

**THE ROLE OF ORUNYEGE MUSIC IN PROMOTING BUNYORO'S TRADITIONS
AND CULTURE**

BY

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DECLARATION

I hereby declare that the work in this dissertation is original and has never been submitted for an award of a degree in any university or institution of higher learning.

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SUPERVISOR'S APPROVAL

This is to certify that the dissertation presented by Kobusinge Brenda was written under my supervision and I recommend it for presentation to the Board of examiners in partial fulfillment of the requirements for the award of Bachelor of Arts degree in Music of Makerere University.

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DR. LAWRENCE BRANCO SEKALEGGA

DEDICATION

I dedicate this research to the cultural music troupes, especially in regard to the Orunyege music and dance of the Banyoro people.

ACKNOWLEDGEMENT

I am thankful to everyone that made the completion of this research study possible. Great thanks to my supervisor, Dr. Sekalegga, and my parents for mentoring me through this process. I am deeply grateful for all the participants in the research especially in the field; Mrs Marriam, Mrs Scovia, Mr. Kiiza and Mr. Alinaitwe.

ABSTRACT

The purpose of this study was to examine the role of Orunyege music in promoting Bunyoro's traditions and culture. Specifically, the study sought to examine how song composers, dancers, singers, instrumentalists and choreographers of Orunyege music participate in the evolution and performance and sustenance of Orunyege music and its associated identity and cultural roles. Using a qualitative approach, the researcher gathered data through observation, interviews, audio recording, pre-recorded media and documentary research. Findings revealed that Orunyege music plays a big role in promoting the traditions and culture of Bunyoro kingdom through costumes, instruments, body movements and songs. However, the study also found out that there is an underlying bias stemming from the Banyoro people who distance themselves from their traditions and cultural practices and language. The researcher recommends future studies on how Bunyoro's traditions and culture are maintained beyond using Orunyege music and dance practices.

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CHAPTER ONE

GENERAL INTRODUCTION

1.1 Introduction

Bunyoro kingdom is a Bantu-kingdom in Western Uganda, which was one of the most powerful kingdoms in central and East Africa from the 13th to the 19th century. The kingdom is ruled by the king (Omukama) and its current ruler is Solomon Iguru I, the 27th Omukama.

Orunyege is a ceremonial or courtship dance of the Banyoro which is performed by the youth when it is time for them to choose partners for marriage. The dance was named after the rattles (ebinyege) that are tied on the boys' legs to produce sounds and rhythms. The sound produced by rattles is exciting as it is well syncopated against the main beat while everything blends with the song and drum rhythms.

This study considered the elders in Bunyoro kingdom and also those who specifically train the Orunyege music and dance, based in Hoima and Masindi Districts. This study intended to describe how Orunyege music performances have promoted the traditions and culture of Bunyoro kingdom. The study describes the nature of Orunyege music performed by the performing troupes and also the nature of Bunyoro's traditions and culture.

1.2 Background of the Study

Orunyege music and dance is performed during Bunyoro's social events treasured such as the coronation anniversary celebrations (Empango) held at the royal palace, containing singing and dancing where all the Banyoro are invited to join. During the Empango ceremony, the King beats the royal drums as a sign of power and as a mean of signaling the people – a function that lasts for nine days. Orunyege music is also a dance that is majorly performed during the Empaako naming ceremony, a non-tangible heritage that require protection as declared by UNESCO. During the Empaako ceremony, paternal aunties receive the baby and

examine its features and any resemblance to existing relatives forms the basis of the choice of name. At the Empaako ceremony, the clan head declares the name of the child. And Orunyeye music and dance are performed as they carry a lot of cultural meanings in them.

During the performance, the ground crackles and reverberates with an unwavering mild tremor and the air tinkles with the sound of rattles, firmly fitted to the feet of aggressive male dancers storming to the rhythm of fervent drummers. The women dressed in colorful costumes and sash-reeds wrapped around their waists, stomp in gentler aggressive rhythm.

1.3 Statement of the Problem

For a longtime now in Bunyoro kingdom, there has been a decline in the practicing of the traditions and cultures by the people. Although Orunyeye music is believed to be one of those factors that can help in reviving and maintaining Bunyoro traditions and culture from one generation to another, and many songs have been composed to promote the traditions, there is limited documentation on its [Orunyeye] music performance. Therefore, the purpose of this study is to examine the role of Orunyeye music in the promotion and maintenance of the traditions and culture of Bunyoro kingdom.

1.4 Objectives of the Study

1.4.1 Main Objective

To examine how Orunyeye music performances have participated in the promotion of Bunyoro's traditions and culture

1.4.2 Specific Objectives

- a) To examine the nature of Bunyoro's traditions and culture
- a) To examine the nature of Orunyeye music
- b) To examine the role of Orunyeye music to promotion of Bunyoro's traditions and culture

1.5 Research Questions

1.5.1 Main Research Question

How has Orunyege music participated in promoting Bunyoro's traditions and culture?

1.5.2 Specific Research Questions

- a) What is the nature of Bunyoro's traditions and culture?
- b) What is the nature of Orunyege Music performed in Bunyoro Kingdom?
- c) What is the role of Orunyege Music in the promotion of Bunyoro's traditions and culture?

1.6 Significance of the Study

The study is intended to promote Bunyoro Kingdom and its traditions and culture. In this case, the research will show the different ways how and where Orunyege music is performed, and how the Banyoro have benefited from the music. The study will enable the people in Bunyoro to understand more about their traditions and culture, and also encourage them to be patriotic about their traditions and culture. The study contributes to the existing literature that will be used by researchers and scholars in the future. It will also help the future Orunyege music composers to improve on their knowledge and promotion of Bunyoro's traditions and culture. The study will further help the Ministry of Education and Sports to put more emphasis in considering Orunyege music of the Banyoro as a co-curricular activity.

