**REVITALISATION OF UGANDAN TRADITIONAL MUSICAL INSTRUMENTS: A CASE STUDY OF *ENDINGIDI* (A TUBE FIDDLE)**

**BY**

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# DECLARATION

I, hereby declare that this submission is my own work towards the award of a degree in Bachelor of Arts in Music and that to the best of my knowledge it contains no material that has previously been accepted for the award of any degree at Makerere University; except where due acknowledgement has been made in the text or reference.

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SUPERVISOR’S APPROVAL

This is to certify that this research presented by **MATOVU CHARLES** was written under my supprvision and I recommend it for presentation to the board of examiners in partial fulfilment of the requirement for the award of a bachelor of arts Degree in Music of Makerere University.

Supervisor’s Signature: ………………………………….

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DEDICATION

ACKNOWLEDGEMENT

ABSTRACT

TERMONOLOGIES

# TABLE OF CONTENTS

[DECLARATION i](#_Toc191228536)

[TABLE OF CONTENTS vii](#_Toc191228537)

[CHAPTER ONE: INTRODUCTION 8](#_Toc191228538)

[1.1 Introduction of the study 8](#_Toc191228539)

[1.9 Research Methodology 17](#_Toc191228540)

[1.9.2.1 Interviews 18](#_Toc191228541)

[1.9.2.2 Audio and video recording 18](#_Toc191228542)

[1.9.2.4 Taking notes 19](#_Toc191228543)

[1.9.2.5 Library research 19](#_Toc191228544)

[1.9.2.6 Observation 19](#_Toc191228545)

[1.10 Data analysis 19](#_Toc191228546)

[1.11 Ethical Considerations 20](#_Toc191228547)

# CHAPTER ONE: INTRODUCTION

# Introduction of the study

This chapter describes the different research processes which were carried out, the research methods and tools are well explained on how they were used as well as their advantages and disadvantages. Still under this chapter different research sections that were carried out and used are shown as it was put in the research proposal before going to the field for data collection.

Uganda, is known for her rich in cultural heritage due to the so many ethnicities and tribes. This boasts a diverse array of traditional music instruments that have played a significant role in the country’s cultural identity. However, with the increasing influence of globalization and modernization, there is a risk that these traditional music instruments and the knowledge associated with them may be lost over time. This current study aims at propelling the revitalization of Ugandan traditional instruments taking a case study of *endingidi I* (tube fiddle). The study is examining the cultural significance, status, challenges faced in preservation, and potential strategies for the revival.

* 1. **Background of the Study**

Using the Hornbostel – Sachs instrument classification system that created by Erick Mority von Hornbostel and Curt Sachs, Ugandan traditional music instruments are classified into five categories that is; chordophones (string instruments), idiophones (rhythmic and melodic idiophones), aerophones (wind instruments) and membranophones (drums). Each of the class of instrument has a list of instruments for example chordophones include; Bow harp (*Adungu)*, Tube fiddle (*Endingidi*), Bow Lyre and many others. Idiophones include; rattles, shakes, xylophones, and bells. Membranophones include drums, aero phones include flutes, whistles, pan pipes and trumpets.

Manufacturing of Ugandan traditional music instruments is one of the most crucial musical culture practices and yet is often given less attention in Uganda. In the same way, most of the Ugandan traditional music instruments are made from local materials from the environment. According to the researcher, traditional instruments are not just tools for producing sound but also vehicles for artistic expression. Through the craftsmanship and techniques passed down through generations, these instruments embody the unique musical traditions and styles specific to that community. The craftsmanship involved in their manufacturing allows for customization and innovation, enabling musicians to explore new sounds while staying rooted in tradition.

If you were to borrow a leaf from musical traditions from other parts of the world such as Europe, you would notice how immense their treasure for hand-made instruments is. You try to find about their musical culture material, and you would quickly stumble upon outstanding names of luthiers such as Antonio Stradivari and Guissepe Guarneri (del Gesu) who manufactured the greatest violins in history some of which still survive to this date and are the most expensive and prized violins in the world. You go back to Uganda, and you try to find one renowned manufacturer of at least one of our many prized traditional music instruments or a good number of people from the Ugandan society who appreciate the artform and you can only find a handful of them. It becomes clear to us that stakeholders and Uganda at large, don’t realize how lucrative such a practice could be for them and the entire country, in the sphere of wealth creation and generation of revenue.

* 1. **Problem Statement**

Despite the rich cultural significance and potential for artistic innovation that Ugandan traditional music and musical instruments have, Ugandan traditional music and musical instruments are likely to die out in the near future due to factors such as cultural homogenization, climate change and environmental degradation which threatens to destroy natural habitats that serve as sources of inspiration for many Ugandan traditional musical forms.

