he got more motivated and when he went to Secondary school, he decided to look for a school that teaches music where he could have a chance of playing *Enanga*.

MKB further noted that although playing of *Enanga* increases the learning of *Enanga* Music, this playing was downplayed by the Bakiga youth due to the technological advancement, which came along with computer generated music, which looked more loved appreciated among the Bakiga youth than out traditional music. This phenomenon had significantly affected the learning of *Enanga* music in Kabale district.

One elder (BW) (**Figure 3**) indicated that *Enanga* music was also played on weddings and provided entertainment and enjoyment. He revealed that *Enanga* was a symbol for traditional worship, a method of teaching young people on several things and above all the identity of the Bakiga people. BW said that even those who were not able to learn how to play *Enanga* keenly listened to its music being played attributing this to the wonderful educational messages that *Enanga* music carried along.

However, he lamented that he no longer heard people playing *Enanga* and wondered what had befallen the Bakiga and what would be the future of *Enanga* culture. BW further pointed out that when the Christian revival movement, which started in Gahini Rwanda came to Kigezi around 1935, most of Kiga traditions were taken to be satanic and barbaric and *Enanga* playing was not spared either. In his words he said:

Abajunwa ba rivaivoro bakaba basiiba kandi baraara omu Kanisa barikweshongora okweteisa n'okushaba, botsya ebikwato byona ebyabeire birakozesibwa omukuterekyerera nyabingi omundaaro kandi omuri ebyobikwato hakaba habarirwamu n'Enanga. Boona abajunirwe Enanga bakaginaga oyihireh' abo abaagumire bangire kujunwa.

English translation

That the born again of the revival movement spent days and nights in churches praising God praying and repenting of their sins and more so, burning all tools that were used in traditional worship in shrines of which *Enanga* was not spared.

(Interview with BW on 16th August, 2023)

According to BW, the Bakiga Christian converts who had knowledge of playing *Enanga* started burning tools that were associated with traditional worship including *Enanga*. They were carried away by the Holy Spirit to preach the word of God calling upon all those Bakiga who were still enjoying

Enanga music in beer party celebrations and in homes to leave all behind and come to Jesus.

These actions revealed by BW indicate that the Christian dominion which resulted in formal education in Kabale, had continued to have to impact on the learning of *Enanga* Music among the Bakiga youth in Kabale district. The graduates of formal schools looked at *Enanga* as an instrument of the traditional pagan and unschooled folks thus leaving it to die a natural death.



Figure 3: Bwecumi and Rurihona (photo by Arinda Isaac)

Source: Fied data

SB interviewed on 29th November, 2023 narrated how one time a young man pushed him back to first remove the traditional costumes before playing “*that thing*” referring to *Enanga* as he was going to entertain visitors on a function. This clearly tells how much the present generation demean *Enanga* and its players taking them to be archaic, satanic and less valued. The western music instruments are looked at as clean instruments producing good quality music than the traditional instruments including *Enanga*.

BW believed that formal education and Christianity have contributed much in burying of *Enanga* in deep ditch causing the death of the entire Kiga traditions. His argument is highly supported by many respondents who took part in this study and also Ndyabahika (1997) who attributes the deteriorating African cultures and traditions to the introduction of western cultures mainly by Christian missionaries. *Enanga* playing has drastically dwindled and the only hope for its survival could have been through schools which have not taken trouble to engage in this activity as MW revealed.

However, such useful stories and teachings which tamed behaviour of the young generation had dwindled alongside the *Enanga* music. The cause of disappearance of *Enanga* and its music on scene was viewed by a significant number of respondents in this study pointing out other factors like the death of expert players and the current ways of individualistic life where communities have little time of sitting and eating together.

Another respondent NG (interviewed on 5th May, 2024) who claimed to have stopped playing *Enanga* because he was born in Christian family and was barred from playing it by his parents, rooted the diminishing *Enanga* music

performance as early as the end of the world war two when new instruments and music playing machines such as gramophones, record players, and cassettes started appearing on the scene where people started abandoning dancing to *Enanga music* and opted for the new technologies. He claimed that before the introduction of western music and dance, *Enanga* was solely the only musical instruments that the Bakiga danced to but modernity overshadowed it. This shows that cultural dynamics, globalization and technological advancement has a far-reaching impact on the daily lives of the people and so there is need to keep keen interest on aspects of culture people take to be worthwhile and look for ways of protecting them from extinction

NG argued that though *Enanga* was regarded a solo instrument, it was accompanied by other instruments and singing. He indicated that a traditional flute, a drum, a pot, rattles, singing and clapping added flavour to the music performances. He asserted that *Enanga* playing was highly valued as an essential activity in the traditions of the Bakiga because it brought people together and caused unity, provided opportunity for young people to learn about their ancestry and entertained guests. He continued to say that *Enanga* music helped people of different clans to appreciate cultures of each other creating harmony and co-existence among clans.

NG observed that there were no *Enanga* makers known to him in Kabale something he attributed to the absence of performance of this instrument and dissemination of its music in the communities of Kabale district. This was rhyming with Kyomukama's submission when he said that he had abandoned making of *Enanga*.

TE (interviewed on 17th November, 2023) narrated to the researcher how he used to sit near his uncle Byabasheija who played *Enanga* on beer parties and every morning TE would visit him and request him to allow him to play *Enanga* as his uncle agreed and watched him. His uncle would keep correcting him whenever he made mistakes demonstrating to him how to turn fingers until he mastered it.

TE proudly narrates how he played *Enanga* and was highly thanked and respected at the University of Leeds in the United Kingdom during his visit to Europe when he was still a student of MDD at Makerere University. He however laments about the diminishing of *Enanga* instrument and its music attributing this to Christianity which preached against *Enanga* as an instrument of satanic worship and up to now people fear learning it fearing to be associated with traditional worship.

BN (interviewed on 2nd March, 2024) lamented that it was not easy to trace someone owning *Enanga* or even playing it in his village something that has taken away people's pride and pleasure they used to enjoy. BN attributed the disappearance of *Enanga* playing to formal schools which embarked on teaching western musical instruments other than *Enanga*

Findings from elders indicate that playing of *Enanga* music creates a significant increase in learning of *Enanga* music performance. It was observed that as people play *Enanga* they were appreciated, which motivated them to keep on learning even more *Enanga* songs, playing, accompanying the Instrument with voice, clapping and dancing to its rhythms. Those watching were motivated to learn *Enanga* music so that they would be appreciated,

respected and given special treatment too. However, responses from this category also revealed that *Enanga* music Performance was diminishing in Kabale. This was attributed to absence of community free beer celebrations caused by low sorghum production. Population pressure had led to scarcity of land and yet demands for basic needs of life were very high causing people to grow for sale. This study also revealed that the advancement of technology and Christian sentiments against traditional Kiga culture also contributed to disregard of *Enanga* music. The Bakiga youth who would be interested in learning how to play *Enanga* had nowhere to run to since most of expert Adult *Enanga* player had died and left no one to take over the mantle of teaching the next generation.