1.7 Scope of the Study

1.7.1 Geographical Scope

This study was conducted in Hoima district and engaged the elders in Bunyoro kingdom, and also trainers of Orunyege music and dance, based in Hoima and Masindi Districts. This is because these have a strong connection with Bunyoro Kingdom and their performances of Orunyege music has participated in the promotion of Bunyoro's traditions and cultures for

decades. Conducting this study in this region enabled me to collect the required data, since the informants including song composers, dancers, singers, instrumentalists, judges and choreographers with first-hand information about Orunyege music live in this region.

1.7.2 Content Scope

This study focused on Orunyege music and its promotion of Bunyoro's traditions and culture through performances. The researcher explored Bunyoro's traditions and culture through their performances of Orunyege music and dance.

1.7.3 Time Scope

This study focused on the time period between, 1993-2022. This is because by that time, Bunyoro Kingdom had been reinstated in 1993 and also Tunaca troupe had been established, in 2004.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

This section provides literature review that are related to the current study which involves Orunyege music as one of those factors that can help in reviving and maintaining it, from one generation to another. Reviewed literature was based on the study objectives which involved examining: the nature of Bunyoro's traditions and culture; the nature of Orunyege music; and the role of Orunyege music to promotion of Bunyoro's traditions

2.2 The Founding of Bunyoro Kingdom

Henry Morton Stanley (1841) stated that, Bunyoro is an East African Kingdom that flourished from the 16th to the 19th century of West of Lake Victoria, in present-day Uganda and was established by invaders from the north, as cattle keepers. Bunyoro is a Bantu speaking Kingdom in Western Uganda, whose people speak runyoro as their language. It was one of the most popular kingdoms in central and East Africa, from the 13th century to the 19th century. The kingdom continued to expand under its priest-kings until about 1800, when it started to lose territory to its neighbor, Buganda. Bunyoro's last ruler, Kabalega, was deposed in 1894 by the British, who favored Buganda.

The Kingdom up to now is ruled by a monarch, Omukama of Bunyoro, and the current ruler is H.M. Dr. Solomon Gafabusa Iguru 1, the 27th king. The kingdom has a rich history spanning over hundreds of years, and the oldest, formerly the largest of the great kingdom points regarding the Nile sources and practices activities still of farming (large and small-scale), fishing.

According to Steinhart (1350), Bunyoro kingdom emerged from 'Empire' to State between, 1350-1890. Ethredge stressed that Bunyoro was a historical, East African Kingdom that

flourished from the 16th to the 19th century of West of Lake Victoria, in present-day Uganda. Bunyoro was established by invaders from the north, as cattle keepers, the immigrants constituted a privileged social group that ruled over the Bantu-speaking agriculturalists. According to Nyakatura and Uzoigwe, the traditions associated with the activities of the Abakama (kings), the court and the rulership extend over three so-called dynasties from the Abatembuzi (twenty Kings) to the Abachwezi (two kings and regent) to the Ababiito (twenty-six kings in eighteen generations). Kiwanuka stressed that Bunyoro-Kitara Kingdom boasts of a rich culture and heritage that transcends generations from the ancient dynasties and interracetrine civilizations. According to Kiwanuka the Banyoro have maintained their rich cultural heritage because many of them proudly uphold the ancient traditions of their ancestors, in spite of western cultural imperialism.

Every year, an “Empango” ceremony is held, celebrating the king of the kingdom containing singing and dancing. The celebration is held at the royal palace, for nine days, and all the Banyoro people are invited to join. During this ceremony, the king also beats the royal drums as a sign of his power and as a mean of signaling the people. A Empago celebrations, the amakondere dance is also specifically performed but only in the presence of the king (Omukama) for entertainment. It is unique with rare dance moves, unique instruments like trumpets made out of horns, aimed at making the king happy.

2.3 Evolution and Performance of Traditional, Orunyeye Music

Music of the Western Kingdoms of Bunyoro and Tooro, though closely related linguistically to the Ganda, the musical styles of the neighboring kingdoms of Bunyoro and Tooro show a Nilotic influence that clearly parallels the degree of penetration into Western Uganda by the Bito clans from the Nilotic North. Unlike the Bantu-speaking groups, duple meter rhythms similar to those in Nilotic music are used to accompany Bunyoro songs and dances (Gazemba, 2015). As a result, syllables of two morae are frequently compressed, and

controversially short syllables are lengthened to fit the underlying metrical framework of the music. Accompanying rhythms are exemplified with rattles strapped around the lower-legs of dancers, sounding intricate rhythmic patterns against the crisp sounds of the short, single-headed, hand-beaten ntimbo drums for the popular Orunyeye dance style common to both Bunyoro and Tooro.

According to Gazemba (2015), Bunyoro traditional music involves Amakondere (trumpets). Orunyeye is a ceremonial dance of the Banyoro people is shared with the Batoro people from Toro, in western Uganda. It is also a courtship dance performed by the youth when it is time for them to choose partners for marriage, and at social ceremonies such as Empango, marriage and other similar social gatherings of joy and jubilation. Gazemba noted that Orunyeye dance was named after the rattles (ebinyeye) that are tied on the boys' legs to produce sounds and rhythms. The sound produced by the rattles is more exciting, as it is well syncopated as the main beat is displaced, but everything blends with the song and drum rhythms on and performance of Orunyeye music.

Natuhwera (personal communication, 2022) noted that traditional music is transmitted orally, with unknown composers and it is played on traditional instruments and is about culture or national identity, associated with a people's folklore yet it changes between generations. In Bunyoro-Kitara in Western Uganda therefore is Orunyeye dance, as a courtship dance and takes its name from the pod (rattles), locally known as "ebinyeye" that the boys tie on their legs to make different rhythms as they dance. The dance is both ceremonial and cultural, and it is mainly performed by the youth, when it is time to choose their partners for marriage.