4.2.2 *Enanga* Players

The learning of *Enanga* Music culture among the Bakiga musicians, which was driven by the value they attached to the instrument, which was acquired through listening, observation and participation. It is through listening and observation, that one would learn how the plucking is done. For instance, one of the pointed out that he learnt how to pluck the strings of *Enanga* through his friend Karyobore whom he approached quite often and requested him to play for him. As Karyobore played the learner kept observing how his fingers were changing from string to string. However, he did not master the skill but kept trying because he was so passionate about learning this instrument as he loved it so much.

Through the stories told by Karyobore, the MN was made to discover that his own father used to play *Enanga* too when he was still alive and was a very good player of this instrument. This motivated him the more though he still

had challenges with his singing skills to accompany *Enanga*. Unfortunately, he reveals that when he contacted him after some time, Karyobore had stopped playing *Enanga* and instead had sold it off, which hindered his progress in learning *Enanga*. MN revealed that learning one song on *Enanga* motivated him to carry on and learn more as he had started gaining confidence and respect among the listeners who watched him play.

NK (**Figure 4**) interviewed on 26th July, 2024) indicated that even though many Bakiga had abandoned the performance of *Enanga* as a result of western music interference there were still a few people who attached value to these instruments. He for example cited Rurihona Enos the of Amasiko cultural troupe who engaged young people to learn Kiga music though he was not sure whether Rurihona trained his performers on *Enanga* playing. NK indicated that a few teachers used to approach him for *Enanga* lessons though but later became in their schools they did not regularly come for practice, which affected the mastery of the *Enanga* playing skills. This somehow affected their mastery of *Enanga* playing skills. His demonstration of *Enanga* playing during the interview reflected high skill, love and passion for this instrument, which he said should be planted among the young generation if the culture of the Bakiga was to be preserved.

According to KN, teachers in schools have not done much to correct the mistakes created by the white man instead have also fallen into the trap and that is why very few minds about teaching this instrument and the entire Kiga culture. KN believed that there can never be any better method of teaching their traditions than through music and dance.



Figure 4: KN explains challenges affecting the learning of Enanga music.

Source: Field data (Photo by Nmanya).

KN demonstrated how stories were told through playing *Enanga* and explained how significant *Enanga* songs were. He indicated that those songs were based on different themes, which included among many others heroism, patriotism, tribal wars, work, courtship and marriages. For instance, in his song “*Ndamu yangye*” (**Figure. 5**) he narrated how the women were for the clan meaning that they were supposed to welcome, respect and be a uniting factor to all clansmen but not to break them apart. Listening to the music of KN, everyone would realize that there was a lot the young people had missed, which needed serious attention.



Figure 5: The opening phrase of “Ndamu yangye” by KN.

Source: Primary data

NK interviewed on 6th February, 2024 (**Figure 6**) indicated that attaching value to a cultural creates love and more interest to learn it. He further said that even those who have acquired the skill of playing *Enanga* find it easy to help others to learn it if they have that spiritual attachment, love and passion to the instrument. He recalled how a woman from Rubanda joyfully helped him to learn how to play *Enanga* starting with one hand just playing the rhythmic part until he was able to add the next hand too. NK indicated the woman’s love for *Enanga* could be seen on her face as she taught him how to play. This according to NK motivated him the more and since that time he has taken *Enanga* playing seriously, which has earned him a living.



Figure 6: NK playing *Enanga* (Photo by Blessing Ainembabazi)

Source: Field data

NK argued that though there could be some young people interested in learning how to play *Enanga*, among the Bakiga communities, the few *Enanga* players who would be available are either unwilling to teach them or demand to be paid first which demoralize learners who did not have money. He asserted that a few *Enanga* players in Kabale have moved to play in towns and cities like Kampala where they are paid much money leaving Kabale village communities with virtually no *Enanga* players, which make listening to and learning of *Enanga* in Kabale district very difficult for the youth in local communities.

KA one of the *Enanga* players in Kabale (interviewed on 24th March, 2024) said that he no longer played *Enanga* because he did not have any platform where he could play it from and more still *Enanga* playing was not paying since many people were interested in western music and were no longer valuing it as it was in the old days. When asked whether he had taught anybody how to play *Enanga*, he revealed that many people especially the young were not interested and considered playing of *Enanga* as a waste of time which should be left for idlers, the beggars and the disadvantaged. He revealed that schools which would be the agents of transmitting *Enanga* knowledge and Kiga culture were engaged in serious examinable subjects like English, Mathematics, Science and Social studies.

KR who once played *Enanga* (interviewed on 24th April, 2024) revealed that he no longer played *Enanga* because he did not benefit much from it and people used to call him a beggar because he used to play it in bars where he would be rewarded with *tonto* (a local brew from bananas). His claim is not different from that of TE (interviewed on 28th May, 2024) who indicated that he owned *Enanga* which he had for a long time hanged in the ceiling and he was not playing it at all. TE claimed that there was no profit at all playing *Enanga* to people who are not interested in listening to it or even giving any reward in return.

The findings from *Enanga* players in this study reveal that playing *Enanga* was very critical in increasing the learning of *Enanga* Music culture because the players became a source of knowledge and the listeners got more curious about the stories and the cultural significance of the music being played thus also pick interest to learn it. However, the study also revealed that the

schooled youth in Kabale demeaned *Enanga* Music leaving it to die a natural death. The study further indicated that there were no serious *Enanga* players since most of the expert Adult players had died leaving no one to continue the work of transmitting knowledge and skills to the young generation. Those still alive had abandoned it since they were no longer respected as before and not paid for their services they rendered to the communities. A few youths who had taken a step to learn *Enanga* playing had left the area to go to towns and cities where they could access better Education, better payments and other social amenities leaving the young people back home with no one to rescue them.

4.2.3 Cultural Group Leaders

A member of *Abakeira* cultural dancers AD (interviewed on 22nd November, 2023) said that *Enanga* was a great tool, which people used to communicate messages such as victory, happiness, historical events, love, hard work, politics, religion, unity and that sometimes good *Enanga* players earned themselves marriage partners because of the messages they delivered through *Enanga* songs. AD learnt how to play *Enanga* under the guidance of his grand-father and uncle who through apprenticeship taught him very well. He however hinted on the fact that today they young have no people to teach them as most expert players had died. He asserted that the old people who might have some knowledge on playing *Enanga* had either intentionally or unintentionally failed to teach the young or when they died the young had no one to motivate them or teach them the value of *Enanga* music. AD argued that technological advancement where computer generated music has had a major

setback to *Enanga* music as the young are interested in modern music and seem to take traditional music and instruments as archaic.

Another respondent RE a member of Amasiko Cultural troupe pointed out that many cultural performers have reservations about playing *Enanga* in functions on the pretext that it is old fashioned and disturbing in turning especially when it gets off tune during performance. He also indicated that *Enanga* consumes time and has a low tone which requires amplification every time yet sometimes microphones are not enough for the masters of ceremonies and other guests.

One of the members of Abachindamondo cultural group BD supplemented RE's submission saying that sometimes Masters of ceremonies do not allow them to spend much time on stage trying to do tuning and playing the long narrative *Enanga* songs because of the time given to them. According to RE performers in his group, were instead interested in dancing to the recorded *Enanga music* instead but not live *Enanga*. They liked playing modern instruments which are easy to manipulate using technology which according to him is making his group somehow detached from the traditional *Enanga* music culture. This is in line with Jayeola (2015) that much attention of African youth has been given to the borrowed culture in the name of civilization.