The researcher, Hermelinde Steiner looked at Amakondere (wooden trumpet-wind instrument) which is a royal instrument in Bunyoro and played at ceremonies like crowning and wedding festivities of the kings, such as their anniversaries and burials. Ebinyeye (Binyeye) - rattles- percussion instrument. Steiner also noted that the drums such as Engalabi

(long drum) whose head is made of a reptile skin nailed to the wooden sound body, the Enkwanzi (pan-pipe), wooden flutes, Endingidi (tube fiddle) are part of the music ensemble that accompany Orunyege music and dance of the Banyoro.

Previous research by Iliam (1950) has noted that there are numerous orunyege dance songs such as “Kadaimanda”, “Twara Amata Gawe”, “Ekinyamunungu” and “Nyabuzaana.” from Bunyoro kingdom, which are accompanied by musical instruments such as ebinyege, long drums, cylindrical double skin drum, big drum, central beat drum, small drum and flutes (Iliam 1950). As noted by Joel Noel, men and women performers of Orunyege dance have ornamented necks and waists and the singers stand behind drums singing out in high pitches and hardly making any movements.

“The song leader then jumps to direct the first thundering sound of the drum and the dancers are awakened as if in a terrible shock, so is the audience. A pair of one man and one female is given a chance to now come and present a unique dancing style. The man will come from the man’s cue and pick a beauty to dance with. When the first pair gets exhausted, the second, third and fourth pair all come on stage in a row. Elders in Bunyoro kingdom say, in the past, young men and women would be picked at random and paraded in front of the community in a traditional ceremony to choose their future partners. This ceremony was a significant event, especially for the boys. Poor dancers would remain bachelors.”

Noel stressed that Orunyege and Entogoro dances create utmost excitement at any event, especially marriage ceremonies and that it is awesome when it is original and pure, so as to bring out the real cultural identity of the Banyoro. Culturally, the dance reflects supreme unity, dedication, passion and pride from the community.

2.5 Traditional Music and Body Movements in a Performance

Seeger (1996) noted that traditional music is repetitive, structured, often danced with sounds of music which are found in almost every society along with language. According to Seeger (1996), music can move people and can create cultural identity and bonding, allowing people to share in another way of life.

Both Wanderley and Spahn (2018) emphasized the way musicians move when performing music may have a variety of roles in a performance such as helping in controlling the sound of the instrument and build up communication between performers or between performers and the audience. Similarly, Pieter-Jan and Leman (2013) noted that “children’s perception of music expressiveness is modulated in accordance with the expressive character of the dance choreography performed to the music”. Wanderley and Spahn (2018) reported that Orunyege music is a communication tool i.e., a way to share information, ideas and feelings. Maria (2017) asserted that “syncopation affects free body movement in musical groove, and that the most immediate and overt ways in which people respond to music is by moving their bodies to the beat” Haga (2008) looked at the correspondences between music and body movement and the way we perceive correspondences between music and body movement. This is done by analyzing similarities between music and movement in terms of specific features in music and movement. Haga’s (2008) emphasized that in Orunyege music of the Banyoro, “the ground crackles and reverberates with an unwavering mild tremor and the air tinkles with the sound of rattles firmly fitted to the feet of aggressive male dancers storming to the pulsating rhythm of fervent drummers” page. According to Haga (2008), women dress in colorful costumes and sash-reeds wrapped around their waists stomp in gentler aggressive rhythm, accompanied by singing in female and male voices along the drum sounds which all contribute to a compelling performance.

CHAPTER THREE

METHODOLOGY

3.0 Introduction

The chapter presents the research design, sampling techniques, approaches used to select participants and the tools used for collecting data in this research. This chapter also presents information on how data were analyzed, the ethical considerations and study limitations. The position of the researcher is also stated and followed by the methods that were used for the data collection. Also, the tools used for the data collection are described as well as the procedures that were followed through the process. The criteria used on who the participants were and how they were selected are also included.

3.1 Research Design

This current study used a case-study research design, which entails a thorough examination of a single unit or event for the purposes of generalization (Kothari, 2005). The research design helped to show how Orunyege music has participated in the promotion of Bunyoro's traditions and culture. This study used a qualitative methodology to help collect detailed data and also enabled the informants to share their experiences regarding how the music performed, the process of writing and recording.

3.2 Study Population

The study involved four respondents; two females (Mugenyi Marriam and Scovia Mbabazi) and two males (Alinaitwe Saphan and Kiiza Nicholas). It also involved troupe performers of Afrique performing troupe where the researcher always attended their rehearsals and performances as they performed Orunyege music. The troupe consisted of 32 members, including performers and instrumentalists. The participants were recruited through the purposive sampling, where particular people were selected deliberately for the important

information they could provide that could not be gotten from other choices (Joseph A. Maxwell, 2012). Purposive sampling was used in qualitative research in qualitative research to identify and select information cases for the most effective use of limited resources (Quinn Patton, 2002).

3.3 Sample size

Oso and Onen (2008) define a sample as a portion of the target (or accessible) population that has been procedurally selected to represent it. A sample size of four respondents was selected purposively from Afrique troupe.

3.4 Sampling techniques

Sampling is the process of picking a group of people or items from a population so that the selected group contains aspects that are typical of the full group (Orodho & Kombo, 2002). The researcher used purposive sampling technique by choosing specific respondents who would offer specific information required.

In this study, the researcher employed ethnographic approach to observe and interact with the people who are directly involved in composing Bunyoro's Orunyeye music, training and promoting the music. Purposive sampling techniques enabled the researcher to interview people who are directly involved in creating Bunyoro's Orunyeye music. Snowball sampling was also employed to help in connecting to other informants while random sampling was used to selected interviews who were elderly people with positions and knowledge in the kingdom.

3.5 Data Collection Instruments

The following are the tools and gadgets that were used in the data collecting process of this research.