RE revealed that like any other musical instrument, learning of *Enanga* demands for the availability of both the learner and an expert person to teach. Expert players used to demonstrate *Enanga* playing techniques producing that sweet music with narrative texts and teachers scaffolding learners' step by step

which motivated them to learn *Enanga* music and how to play it. His argument has a close relationship with Udofia (2010) who asserts that a learner should take full responsibility in participating in all performances aimed at facilitating the learning the playing of the instrument or any other art. This means that apprenticeship and scaffolding in the community of practice are significant interventions which can save a cultural from erosion and extinction

NA of Kalibuni cultural dancers (interviewed on 7th September, 2023) revealed to the researcher that the Bakiga highly valued *Enanga* and looked at it as their symbol of identity. According to him, every home owned *Enanga* because it was not only seen as a musical instrument but also a symbol of unity as it was played on a fire place where all gathered as a united family to learn the traditions and culture of the Bakiga. According to NA, a mukiga and *Enanga* music were two inseparable realities as it was part and parcel of their daily livelihood. His argument relates to Jayeola (2015) who reveals that traditional music runs in the brain of an average African like blood does as it is a medium of expression for all sorts of occasions. NA explained that the old folks taught the young how to play through hands on approaches where the young observed the experts playing and tried to imitate them though, he again laments that men who were converted to Christianity became so hostile to their children who attempted to learn playing of *Enanga*.

NA was so upset by the trends *Enanga* music was taking claiming that the young were totally out of touch with *Enanga* instrument and its music. He claimed that though there were a few *Enanga* players who might be willing to teach the young generation, the young were not willing to learn it but rather interested in the western music mainly played in clubs and bars.

AP (interviewed on 30th May, 2024) who claimed he had been taught how to play *Enanga* during his school days said that that man could call young boys during break hours and started teaching them how to handle that instrument and fingering. AP who owned *Enanga* himself revealed that he no longer played it since he became busy and could not have time for it and it. However, he indicated that one of the parents in the school where he taught played *Enanga* and had taught his son who was currently trying to teach others. He said:

*Omwishomero eri ndikwegyesamu hariyo omuzeire akegyesa
omwanawe okuteera Enanag kandi omwana aragikunda munonga
Kwonka ahabwokweganya kuguma arareta eyeishe aheishomero
Kandi ahabw'okumaanya ngu nnyine Enanga eyangye, omwana ogwe
arakira kwija okuntiiza Enanga
okugira ngu ayegyese bagyenzi be*

In English

In the school where I teach, we have a parent who taught his son how to play *Enanga* and the boy loves it so much. He always comes to me because he knows I have one and he cannot keep carrying that of his father to school but instead borrows mine and starts teaching his fellow learners
(Interview with AP on 30th May, 2024)

Findings on Cultural group leaders indicated that playing *Enanga* increases the learning of its music culture because playing of *Enanga* helped the young players to learn some of the Kiga traditions and cultural aspects such as their history, clan relations, totems, and other cultural norms. However, it was found out that a significant number of expert *Enanga* players had died and those still alive had no time spared to teach the young. The young performers looked at *Enanga* as old fashioned and laborious in terms of tuning especially when it gets off during performance casing not to attempt to learn it as it would be a waste of time since they were not willing to play it.

4.2.4 Makers of *Enanga*

KE (interviewed on 12th November, 2023) said that *Enanga* was highly valued as one of the three main tools of the Bakiga which including *Enanga*, (trough zither) *engoma* (drum) and *eshekuro* (pounding motor) in fact he said that if any of these tools got burnt in the house all the people in the family would be made to drink some traditional herbs as it was like a curse because these were instruments of their deities that constituted the regalia in the worshipping shrines. This shows that *Enanga* was not simply an instrument for mere entertainment but also carried some divinity connotations something that called for its valuing among the Bakiga communities.

KE said that though *Enanga* was highly valued among the Bakiga, the current generation has completely lost touch and he attributed this to death of those who valued and played it. Those who played *Enanga* learned many important things about the traditions of the Bakiga and were regarded as encyclopaedia of the Bakiga traditional stories and traditions. However, he revealed his concern about the scarcity of *Enanga* players in Kabale district, which was posing a serious threat to *Enanga* and its music in Kabale district. KE attributed this phenomenon to various factors among them he said, Christianity disregarded all Bakiga customs and beliefs calling them satanic and technology which the young value too much on expense of our traditional instruments and music which also attributed to the diminishing trends of *Enanga* music culture in Kabale district. As a maker of *Enanga*, lamented that the Bakiga were no longer buying *Enanga* from him which had frustrated his efforts. He also revealed that the population in Kabale had grown high and as a result people had cut down forests including soft wood trees such as *entuha*,

omungo, enkukuuru, and emiyenje from which he used to make *Enanga*, which caused scarcity of raw materials thus low production of *Enanga*. He also revealed that he had given up on the making and supply of *Enanga* since he was not seeing any profitable returns. In his own words he said:

*Omurimo gw'okukora Enanga nkagureka ahabwokuba
nomurimo gugumire gurahenda kandi tigurimu magoba.
Enanga zangye nzitwaraga kabale omumaduuka nkiza
kwihuza bangira ngu abaguzi bakabura zaguma
omumaterekyero kandi nkyerererwa nokushashurwa
nobu akasente kari kakye kandi nebiti byokuzikoramu
tibikiriho abahingi bakabitema.*

English translation

I abandoned the job of making *Enanga* because it is very tiresome and not profitable. I take my *Enangas* to the shops but when I go to ask for money the craft sellers tell me, That buyers did not turn up and they show me my instruments in the stalls not sold the money is very little compared to the labour I put in considering that even trees from which I get wood to make a zither from are no more. They now can be traced from Bwindi impenetrable forest which is gazetted by government and we are not allowed to encroach on forest
(Interview with KE on 12th November, 2023)

KN (interviewed on 26th May 2024) revealed that he had acquired skills not only in playing *Enanga* but also making them but because the western cultural invasion came with Western music instruments people who came to him to listen to him playing and those who bought *Enanga* from him declined and as a result, he turned to making furniture. He said:

*Nyowe nkaba ndi omuteezi w'Enanga kandi omubeizi wazo ruranganwa. Abantu beingi bakaba bejaga owangye kugurayo Enanga ahabwokuba bakaba baragikunda kugihurira kanadi nokgiteera kwonka kuhezire ebikwato byokweshongoza ebyabajungu abakiga ebyeyitu babirugaho obariiremu n' Enaga.
Mbwenu abaguzi kubakyendereire, kandi nareeba nteine ahandi ahu noyiha akasente, nasharamu okuza aha kubeija entebe, emeeza nebindi nkebyo.*

In English

I was a prominent *Enanga* player and maker and many people used to come to buy *Enanga* from me but when the western instruments started

appearing on the scene, our people discarded our African instruments *Enanga* inclusive. When buyers decreased, I did not have any other way of earning a living and that's when I decided to start a carpentry workshop where I make chairs, tables and other things of the sort for survival.

(Interview KN on 26th May, 2024)

He continued to say that he no longer achieved much from the instrument since people no longer paid attention to him and therefore not rewarded for it. However, he revealed that *Enanga* had not completely lost on the scene since a few teachers came to him in need of being taught how to play *Enanga* which he willingly does it but on a cost.

Findings from *Enanga* Makers revealed that playing *Enanga* was essential in the learning of its music culture because those who played it gained more cultural knowledge and would be taken to be custodians of Kiga stories and traditions. However, the study also revealed that many of the *Enanga* makers had abandoned the job as the soft wood tress from which *Enanga* was made had been cut down due to population pressure and the demand had gone down thus not a profitable venture. This led to low production of *Enanga* thus the diminishing of its music culture among the Bakiga youth.

4.2.5 Crafts sellers

MM one of the crafts sellers in Mwanjari market (interviewed on 20th November, 2023) said that he ventured into the business of selling *Enanga* because he believed there were many Bakiga who still attached value to it and would be his customers. MM indicated that though many young people had shunned *Enanga* music culture, he was selling this instrument to adult Bakiga and many outside tribes who were interested in learning the Kiga culture. He revealed that he was not only a crafts seller but also a Mukiga who treasured

the culture and traditions of the Bakiga. As an elder he had wide knowledge and experience about *Enanga* and its music. He revealed that by way of expressing the cultural valuing towards *Enanga*, the Bakiga used it to welcome visitors in the home during ceremonies.

He mentioned that Playing *Enanga* was given a special attention because its music played a vital role in teaching people about a wide range of themes ranging from home affairs, politics, work and others. Those who were interested in teaching people about The Kiga traditions were motivated to learn how to play it. This was something that contributed much towards education of the masses and acted as tool for transmission of knowledge from one generation to another.

MM continued to say when important guests came to one's home, *Enanga* was played at the gate to welcome them and people danced to its music as a sign of happiness and appreciation. In his own words, he said:

*Okworeka obukuru bw'Enanga, nyineka ku yabaga atayayisa
Abagyenyi, Enanga ekaba eteerwa okworeka okushemererwa na
Rukundo eyi abeinire babona kutebeekana kandi nokubagye.*

English Translation

In order to show the worthiness of the *Enanga*, it was played whenever the head of the family received visitors as a way of expressing joy, love and respect to the guests. *Enanga* music playing was a sign to showing gratitude and comfort to the visitors.

Interview with MM on 20th November, 2023)

He added that when visitors arrived at the gate, old men would jump in the air with shields and spear saying recitals; young men would dance with bows and arrows; young boys with small sticks; women tapping on their laps as they made ululations. After “*omwemoreko*,” “*Okwita Enanga*” (*Enanga* playing and dancing) would follow. He says:

*Abagurusi bakaba bemurikisa engabo namacumu
obwe nibevuga ebyevugo Bitaribimwe; abasigazi
bemurikisa amata; obwojo bwemurikisa otukoni
Nabwo burikwevuga; abakazi nabaishiki batambirira
Abakazi bateera Ahabishaato, bateera n'empunndu.*

English translation

Old men would jump high with bows, arrows, shields and spears, reciting poems of different forms, young boys would jump carrying sticks also reciting poems. Women would be tapping skins on their laps ululating in unison

(Interview with MM on 20th November, 2023)

MM indicated that after the old *Enanga* players diminished from the scene, the young have not taken learning of *Enanga* seriously and this had had devastating impact on the cultural values and traditions of the Bakiga.

Another crafts seller in Kabale town TC (interviewed on 18th November, 2023), revealed that her stalk of *Enanga* instruments was taking a long time in stalls with no customers demanding for them and because not many people were buying them she could not allow the supplier to keep supplying yet she was not making business out of it. She however had no answer as to why buyers were not coming. When asked if she had knowledge about the makers of *Enanga* did not know any other *Enanga* player in Kabale except one and the only one Eldard Kyomukama from Kataraga village that used to make and supply *Enanga* to her shop though had taken long without supplying. She argued that there was very low turn up of customers to her shop which could have contributed to the low supply of *Enanga* to her shop by Kyomukama.

JJ of Mungwe singers' crafts shop indicated that she was not making profits from *Enanga* as the rate of stalk turn was very low. For instance, she informed the researcher that *Enanga* buyers are scarce and when there is an opportunity to sell, it would take her many more months to get another buyer yet she had

to pay rent, taxes and other necessities, which are required for the business to be sustained.

Findings from crafts sellers showed that the playing of *Enanga* was taken as a way of passing Kiga stories, culture and traditions, which motivated people who had interest in teaching such aspect to learn *Enanga* Music performance. The study found out that not many people bought *Enanga* from the crafts shops and the sales were too low that the sellers were not realizing profit from them as a result many crafts shops did not include *Enanga* in their shopping lists. This had a contribution to the diminishing of *Enanga* on the scene in Kabale district.

4.2.6 Music Teachers

One music teacher TN (interviewed on 21st April, 2023) acknowledged that *Enanga* is self-sufficient as it provides its own rhythm and a melody at the same time. Its music compositions are narrative in nature providing space for listenership, imagination and enjoyment of the stories and because of this the old people who heard it before wouldn't like to lose it. This shows that those who had tested *Enanga* music performances still admired its good qualities as mentioned above.

However, he revealed that there was scarcity of *Enanga* makers was a big hindrance to the existence of *Enanga* and its music performance in Kabale district. He said, this can be evidenced in schools, among cultural performing groups and crafts shops in Kabale town and other urban centres.

Teachers in schools do not think about teaching *Enanga* music as many are not skilled to play it and even school curriculum does not favour *Enanga*

playing. Teachers also seem to have been entangled with admiration of new technologies where computer generated music is on the rise.

Another music teacher TA (interviewed on 17th May, 2024) emphasized that although there were live examples of people who studied and acquired skills in *Enanga* playing in schools and communities in Kabale, there had been a very big shift to other things. For instance, he revealed that was currently no sign of existence of *Enanga* in communities.

TA indicated that there was scarcity of *Enanga* players in Kabale district and even when schools may to be brought on board, many teachers in Kabale district have no skills of playing and accompanying *Enanga* music either. This threatens the learning of *Enanga* music culture since those supposed to teach it do not have any idea and interest.

Another respondent NH (interviewed on 13th May, 2024) agreed with most informants in this study that the Bakiga highly valued *Enanga* but the current generation was getting completely detached from its music culture. He further said that he was forecasting a complete disappearance of *Enanga* musical instrument by the next ten years as people were gradually forgetting the instrument. The argument by NH resonates with Akpakpan et al (2023) who assert that most African instruments have been abandoned for western musical instruments and have completely lost value attached to their culture. He attributed this to the negative attitude by the young generation toward African musical instruments.