3.5.1 Observation

I keenly observed how the participants rehearsed the Orunyege music and dance. I also participated in the rehearsals which enabled me to learn the processes involved in learning Orunyege dance.

3.5.2 Interviews

Interviews are a great way to collect explicit data. An interview is essentially a structured conversation where one participant asks questions and other provides answers (Davis, 2021). I used structured interviews, where I set specific questions before going to the field. This helped me cover the story behind a participant's experiences and pursue in-depth information around the study, since specific questions need specific answers. I also used unstructured interviews, where I asked open-ended questions, based on the study topic also used a semi-structured interview which enabled a discussion with the interviewee rather than the straightforward question and answer format (Alison Doyle, 2020).

3.5.3 Audio Recording

I used recording as a research tool while in the field using a voice recorder to keep a record of all the information that was given to me during the interviews. This helped me to re-visit the recorded audio so as to translate and transcribe them, where reference was made to the voice recordings to get the exact interview data, to avoid distortion of the information given by the participants.

3.5.4 Pre-recorded Media

While in the field research, I intended to consider the already recorded audio and video songs. These recordings can be found on Tunaca troupe's website and social media plat

forms for example; you tube, Instagram and Facebook. This helped me in analyzing the music, as well as in approaching the research questions.

3.5.5 Documentary Research

I used library research as a research tool, where I visited the library and collected academic literature for knowledge in relation to the research. I read books, magazines, journals, articles and bibliographies for further published information about the topic. This helped me to get in-depth resources and insights about Orunyege music. Some literatures were obtained from Makerere University library and other information was got from online sources such as Tunaca Troupe website and Bunyoro Kingdom website.

3.5.6 Notebook

During the interviews, a notebook was used, both to keep track of the intended questions asked and also to note down the main ideas mentioned by the interviewee thus the notes were later used in the building of arguments. They indicated where to pay close attention and was use to note down additional issues that the interviewee answered unsatisfactorily so that they were rephrased and asked again.

3.6 Ethical Considerations

There was voluntary participation of the respondents in the research and respondents had a right to withdraw from the study at any stage if they wished to do so. Respondents participated on the basis of informed consent. I allowed the individuals to understand the implications of participation and also allowed them to decide whether to take part or not, without the exercise of pressure. There was no use of offensive, discriminatory or any other unacceptable language in the formulation of questionnaires or interviews or focus groups' questions. There was privacy and anonymity of the respondents. This mostly applied where

the respondent was more comfortable being anonymous during writings, and this enabled them to give detailed information without fear or favor.

3.5 Data Analysis

Data was analyzed based on the study objectives and research questions. Data was transcribed and coded all emerging themes were identified and thematic analysis was conducted, following process; as a preparation step, the interviews were transcribed into written form and this made the analysis of the data simpler because it became tangible and simpler to navigate. Then the transcribed data was reviewed alongside the raw data in audio format to make sure that the transcription is right word-for-word., thus enabled the organization of ideas.

For the analysis of the data, the thematic method was used; a method of systematically identifying, organizing and offering insight to patterns of meaning (themes) across a data set (Braun & Clarke, 2012). Data was reviewed and then coded using this method of analysis. Codes were assigned to the data to describe the content. Then the themes and patterns were searched for in the codes from the data and it included an outline of the major themes and ideas from each interview that were relevant to this research topic and questions, to prepare them for sorting. After coding and outlining, the major themes and ideas were categorized according to the ideas and themes that they had in common, the themes were reviewed and named.

3.6 Limitations of the study

In regard to language barrier (understanding and comprehension), I kept the language and format of the surveys simple to understand and answer. As a cultural insider, I did not find challenges interviewing people from Bunyoro since Runyoro is my mother language. Related to challenges of understanding the context, I took time and learned more about the context of

a respondent group before quantifying anything. Also, I had to seek for consent from all respondents to agree to be apart. Therefore, participation in the study was voluntary and where possible ensured anonymity to increase participation.

CHAPTER FOUR

FINDINGS

4.1 Introduction

This chapter represents the results that were obtained from the field, analyzed and reviewed the data from the findings of the research study. The analysis was based on the findings in the research, the literature review in chapter two, and further literature review.

4.2 Music and Instruments

All respondents reported that the accompaniment of Orunyege dance performance of Bunyoro kingdom, include the embuutu, engalabi, tube fiddle (endingidi), xylophone (amadinda), and shakers (ebisegenya) and sometimes the bow harp (adungu), and different voices. The voices are organized in a manner that one might sing alone, and other join in, and to the climax, they all sing their different voices.

Amooti, who is the proprietor Afrique Arts troupe added that the accompaniment also includes “engoma entabule” made from a tree called “omujuga ngoma”, and that the rhythm on this drum communicate to the dancers the different motifs and also inspires them to create the sounds accompanying the dances. Amooti emphasized that:

“The long drum also energizes the dancers and keeps the rhythm for the dancer. The basic movements of legs are what is played on the peddle drum, while the long drum plays the movements of the motifs in the dance and authentic movements. The way of drumming orunyege music identifies itself with the traditions and culture of the banyoro from themselves and other cultures for example the people who go to study the cultures of Bunyoro, as tourists.”

Amooti asserted that Orunyege dance, instruments, costumes, songs, riddles, poems, folklore, clan rhymes, lamentations at funeral, lullabies, stories, and clan traditions can promote tourism, if properly used. She however cast doubt whether xylophones “amadinda” belong to Bunyoro and believed they are migrated instruments to the kingdom.

4.3 Traditions and Culture of Bunyoro Kingdom in respect to Orunyeye Music

Nicholas Ssentamu, one of the respondents reported that during the Empango celebrations, the dressing code is so much restricted where the men and women all have attires that they are supposed to put on. According to Ssentamu:

“The man wears a kanzu and a coat on top, and the woman wears an attire called “omwenagiro” in runyoro also known as akasuuka which is thrown on top from her shoulders, which is over the skirt wrapped around the woman’s waist called, “ekikoyi” in runyoro. In the old times however, they used to wear bark clothes the required attires before modern clothes were introduced in Bunyoro kingdom.”