NH lamented that there had developed a culture of growing tree species like eucalyptus, Cyprus and other hard wood trees instead of soft wood trees from

which *Enanga* is made, which had affected the making of *Enanga* musical instrument in Kabale district. This assertion agrees with KE's submission who indicated that he had abandoned making *Enanga* due to scarcity of the required trees in Kabale. HN revealed that children in most schools in Kabale district have no idea whatsoever about a musical instrument called *Enanga* because, they do not see it anywhere in their communities and therefore, they have no initiative to learn the instrument, which they have never seen yet there was no one to introduce it to them.

NOM another music teacher (interviewed on 7th June, 2024) said that she had never had any encounter with *Enanga* musical instrument by way of playing or even touching it but only used to see it hanged in one of the stores in the school where she had taught for five years but had never seen it elsewhere. NOM attributes this to lack of opportunities to participate in playing it.

Another informant AJ a music teacher (interviewed on 12th August, 2023) indicated that he was taught how to play *Enanga* by a man from Bushuro by the names of Nathan Twesigye whom he approached and requested for this service because he had been attracted by its good tones, messages and the respect he commanded in public. AJ asserts that he was one of the few teachers who could play and teach *Enanga* music in both schools and communities and had tried to introduce *Enanga* playing in one of the schools in Kabale though environment was not becoming favourable. He further said that he was trying it in rural communities where he had formed a cultural group since schools were not so much interested in teaching *Enanga* playig. AJ revealed that he had encountered an undesirable experience where the young boys were not interested in learning *Enanga*.



Figure 7: *AJ demonstrates on enanga playing (Photo by Emeldah)*

Source: Field data

Findings from Music teachers showed that playing *Enanga* motivated people to learn it because of the messages it carried and its beautiful tones. Even though some of the young people would be willing to learn, there was scarcity of *Enanga* players even in schools' significant number of music teachers lacked skills to teach *Enanga*. Like in communities, schools had not done much in instilling Kiga cultural values to learners through *Enanga* playing lessons.

On research question two, findings from elders, *Enanga* Players, makers, cultural group leaders, radio presenters teachers and crafts sellers, showed that the playing of *Enanga* motivated those who listened to it to learn to play because *Enanga* messages and its music were appealing and acted as a unifying factor, which enhanced sharing.

4.3 Revitalizing *Enanga* Music among the Bakiga

4.3.1 Elders

ET (interviewed on 24th September, 2023) suggested that the private entrepreneurs could contribute to the revival of *Enanga* by creating music academies intended teach traditional musical instruments and music of which will include *Enanga* playing as a course unit. He further suggested that government and private schools should include *Enanga* music in their curriculum.

However, another elder RHM (interviewed on 14th May, 2024) had a completely different view. He asserted that he did not have any hopes whatsoever that the young generation who had already been swallowed by the western cultures and advanced technology would go back to learning of *Enanga* music performance. He said:

*Nyowe ndagira ngu hati eky'minyeeto okutunguura ebyenzaarwa
Ekyo tikikibasika ahabwokuba amashomero gakabishiisha byona
Bayegyesa entwaza za' abajungu okukira ezeitu reero hakeija na za
karimagyezi ezirikubanguhira kurondaho buri kimwe eki barenda
kyatuma bareeba nk' kwegu Enanga yeitu yekikiga kiri nkekiteine
mugasho kandi nkokusiisha obwire.*

In English

I think it is no longer possible for the youth to improve on our culture because formal schools destroyed everything by adopting the western cultures on the expense of ours also came Information Communication Technology (ICT). They can now get everything they want with ease and now they look at learning *Enanga* playing as useless and waste of time.

(Interview with RHM on 14th May, 2024)

Findings from elders indicated that *Enanga* music can be revitalised through creating *Enanga* music academies by private entrepreneurs intended to teach *Enanga* music.

4.3.2 *Enanga* players

In one of his performances which the researcher attended Dickens Ahabwe (**Figure. 6**) was performing in the theatre with sophisticated stage craft and modern technology of sound production something that was far reaching for the people in Kabale district. This kind of performance was enjoyed by many other different tribes. However, looking at Ahabwe playing did not convince the researcher that people had learnt anything without touching.

During the show, Ahabwe informed the audience that though there was need to keep the authenticity of *Enanga*, it was high time the Bakiga adopted the technological enhancement is required to make it more desirable and attractive to even the young people. Ahabwe continued to emphasize the findings of his study (2023) amplifying and fusing *Enanga* with other ensembles of both African and western nature contributes a lot to its survival and sustainability.



Figure 6: Dickens Ahabwe introduces a song (Photo by Elvis)

Source: Field data

During the Focus Discussions Groups pertinent issues about how *Enanga* music performance can be revitalized. Some of the emerging issues included introduction of cultural concerts, music galas and MDD festivals in schools could increase participation, learning and dissemination of not only *Enanga* music but also its educative messages to the public. The issue of sensitization of publics including religious leaders to demystify the notion that *Enanga* is traditional sacred symbol denoting “*paganism*” so that it can be embraced like any other instruments.

One of the respondents SA suggested that parents have a big role to play in the revitalization of *Enanga*. For instance, children should be taught their cultural values and traditions at an early stage. This can keep in their minds, which can motivate them to practice their culture

The findings from *Enanga* players revealed that *Enanga* music could be revitalised through Introducing cultural galas and concerts in communities, sensitization of publics including religious leaders on the significance of incorporating *Enanga music* in their church services and teaching of Kiga culture and traditions to Bakiga youths by the parents.

4.3.3 Cultural Group Leaders

A member of *Amasiko* cultural troupe suggested that the Community Development Officers (CDOs) need to organise annual cultural galas where playing of *Enanga* could be made compulsory and big prizes be put to motivate the young generation to learn it. This is in line with Serena (2019) who argues music culture is so crucial to our traditional African communities that we must value and fight to preserve it. This may not only attract many

young people to the festivals but also learning to play *Enanga* and appreciate its music. Besides, there are still more interventions that can be employed to make *Enanga* more attractive to both the young and the old interested in its music to play it. Such interventions should include improvement in technology to make *Enanga* more relevant.

Another respondent AP had a different view where he argued that schools should take charge of imparting knowledge and skills about *Enanga* music performance who eventually would teach the skills to other people in communities. Whereas AP was very convinced that if all schools participated in music festivals and included *Enanga* as a solo instrument and also the church rose up to institute performing arts competition where *Enanga* is played, those who watch, play, accompany it, and dance to its music would learn it and eventually disseminate its culture.

AD a member of *Abakeira* cultural group suggested that schools should revive the activity of handwork which used to help learners develop skills of making *Enanga* and playing it. He further suggested that there should be support from government to the cultural groups especially in hiring experts to train the young performers in these groups.

Findings from cultural group leaders showed that *Enanga* music can be revitalized through funding by government to facilitate *Enanga* players who would train the youths in communities, paying adequately cultural bearers for their contribution in society by Government and other people who get their services and Community Development officers introducing cultural galas.

4.3.4 Makers of *Enanga*

One of the *Enanga* makers revealed to the researcher that there was need to sensitize people to plant more of soft wood trees where *Enanga* can be made. He also argued that government should allow them cut trees in the gazetted forests but put measures to plant more so that both the environment, tourism can remain yet *Enanga* making business also continues. Another respondent NK suggested that government should come and provide allowances for the experts to teach others so that they are motivated to do the work.