When it was time for the king to play the royal drum, the dance called “Amakondere” officially start immediately he plays the drum. As reported by Ssentamu, “Amakondere” is an official opening of the ceremony headed by the ruling clan known as “Ababiito” where almost all cultures are exhibited, showcased and performed, including other dances like Orunyeye. Other clans are “Abafumambogo”, “Abacwa”, “Asingi”, “Abahinda”, “Abasita” and many more. According to tradition, each of these clans cannot have intermarriage since they are considered relatives and have the same blood in Bunyoro kingdom and an attempt to have intermarriages. In the old times when one married from the same clan, it was considered a tattoo, and would attract bad omen in a family including death, childlessness or even giving birth to children with disabilities because it was considered a cursed marriage. Therefore, before the marriage of a young couple, the elders took enough time to understand the parents and clan of the proposed partner, unlike nowadays where intermarriages sometimes happen as a result of knowing the backgrounds of the partners before taking bigger steps.

Nicholas continued to assert that, despite the influence of modernity, the way of dressing of a munyoro has majorly remained the same and that when going for a traditional marriage in Bunyoro kingdom, the man wears a kanzu and a coat on top, and the woman wears an attire

called “omwenagi” in runyoro also known as “akasuuka” which is thrown on top from her shoulders, which is over the skirt wrapped around the woman’s waist called, “ekikoyi” in runyoro. The songs that were mostly played in the early times were called, “amakondere”, talking about the culture of Bunyoro that any woman who comes from Bunyoro is a woman to the king of Bunyoro, which is also referred to as the man of the men (Rukirabasaija). This therefore signifies that the marriage has been allowed and approved by the Omukama (king) as an official ceremony. The men also prepared, sang songs, danced, brewed alcohol and invited people to come celebrate the marriage, including the traditional dances of Orunyeye, (tying their legs with rattles which were made from fruits of trees found in forests and are also planted). These fruits would be gotten fresh, dried and they would then get out those dry seeds (amaranga in runyoro), black in color and put into shells, which would enable them bring out sound that accompanied the Orunyeye dance, as well as the drums, engwara and others.

The performance of Orunyeye dance has quite changed. As reported by Ssentamu, there is a way they dance Orunyeye music in Kibaale district, which is quite different from the other performers and this comes from the accompaniment of instruments like drums. Reportedly, Kibaale district has many settlers of which there are abatoro from Toro kingdom and abakiiga people who come from Kabale district. These people also have their dance which is a bit similar to that of the banyoro, but with some differences in the performers’ body movements and way of dancing. These come from the way we speak our languages, for instance the way of speaking and singing rukiga has an impact on the way they perform the Orunyeye music of the banyoro people. All the three tribes however all belong to the kitara region and all speak runyakitara thus a relation and understanding existing among them. In addition, even other tribes that migrated and settled in Bunyoro kingdom from other places like Arua, Lango, Chope, Gulu, whose cultures including dances, instruments, songs, and costumes that are

different from those of the banyoro people, participate in Bunyoro traditional ceremonies. Saphan Alinaitwe's response on the practice of foretelling (known as "okuraguza" in runyoro) was that a fore teller would predict that there would be famine in three years' time or drought in two years' time, and more. Therefore, they would warn the local people to make sure that they plan well, so as to go through those epidemics successfully and to avoid famine, the people would farm enough food and store enough of it so as not to starve in those dry seasons. Cultural practices such as these including giving names, traditional marriages, Empaango, are key in Bunyoro kingdom and Orunyge music and dance is central in celebrating such practices.

Like other respondents, Saphan also talked about times during the Empango celebrations in the palace of the king (Omukama) of Bunyoro kingdom, where people celebrated the day the king was born and the day the king went into power on the throne (kingship). The king's going to power and sitting on the throne in the palace "ekikaali" is referred to as, "Okwikaara ha ngoma" in runyoro language. There happens to be much celebrations, where people are invited to the ceremony, to eat, drink, dance, including the Bunyoro traditional dances of Orunyege, Entogoro, and more. During these celebrations, all the 72 clans that have a belonging there are given different responsibilities to play, so as to come up with the best and in that, everyone is able to take part, without any discriminations. There exists a tradition about a particular clan, known as, (abasiingo) who are said to be a cursed and unfortunate set of people in the kingdom. In the old times, the kings and other leaders used to have a fear towards that clan of the "Basiingo" because they had proved themselves to be a very knowledgeable set of people in the kingdom.

More still, during the Empango celebrations, there also takes place a lot of activities; for instance, various exhibitions, including, social and cultural explorations. For example, there is exhibition of the traditional and cultural way of doing various things as it was from the old

times by the ancestors right from, the making of instruments, cultural wear, costumes, cultural dances, songs, riddle-telling, weaving, fore-telling and many more. It is in these celebrations that many of those traditions that are considered satanic and usually done in hiding, including foretelling, calling the names of the long dead people for help, smoking in the traditional objects, known as “okusika enyungu” in runyoro language and many more.

Both Marriam and Mbabazi agreed that Empango is a royal dance with a lot of beliefs around it, which is only performed for the king in the palace, at a function called, “Okwigura Engoma”, and it happens when the kings hit the drum himself. The men put on costumes for different purposes, so as to get women to marry, and the costumes are also for beauty purposes, since their chests and backs are left out for the women to see and admire their well-built bodies. Unlike in today, men used to put on bark cloth extracted from animal skin like goats, antelopes (engabi), and were called, “Oruhu” in Runyoro.