Findings from makers of *Enanga* showed that there was need to sensitize the population to plant more soft wood trees where *Enanga* can be made from rather than hard wood trees.

4.3. 5 Crafts Sellers

TC called upon all those who have idea on the playing of *Enanga* in Kabale to teach their children so that they don't leave a vacuum when they have died and those who can write literature about this instrument do it expeditiously so that the *Enanga* culture continues. She further implored the ministry of gender, culture and community development to organise cultural galas where *Enanga* is included as a compulsory item and incentives such as certification, tours and other forms of remuneration are tagged to it. This would attract many young people to not only value it but also learn and play its music. She recommends making cultural music compulsory in schools and as government engages in skilling Uganda programmes like knitting, basketry, *Enanga* playing should be brought on board to with remuneration in terms of certification and other incentives.

As a way of restoring the glory of *Enanga* and its music, schools and communities, political, cultural and religious leaders have a very significant role they can play if the instrument is to survive extinction. This blends with Serena's (2019) argument that musical culture is so crucial to our traditional African communities that we must fight to preserve it.

Findings from crafts sellers revealed that there was need to introduce music galas and concerts and motivate performers and those involved in organizing and training with certificates, tours and other monetary incentives.

4.3.6 Radio Presenters

One of the radio presenters suggested that government should intervene to put cultural programmes emphasizing the dissemination of *Enanga* messages. He also suggested that parents should be sensitized to guide their children on the relevance of *Enanga* music.

Findings from radio presenters revealed that government should intervene to sponsor cultural programmes on radios where *Enanga* music could be taught and disseminated to the public.

4.3.7 Music Teachers

One teacher TN revealed that in the years around 1989 to 2000 schools in Kabale district had seen a need to rejuvenate *Enanga* music culture through participating in the national music dance and drama competitions where it was played as a solo instrument. However, the participation of both Primary and Secondary in such festivals had dwindled to the extent that by 2015, only two secondary schools in Kabale district were still participating in the festivals and none of the primary schools was participating by the year 2022. These

festivals were a platform for learning of *Enanga* Music that has since vanished the scene affecting the preservation of *Enanga* music culture. TN argued that with the lack of participation in these festivals, chances of listening to *Enanga* are minimal which deter the young people from learning and performing *Enanga* music. He revealed to the researcher that there was need for District local government officials to consider reawakening MDD festivals in the district where *Enanga* could be played.

Another teacher in Kabale Municipality AA (interviewed on 6th June, 2024) claimed that if the learning of *Enanga* music is to be enhanced, its learning and dissemination should start from homes and communities and later to schools. She believed that learning begins at home and schools only enhance what learners have already acquired. Her assertions were that if communities could embark on equipping children with *Enanga* music culture by parents, peers, non-governmental organisations, by the time learners come to schools they would have some basics which could be enhanced and later go back to the communities and disseminate those ideas.

Findings from teachers showed that *Enanga* music can be revitalised through school participation in MDD where *Enanga* music performance should be included and there should be parents' involvement in teaching the young children at home and the youth in communities about the Kiga traditions.

On research question three, findings from elders, makers of *Enanga*, players OF *enanga*, Cultural group leaders, crafts sellers and teachers revealed that *Enanga* music can be revitalized in the following ways: creating *Enanga* music academies by private entrepreneurs intended to teach *Enanga* music,

introducing cultural galas and concerts in communities, sensitization of publics including religious leaders on the significance of incorporating *Enanga* music in their church services. Parents should teach their children the Kiga culture and traditions in their communities, adequate funding should be provided by government to facilitate *Enanga* players who can train the youths in communities, cultural bearers should be adequately rewarded for their contribution in society by Government and other people who get their services and Community Development officers introducing cultural galas. The Bakiga should be sensitized to plant more soft wood trees where *Enanga* can be made from rather than hard wood trees, sponsoring. Government should support radio stations to run cultural programmes where *Enanga* music could be taught and disseminated to the public and schools should participate in MDD festivals where *Enanga* music should be included.

Summary of the findings

The study revealed that the youth Kabale were not interested in *Enanga* music and did not attach value to it, which affected their motivation to learn it yet according to Akpakpan et al (2023) such neglect leads to loss of a culture. Various factors such as scarcity of skilled *Enanga* players, which limited opportunities for listening to *Enanga*, the invasion of computer-generated music, scarcity of raw materials such as soft wood trees, Christian sentiments and biases, inadequate remuneration to cultural bearers and *Enanga* players and parents' neglect of their roles of upbringing children in their culture and traditions contributed a lot in the disappearance of *Enanga* music in Kabale District.

The study also revealed that cultural bearers and *Enanga* players were not adequately rewarded for their contributions in society, which had demoralized them from rendering their services to those who were interested in *Enanga* music.

CHAPTER FIVE

DISCUSSION, CONCLUSION AND RECOMMENDATIONS

5.0 Overview

This chapter presents the discussion of the results of the study based on major findings presented in chapter four. Conclusions were given based on the findings and recommendations were made basing on the conclusions made.

5.1 Discussion

In this section the researcher discusses the findings presented in chapter four and makes a comparison with the arguments by other researchers cited in chapter two (literature reviewed) and the researcher's own opinions from which conclusions were made. The findings are discussed under themes as drawn from research objectives.

5.1.1 Listening to *Enanga* music as a way of Increasing of the Learning of *Enanga* Music culture

Objective one of this study was to find out whether listening to *Enanga music* increases the learning of this culture among the Bakiga in Kabale district in South-Western Uganda.

Listening to music provides an opportunity for learners to have a deeper understanding of the music culture and improve on their ability to make music. Responses from radio presenters indicate that cultural programmes featured on their radio stations that feature *Enanga* music were mainly attended by adult lovers of *Enanga* music but the young people were only interested in pop and other contemporary genres evidenced by their call requests. However, Morris (2009) argues that serious engagement in listening

to music is a creative activity which increases individual's expertise in music making. The youth in Kabale were not bothered about listening to *Enanga* music in any way as revealed by many respondents presented in chapter four yet listening is a prerequisite for learning of a culture yet Kerchner (2016) argues that frequent interactions with musical sounds improve on already existing learners' listening skills which eventually motivates the listener to pick interest in learning a culture. The researcher believes this seriously affects learning of *Enanga* music culture among the youth in Kabale district.

Responses in chapter four further reveal that traditionally, people listened to *Enanga music* on fire places and on beer party celebrations and other ceremonies. However, it was found out that due to population pressure land was no longer enough to grow and harvest sorghum in plenty to have free beer as it used to be. There were many demands requiring money which was scarce and this led to people growing sorghum and bananas for sell to meet their basic needs than brewing beer for drinking freely. The young had resorted to listening to contemporary music ditching our traditional *Enanga* music. Though Sloboda (1999) argues that each person may respond to music differently and that good reactions and admiration, which often transfer into learning more about the piece of music or instrument, the youths' evasion of *Enanga* music to the current western contemporary music genres, May led to destruction of the Kiga cultural values.

In Kabale the environment is rather hostile to *Enanga music* since there is no people to teach the instrument and its availability is also challenging. It is important to note that a population whose skilled players such as Herbert Bakesigaki, Charles Kashunju, Benon Bwiruka, Yohana Murabirizi, Magaba

ga Njunaki, Shinyagwire and others had all long died and the few remaining did not attach any value to *Enanga* or interest themselves in listening to it cause a great threat to the survival of *Enanga* music culture. This why one of the radio presenters mentioned that a few radio stations in Kabale were left with no option but to play the old songs composed by those folks who had died long ago because players were not available and no new songs had been recorded.

5.1.2 Playing of *Enanga* as a means of Increasing Learning its Music culture among the Bakiga

In line with objective two in this section, I discuss how playing of *Enanga* musical instrument translates into the learning of its culture.

Informants in chapter four reveal that the converts of the revival Christian movement of 1935 from Gahini Rwanda highly contributed to the disregard of *Enanga* playing as it was highly associated with the Kiga traditional worship without considering its significance to the Kiga culture. This has continued to haunt *Enanga* music among the Bakiga youth up to this day. This was coupled with the invasion of western technological advancement that had completely cut off the youth from African realities. This in line with the assertions by Ndyabahika (1997) that Instruments like *Enanga* are not used in churches for worship because it was disregarded and minimized by the introduction of western musical instruments like piano and guitar among others. The continuation of this phenomenon cannot allow *Enanga* music to survive if nothing is done to rectify it.

One of the respondents in this study TE asserts that each time he was chased from home for having toughed *Enanga*, he would run and hide at the uncle's home and be taught by him since the uncle was not a serious church goer. This Action rhymes with Wiggins (2010) who attributes musical learning and social experiences to individual learners who should foster ownership, pride and deepening engagement in musical performance practices. Mary (2006), states that learning occurs in interaction between the individual and environment and is revealed through actions while Morin (2003) argues that learning of music and arts is a source of world cultures and we can easily connect culture to culture through "sharing the joys and sorrows of our ancestors." It is the passion, interest and willingness which motivates one to take on an activity.

However, most of the respondents in this study indicated that the young people in Kabale district did not to have passion for *Enanga* playing and learning as it was taken as old fashioned and outdated culture. The researcher's own observations during the cultural performances he attended and participated in indicate that the young performers did not feel comfortable in playing *Enanga* live but rather comfortably performed the old recorded *Enanga* music their negative attitude towards this instrument is their reserve though through critical interrogation and analysis.

Most of the young Bakiga were not exposed to playing this instrument at young age so that they can appreciate its beauty. This phenomenon greatly contributed to scarcity of *Enanga* players in communities of Kabale district and the existence of the instrument itself which is also a night mare as some of my informants testified that they had never seen the instrument physically.

5.1.3 Revitalizing *Enanga* Music among the Bakiga

The need to revitalize *Enanga music* is fundamental in the rejuvenation of the entire Kiga culture. Several suggestions towards revitalization of *Enanga* playing were made by informants in this study; establishment of cultural galas and concerts. This is in line with Rausch (2004) who argues that a culture can be revitalized through community involvement and participation, creation and recreation. The findings also revealed that parents should be sensitized to take up their roles of teaching the young ones about the Kiga culture and traditions. The notion of sensitization of communities and schools can seriously influence mind set change which aids the revitalization of *Enanga* playing among the Bakiga in Kabale district.

The findings in this study revealed that those who make *Enanga*, those who play it should be paid adequately for their contributions in society, which motivates them to serve the community more and those experts who offer themselves to teach the young ones.

Schools have a role to play in the revitalization of *Enanga* music and its culture as they are the change. The findings in this study revealed that the participation of Schools in national MDD festivals where *Enanga* music performance is among the set item can increase *Enanga* music hence revitalization of its culture. This submission by respondents concurs with Nannyonga (2003) who emphasizes that school music and dance competitions promote innovative approaches to better learning and perfecting performances. She argues that during the festivals, the community also attended the music festivals where they listened to songs and traditional instruments being played while those who played them perfected performance skills.

Findings of this study indicate that learning of *Enanga* playing brings back the joy and glory of this instrument as it was in the past years. The research findings indicated that private entrepreneurs could be persuaded to invest in establishing the academies to train *Enanga* playing. However, there is still need to deal with the challenge of mindset change because the academies may be started but lack clients due to mindset issues.

One of the respondents revealed that when politicians are rewarding musicians during political campaigns, majority tend to pay heavy sums of money to the celebrities in jazz band music and others leaving out *Enanga* players. This gives an impression that *Enanga* players are demeaned, which demoralize their efforts. Idang (2014) states that revitalization of indigenous cultures and values can only be sustained when we realize that there are positive dimensions of African cultural past that are still useful to Africans. The *Enanga* music players should be respected and given attention for their contribution to national development as they help to transmit positive cultural values and traditions. However, society should always reflect on their past and pick those values that are regarded worthwhile and protect them. Therefore, cultural bears ought to be rewarded if the learning of *Enanga* music culture is to be revived.

The findings of the study also revealed that parents in Kabale district should be sensitized to take up their roles on nurturing and teaching their children on the Kiga customs and cultures and more importantly on the significance of *Enanga* music in society so that there is a community of practice among the youth. Rausch (2004) asserts that a culture can be revitalized through community involvement and participation, creation and recreation of cultural

commodities and creation of cultural resources that act as an identity. Parents should strengthen the roots of their cultural heritage through teaching their children Yeh et al. (2010).

Generally, the researcher perceives the diminishing cultural valuing of *Enanga* music performance among the Bakiga in Kabale district to hinge on spiritual, cultural and economic bearings. For instance, in his submissions, one of the respondents argued that many of the youth ask how much they can gain out of *Enanga* playing before even they attempt to learn it.

5.2 Conclusion

The study was about cultural valuing and learning of *Enanga music* among the Bakiga in Kabale district. The study revealed several findings and conclusions were made basing on these findings and in relation to the research objectives as presented below: Following objective one which focused on “Listening to *Enanga* music as a way of increasing the learning of *Enanga* music culture among the Bakiga”, the following conclusions were drawn: The young Bakiga both in schools and communities no longer attach value to *Enanga* musical instrument and therefore did not spare time to listen to its music yet listening is a very fundamental aspect in the process of learning a culture. There were limited opportunities for the Bakiga youth to listen to *Enanga* music yet Graca, Boal and Hargreaves (2001) argue that listening to music at home is linked to enjoyment, emotional mood, social relationship and can eventually cause permanent change in their lives

Basing on objective two which focused on “how *Enanga* playing increases learning its music culture among the Bakiga, of Kabale district” the study

concluded that: Playing of *Enanga* (participation and practice) increases mastery of the skill because one played, he gained respect and special treatment by members of society which motivated him to carry on and learn more things related to *Enanga* music culture. The scarcity of *Enanga* players to teach the youth and lack of interventions to address this issue would sooner or later cause complete disappearance of *Enanga* music in Kabale district.

In relation to the third objective which focused on “revitalizing the learning of *Enanga* music among the Bakiga in Kabale district,” the study concluded that; there was urgent need for interventions towards the revitalization of *Enanga* music among the Bakiga youth in Kabale district.