Mbabazi further revealed that during marriages, people used to play and dance to the traditional dances of orunyege, omugongo, Entogoro and eigulya. However, Scovia noted that some of the traditions like “okubandwa” in runyoro are not anymore into practice due to Christianity which forced people to believe that most of the cultural practices were satanic and many people stopped performing most of them. Those who still believe and worship them do it in private although they are considered devilish. During evenings, the elders and children would gather and sit around fire places in the home compounds, and would start telling riddles, known as “okuganikya” in runyoro, poem-telling. Related to music, there used to be competition of orunyege traditional dance among different clans like abafumambogo, basiita, basingo and many more. This activity however still exists, and it also combines clan meetings; where a particular clan in the kingdom schedules a meeting so as to know each other as a relation.

4.4 Rise and fall of Bunyoro Kingdom

According to Marriam, there are a lot of dances in Bunyoro namely; Orunyege, Entogoro, Eigulya, Kagoma, Orusindi which need to be protected. She went ahead to say that when one moves around Kampala for example, Banyoro usually speak English, and it is rare for one to hear them speak their language, because it is the way they have been brought up with an inferiority complex. This is simply because, during that time when Kabalega was captured, they hoped that he would fight back and return to Bunyoro because he was a powerful king. Marriam noted that the coming of the white people to Uganda eventually led to the decline of Bunyoro kingdom, including the traditions and culture of the Banyoro people. She asserts that Christianity led to the heavy decline of the traditions and culture of the people in Bunyoro kingdom. Marriam affirms that:

“When Kabalega was captured, of course other leaders came up, but they had much fear within themselves, that whatever took down the brave Kabalega would take them too if they tried to resist the whites. This meant that they also stopped practicing some of their traditions and cultures that used to make Bunyoro a rich kingdom. These whites came with a bible and used to preach to the people that the present cultures were bad.”

Therefore, Bunyoro culture literally died and the Banyoro still had much fear after the death of their brave king Kabalega and became so afraid of practicing their culture. Marriam reported that with the revival of kingdoms, Bunyoro cultures and traditions started to be practiced again. However, Nicholas noted that due to intermarriages and settlement of many immigrants into the kingdom, there are many different methods of doing things, socially, culturally, political and economically. Due to these intermarriages and immigrations into the kingdom, the runyoro language got twisted in many ways, and it has lost its originality, where by it can only be found among the elderly people in the kingdom.

4.5 Evolution of Orunyege music and dance

Marriam said that Orunyege is a dance that came about, as a result of brewing beer from bananas. The juice would then be fermented, and then they get beer, within three to four days.

Marriam further revealed that beer would be served in the evening hours; the drinkers would now start to look at the girls that were serving them with beer as beautiful. They would now get attracted to these girls, and in return, these girls would get attracted to some of them, according to their choices.

“They would look at the curved ladies, and begin to fall for them, pointing at ones they would get attracted to. They would now convince the girls of their choice, and before they know it, they are bringing dowry. Therefore, the courtship of the marriage in Bunyoro is connected with the drink, “tontomera”, which became a dance.”

4.6 Connection of Orunyege Music to Bunyoro Traditions and Culture

Nicholas Ssentamu reported that Orunyege music and dance involves music, song formulation and creation, and stage performance, while following the restrictions and order, such as; the body movements, the costuming, the instrumental accompaniment, facial expression, language to use in song formation and the occasions where it is to be played. This dance belongs to the Banyoro people and its songs are also formed in the runyoro language, such as, “Nduga Bunyoro” by Easy P Omusomesa in Masindi district, “Samba samba Tugende” and “Nitwe abaijukuru ba Kabalega” by Kabalega Royal Troupe, “Amalembo”, “Kabalega” by Destiny SSS Hoima, “Nsimiire”, “Empaako/pet name” by Jessy Nector in Hoima district, and Many of the performing troupes in Bunyoro kingdom, such as Tunaca troupe in Hoima and Bunyoro cultural performers in Hoima

Nicholas further said the word Orunyege is derived from the rattles tied around the man’s legs, called “ebinyege” in runyoro language. Orunyege dance is performed when the young

boys want to find a partner for marriage, according to the dance movements involving their hands and waists, legs to show how energetic they are and suited, ready for a relationship and marriage, as it was from the old times in Bunyoro kingdom.

Related to how dancers perform Orunyege dance music, Marriam revealed that in Bunyoro, agriculture practices of growing kalo, rice, sorghum used to be crucial. For instance, the birds would come and eat sorghum during the day. In the evenings, they would be getting back home, while the men would have returned from work and are drinking, laughing and happy with the girls who would be serving them the tonto. When they got tipsy and looked at those birds flying in the air, they felt they also flying just like them. They now started to imitate the birds in the air, and because they were already feeling tipsy, they would want to fly in the air. And that is why the Banyoro dance like they are flying in the air, just like birds, up and down.

“The girls would use to serve would be carrying the pots and shaking their waists, and that is why the ladies have a movement of “one, two”. When they got high, they began praising the maker of the beer, “tonto” of how she has prepared very sweet beer. That is why when both men and women are dancing; all their hands are swinging up there because they are holding on a rope that would be help with making out the juice from the bananas in the spear grass. In the start of making the juice initially, the movement of the legs would be a normal one of “one, two” but as the juice came out, the speed increased, and the movement of the legs also increased because of the pressure under the legs.”

Marriam adds that as the juice was coming out, there was also a sound that used to come out, “Ta-fa Te-fe”. That is when dancing, there is Ta-Ta-Ta, but as the speed increases, the dancing turns to Ta-te Ta-te. This is because when the juice is coming out, it adds the speed onto the legs of the one making it, in relation when dancing, the speed keeps going high and higher. The men would be so happy and dancing a lof of low level movements, which were

imitated from the brewing process. The dance does not begin with courtship, it rather begins with the imitation of the maker of the brew, who were the girls that they kept admiring and praising them of their beautiful physical appearance. Today, even the way the Banyoro are dancing in Masindi, they have been so much influenced by lots of factors, and it is performed in different dimensions. This dance is now performed on social occasions, even in Buganda it is performed, to make money out of it.

However, Marriam was not pleased with the way Orunyege is now performed in a way it portrays Banyoro women as “loose” or “benzi” in runyoro. According to her, the dance can contain creativity but should stay within the authenticity and also part of the entertainment. She emphasized that this can be done without distorting the originality of the dance. For example, decent approach to a woman, decent response of a woman, and one can go ahead and bring a present or flower as they dance, and it is entertaining and original without spoiling culture. According to Marriam, most cultural troupes simply teach motifs, without orienting the dancers about cultural aspects of the dance. She adds that most people refer to the dance as “Runyege Ntologo”, yet the dance is called, “Orunyege-Ntogoro”. Orunyege is from Hoima, Kibaale and Entogoro, Orusindi are from Masindi, then Kagoma is from Lake Albert, and there is Eigulya of Masindi and that in Hoima. They are all different.

Scovia mbabazi’s response about the connection was that all these instruments connect the banyoro to their traditions and culture because they all carry meaning in relation to how they are played; the sound of for example the drums, beads, rattles, shakers, tube fiddle, as well as the xylophone. The rhythms of the orunyege dance and music also connect the banyoro to the traditions and culture because they identify with them. This is based on the way the songs are sang, instruments are played and the dancing movements of the performers (both male and female dancers). The rhythm is usually fast, hence the dancing body movements as well.

Scovia still noted that the language used in the songs that accompany the orunyege music and dance also connect the banyoro to their traditions and culture. All songs that are created are in runyoro language, which is also a language dominant in Bunyoro kingdom. Therefore, the banyoro easily connect and identify with the music and dance, some songs are, “ebidaimanda leero” and “abaana ba Bunyoro, mulinsanga owaitu”.

4.7 Orunyege Dance and Costuming

Nicholas Ssentamu said that the women would cover their bodies with bark cloth while dancing Orunyege, however today there are gomesi, and wrapper (ekikoyi). They also tie a raffia skirt (omuchenche), tie beads around their heads, necks, waist to align its movement and legs, which bring out a pleasant sound to the men. They also hold a decorated stick with feathers, which they swing around in the hands as they dance. The men put on costumes for different purposes, so as to attract women to get partners to marry, and the costumes are also for beauty purposes, since their chests and backs are left out for the women to see and admire their well-built bodies. They then put on vests and shorts nowadays but in the past times, they used to put on bark cloth extracted from animal skin like goats, antelopes (engabi), and was called, “oruhu” in runyoro. They also tie the rattles (rattles) on their legs; tie a raffia skirt (omuchenche).

Marriam reported that women as would cover their bodies for purposes of warmth, since her body including breasts and private parts had to be always warm, so that to have a place in her husband’s house and also for decency. Marriam also noted that the Banyoro people discovered that the seeds from the fruits had a good sound, which would properly accompany their dance. They therefore decided to insert the seeds in rattles which are tied on the legs, since they are the ones that brought out the major movements of the dance and they are easily accessible in all the forests in Bunyoro. Later on, the raffia skirt (omuchenche) meaning “okuchenchebuka” also was brought up and they are made from a tree called, “omudooti” in

runyoro. They beautify the movements of the dance and also clearly show the body movements of the dancer, from their waists properly shaking as they dance. They also used to put on animal skins (embugo) before the white men brought cloths like kanzu and Ebikooyi (having beautiful colors). They used to put on natural bead necklaces called “ebidaimanda” in runyoro, gotten from swamps, before the introduction of British and Indian necklaces. These beads would be put on their ears, necks, heads, hands, legs and waists, and they made them look more beautiful, besides the sexually arousing and enticing sound that they make for the men. They used to decorate the beads with the brides and therefore these ladies would brand themselves with beads to be the brides to the men, as a sign of courtship hence they were practicing their roles, before it a costume.

Scovia mbabazi also put it down that the performers of orunyege music usually dress up smartly for the dance; the men put on rattles, called “ebinyege’ in runyoro, where these are tied around their legs and they bring out a sound once the legs are moved. These rattles are made out of some seeds which are called from a particular tree in big forests in Bunyoro. The men also put on shorts above the rattles, and add on a raffia skirt, called “akachenche” in runyoro.

Scovia also talked about the women’s way of dressing up well, in a long skirt called, “ekikoyi” in runyoro, they add on a raffia skirt (akachenche) and also, “ekigulya” tied in the waist, where necessary.

4.8 Where are these traditions and culture performed?

Scovia mbabazi reported that the major place where culture is practiced nowadays is in the palace of the king (omukama) because there is a celebration which is carried out there every year, called “Empango” in runyoro, where all banyoro are welcomed. In these celebrations, a lot of culture and traditions are observed strictly, for example the men are required to put of

kanzu, whereas the women are supposed to put on a full body attire, called, “omwenagi” in runyoro and they use the upper piece called, “akasuuka” in runyoro, to use it while dancing “amakondere dance” for the king called, “okuhuuya” in runyoro. The men and women all dance in an order, where at point they have a meeting point as they proceed with the dance. Many performing troupes also perform various dances of the Banyoro like Orunyege and Entogoro. All these dances are performed in the presence of the “omukama” as they express their happiness and gratitude to the king for his good services rendered in the kingdom so far. Some of them show their excitement their lying on the ground, kneeling on their knees for the king, including the men of Bunyoro because the king is the head of all the men and women on Bunyoro kingdom. Different clans play different and specific roles in the Empango celebrations in Bunyoro kingdom; the Basita clan has a role of playing the drums, “engooma” in runyoro. These activities carried out during the palace celebrations literally do all activities that were being practiced from the early times within the Banyoro people in Bunyoro kingdom.