5.3 Recommendations

Basing on the findings and conclusions made in this chapter, the researcher recommends that; Radio stations should provide airtime at subsidized cost for cultural-bearers to present talk shows as a way of sensitizing the masses on the relevance and cultural valuing of *Enanga* and its music among the Bakiga people. Parents should come in promptly to teach their children their customs traditions and cultures and more importantly the significance of *Enanga* music among the Bakiga. Private Entrepreneurs should establish traditional music academies in Kabale District and *Enanga* be given priority to increase learning and participation

Community leaders should partner with NGOs to solicit for funding that would facilitate cultural galas and concerts in communities where the players, organisers and those directly involved in training *Enanga* music to the youth are adequately rewarded. Schools should endeavor to include *Enanga* music in their curricular to increase participation.

District Community Development Officers (DCSOs) and Municipal Development officers (MCDOs) should introduce community mobilization drives through cultural competitions where *Enanga* playing is encouraged to be played. Ministry of education and sports should improve on UPE and USE capitation grants to enable many schools be able to participate in the national performing arts festivals where *Enanga* may be played as a solo instrument, allocate more funds in the field of performing arts to enable adequate school participation in the National Performing Arts festivals where *Enanga* could be played as a solo instrument or in ensembles.

5.4 Areas for further research

The study mainly focused on how listening to *Enanga* music, playing it, would enhance learning of *Enanga* music. Ways of revitalizing *Enanga* music culture among the Bakiga in Kabale district were also suggested in the study. However, the study did not tackle whether and how radio talk shows, televisions presentations, YouTube tutorials can contribute to the promotion of *Enanga* music culture. The economic worth of *Enanga* music is also another area which the study did not address. Therefore, those who may want to carry out research in this area should look at the role of media, funding and value addition to *Enanga* music culture.

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APPENDICES

Appendix 1: Interview Guide for Musicians

1. Kindly explain to me what you know about *Enanga* of the Bakiga?
2. Can you explain to me how you appreciate listening to *Enanga* music performances?
3. Do you yourself play *Enanga*? Kindly share with me reasons for your answer.
4. Kindly tell me indicators which reveal that the Bakiga attached value to *Enanga* musical instrument.
5. Do you think the Bakiga still attach the same value as it used to be? And what could be the reasons for your answer?
6. Why do you think *Enanga* playing is diminishing among the Bakiga communities?
7. Explain to me the reasons why there not many *Enanga* players in Kabale district?
8. As a lover of the Kiga culture what do you think could be done to revitalize the learning of *Enanga* playing and music among the Bakiga?

END

Appendix 2: Interview Guide for Crafts sellers

1. Kindly share with me how *Enanga* business fares in your shop
2. Kindly explain to me whether your customers attach value to *Enanga*
3. Kindly share with me challenges you encounter in the *Enanga* business
4. Explain to us what you make of *Enanga* and its music in Kabale district.
5. Explain to me what you think could be done to improve the supply of *Enanga* musical instrument in your shop
6. Kindly suggest ways how *Enanga* playing and listenership can be revitalized in schools and communities of Kabale district.

END

Appendix 3: Focus Discussion Group Guide for Teachers

1. What do you know about *Enanga* musical instrument of the Bakiga?
2. Kindly share with me how you appreciate listening to *Enanga* music
3. Do you yourself play *Enanga*? Share with me reasons for your answer.
4. Can you share with me the musical activities that take place in your school?
5. Kindly explain to us the status of *Enanga* playing in your school?
6. Why do you think many schools do or do not teach *Enanga* playing in
▶ Kabale district?
7. Kindly share with me what you think could be done to revitalize the teaching and learning of *Enanga* playing and music in schools and communities of Kabale district.

END

Appendix 4: Interview Guide for Elders and Cultural Leaders

8. Kindly explain to me what you know about *Enanga* of the Bakiga.
9. Can you kindly explain to me how the Bakiga learned *Enanga* playing?
10. Which indicators do you think can reveal to us that the Bakiga attached value to *Enanga* and its music?
11. Do you yourself play *Enanga*? What are the reasons for your answer?
12. Explain to me why *Enanga* playing is diminishing on the scene in Kabale district
13. As a lover and custodian of the Kiga culture, what do you think could be done to revitalize the learning of *Enanga* playing and music among the Bakiga in Kabale district?

END

Appendix 5: Interview Guide for Enanga Makers

1. Kindly explain to me your experience in making *Enanga* musical instrument
2. Can you explain to me the steps you take to make *Enanga* and how long does it take you to make one?
3. What challenges do you encounter in your business of *Enanga* making?
4. Do you think the Bakiga still attach value to *Enanga* as it used to be and what could be reasons for your answer?
5. What do you think needs to be done to improve the consumption of your products?

END

Appendix 6: Interview Guide for Enanga players

14. Kindly explain to me what you know about *Enanga* of the Bakiga
15. Kindly share with me how *Enanga* is tuned.
16. Can you explain to me how you got to learn this instrument?
17. Kindly share with me what motivated you to learn playing of *Enanga*.
18. How do you appreciate *Enanga* musical instrument and its music?
19. What do you think are the reasons why there seems to be few *Enanga* players in Kabale district?
20. What do you think could be done to revitalize the learning of *Enanga* playing music?

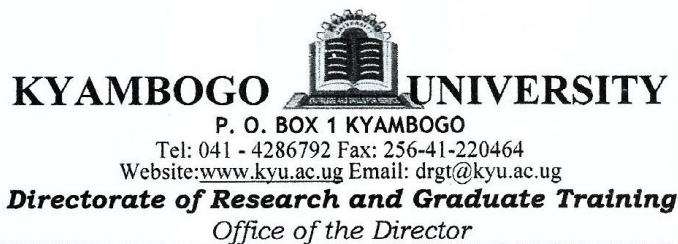
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Appendix 7: Interview Guide for Radio Presenters

1. Kindly share with us the kind of radio programmes that feature *Enanga* music on your radio
2. What do you like about *Enanga* music?
3. Kindly explain to me about the listenership of *Enanga* music in your radio programmes.
4. Kindly share with me the possible challenges affecting *Enanga* playing and music
7. What do you think can be done to improve listenership of *Enanga* music on your programmes?
8. Suggest ways how the learning and playing of *Enanga* can be revitalized in Kabale district.

END

Appendix 8: Intorductory Letter



Date: 15/04/2024

TO WHOM IT MAY CONCERN

RE: NIWAGABA MEDAD

Dear Sir/Madam,

This is to introduce to you the above-named student Reg: No **21/U/GAME/14484/PE** pursuing Master of Arts in Music Education, Department of Performing Arts, Kyambogo University.

He intends to carry out research on **“Cultural Valuing and Learning of Enanga Music and Playing in Kabale District South Western Uganda.”** in partial fulfillment of the requirements for the award of Master of Arts in Music Education of Kyambogo University.

The purpose of this letter therefore is to request you to grant him permission to carry out his study in your institution.

Any assistance rendered to him will be highly appreciated.

Yours sincerely


Prof. Bosco Bua
AG. DIRECTOR