Relatedly, Scovia mbabazi asserted that Orunyege music and dance is performed on marriage functions in Bunyoro kingdom, as many find it entertaining on that day since many songs are educative and have meaning. In these songs, there would be a communication to the various roles of the man and woman, and also their children, how to keep and respect each other in their new covenant called marriage. Orunyege music is also performed on any happy occasions in the kingdom and outside, for example graduation parties, birthday parties, gatherings, get-together parties and many more of the likes.

However, Scovia also noted that, Orunyege music is not performed on sorrowful occasions like a burial, since it is a dance full of joy and happiness allover. It is also related to the traditions and culture of the banyoro people.

Saphan Alinaitwe noted that Orunyege dance was performed on many occasions including; Empango celebrations, naming and Empaako naming. In the old times, Orunyege was performed differently from it is presently, in or outside Bunyoro kingdom. It was a major dance that was performed on various occasions for entertainment, socializing, show-casing talent and more. Saphan further said that Orunyege music is related to the traditions and culture of Bunyoro kingdom in a way that, the songs that are composed for the dance are created in runyoro language, and they base on the situation of that particular time. If the celebration is about marriage for instance, they will compose a song communicates to the newly married couples (man and woman) on what to do and what not to do in their home, so as to live peacefully. Whenever the Orunyege music is played and performed, it is usually passing on a message to the audience and listeners. For example, they are welcoming and entertaining particular invited guests, or something good was done for the community and they are appreciating and being thankful.

4.8 Performance on stage

According to Scovia mbabazi, the performers including; dancers, singers including the lead-singer and instrumentalists all prepare themselves and tune their instruments so as to bring out the best sounds. They do enough rehearsals before their performances, learn songs, learn facial expressions and also body movements (legs, waists, hands, head).

When on stage, the lead-singer starts by singing the song, calls upon others like the instrumentalists, one by one, and then the singers all join. It is at this particular point that the lead-singer invites the dancers who come in an organized manner, mostly formations; H, T, X or Y. The dancers then go ahead to interact, are happy as they choose each other out, of different sexes.

As for Marriam, Orunyege dance is introduced with the vocal music, and then the accompaniment of claps is invited. Thereafter, the main accompaniment of the dance which is the drums, including Engalabi, Embuutu and Empuunyi are invited with a song sang along, for example the song named “ebidaimanda leero” and “boojo we nkolenta” lastly is the dancers are also invited by the leader singer, all happy and excited in letter formations like X, H, Z and more, according to what was trained.

CHAPTER FIVE

DISCUSSION, CONCLUSIONS AND RECOMMENDATIONS

5.1 Introduction

The research was based on roles that Orunyeye music plays in the promotion of Bunyoro traditions and culture. The research examined its roles contributed towards the cause, alongside other factors, based on the problem that there is a big decline in the practice of Bunyoro's traditions and culture. Therefore, this section discusses the implications of the study findings and suggests possible recommendations related to the role of Orunyeye music in culture and education.

5.2 Bunyoro's Orunyeye Music and Dance

The literature that was reviewed resonated with the observations of the contributions of Orunyeye music in the promotion of Bunyoro's traditions and culture. It suggested that there is a big decline in these traditions and culture in Bunyoro kingdom. More literature suggests that there could be various factors leading to the decline of the traditions and culture, and similarly, more factors that can contribute to the promotion of the traditions and culture. The findings indicated that in Bunyoro kingdom, the banyoro people themselves have abandoned their traditions and culture, and adopted others like Christianity. There is a further indication that the traditions and culture of Bunyoro kingdom can be revived through performing Orunyeye music and dance.

5.3 Conclusions

The finding that Orunyeye music plays a big role in promoting the traditions and culture of Bunyoro kingdom through costumes, instruments, body movements and songs relates with other cultural factors and activities that play a major role towards maintaining of the traditions. It was found that there is an underlying bias stemming from the Banyoro people

who distance themselves from their traditions and culture like practices, cultural values and language hence leading to their decline. Reportedly, these biases cause both internal and external constraints like lack of confidence and negative comments that make it more difficult for the Banyoro people to regularly practice and associated with their traditions and culture. Data analysis also showed how these traditions and culture survive in the kingdom and the challenges that come along their way.

Through this research, I learned that the society in which anyone grows is very important to their contribution towards the promotion of the traditions and culture, of the Banyoro people. I have also learned the importance of evaluating the surroundings and environment to make sure that it supports the traditions and culture of Bunyoro kingdom. This research study is important in a way that it reveals the contributions and roles of Orunyege music towards the promoting of the decline Bunyoro's traditions and culture.

5.4 Recommendations

The findings of this research study can be used to create better avenues to promote the traditions and culture in Bunyoro kingdom. Knowing that the problems causing the decline of the traditions and culture are mostly influential external factors, various programs can be designed to cater to the solutions to those problems, Future studies should consider addressing issues related to how to promote Bunyoro's traditions and culture beyond using Orunyege music. It is also critical to evaluate how are Bunyoro's traditions and cultures connected to other cultures and to find out the role of orunyege music in promoting Bunyoro's traditions and culture.

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APPENDICES:

Interview Guide Questions

- a) How can you describe Bunyoro kingdom?
- b) What is the leadership in Bunyoro kingdom?
- c) What led to the rise and fall of Bunyoro kingdom?
- d) What are the activities involved in Bunyoro kingdom from the old times and now?
- e) How would you describe Bunyoro's traditions and culture?
- f) When are Bunyoro's traditions and cultures practiced?
- g) Who performs the traditions and culture of the Banyoro?
- h) How is Orunyege music performed?
- i) What instruments are used in performing Orunyege music?
- j) What is the costuming of the performers of Orunyege music?
- k) How is Orunyege music connected to Bunyoro's culture and traditions?
- l) At what occasions is orunyege music performed?
- m) What are the specific cultural values that are learnt through performing orunyege music?