This loss could lead to a decline in creativity within these genres and extinction of Uganda’s traditional musical instruments over time. Therefore, this study focuses on revitalizing crucial Ugandan traditional musical instruments, taking a case study of *endingidi* (tube fiddle) as well as documenting the manufacturing processes of the same instruments. This is done through studying and documenting the *endingidi* (tube fiddle) as well as analysing the different popular music recordings and performances were the *endingidi* (tube fiddle) is featuring in order to raise its relevance to the modern society.

* 1. **Objectives**
     1. **Main Objective**

To identify the different ways of revitalizing the *endingidi* (tube fiddle) in the 21st century.

* + 1. **Specific Objectives**

The following specific objectives are formulated to assist in achieving the overall aim of the study and are to;

To identify the most common functions or performances where the *endingidi* (tube fiddle) is used Uganda

To find out how *endingidi* (tube fiddle) is manufactured.

To identify the strategies on how the *endingidi* (tube fiddle) can be made relevant in the 21st century.

To identify the possible ways for revitalizing the *endingidi* (tube fiddle).

To identify the significances of revitalizing the *endingidi* (tube fiddle) to the Ugandan society today.

To identify the ways of preserve the identified *endingidi* (tube fiddle) and the knowledge associated with it.

* 1. **Research Questions**
     1. **Main Research Question**

Which are the ways of revitalizing the *endingidi* (tube fiddle) in the 21st century?

* + 1. **Specific Research Questions**

Which are the most common functions or performances where the *endingidi* (tube fiddle) is used Uganda?

How is the *endingidi* (tube fiddle) manufactured?

How can the *endingidi* (tube fiddle) be made relevant in the 21st century?

Which are the possible ways for revitalizing the *endingidi* (tube fiddle)?

Which are the significances of revitalizing the *endingidi* (tube fiddle) to the Ugandan society today?

Which are the different ways of preserve the *endingidi* (tube fiddle) and the knowledge associated with it?

* 1. **Significance of the study**

This research is of great importance and beneficial to different groups of people. First, it sensitizes and communicates about the impact of Ugandan traditional musical instruments towards the development of cultural values more so the *endingidi* (tube fiddle).

This study is also beneficial to other scholars in a way that it is adding more literature to the study of Ugandan musical material culture. Many other scholars in the future, having interest in doing studies in relation to mine can use my study as a source of reference to achieve their goal.

The findings of this research will contribute to the revitalization of traditional music in Uganda, helping to keep these art forms alive and relevant in contemporary society. By studying and documenting these musical traditions, researchers can ensure that they are not lost or forgotten over time.

In addition, information obtained through the study will help in preserving and promoting the rich cultural heritage of Uganda. Traditional music is an integral part of Ugandan identity, reflecting the history, values, and beliefs of various ethnic groups. By revitalizing these instruments, communities can maintain their unique cultural expressions and pass them on to future generations. This process fosters a sense of pride among community members and strengthens their connection to their heritage.

This study will help to create awareness among stakeholders, including musician ns, cultural organizations, educators, policymakers, and the broader society about the relevance of Ugandan traditional music instruments in modern society.

This study will also provide evidence-based recommendations to the stakeholders on which strategies should be employed to ensure revival of Uganda traditional instruments.

* 1. **Literature Review**
     1. **Introduction**

This section I reviewed the different published articles, dissertations and other academic literature related to the current study by other scholars. Although there is inadequate literature about Uganda’s musical culture material especially documentations on practices such manufacturing Ugandan traditional music instruments, some researchers have made significant contributions to the study of Ugandan musical traditions and the concept of revitalization of traditional instruments.

* + 1. **Traditional Musical Instruments**

Peter Cooke (1970), studies traditional music and performance practices of the Baganda people in Uganda. Peter delves into various aspects of Baganda culture, including musical instruments, performance contexts, and the social significance of music within the community. From his study, he emphasizes the importance of understanding music within its cultural framework and discusses how traditional music serves as a vehicle for storytelling, social cohesion, and cultural identity among the Baganda.

Cooke’s study is related to the current study in a way that both about Ugandan traditional music instruments, they approach this subject from different angles in the sense that one rooted in historical documentation while the other emphasizes active preservation efforts. However, Cooke’s ethnographic analysis which includes detailed descriptions of musical forms and their cultural significance will be used in the current study to examine the relevance of traditional music instruments in Uganda’s society today.

In a related study, James Makubuya (1999) specifically studies the Endongo (bowl lyre), a traditional musical instrument which is significant in Buganda’s musical culture. The study delves into its construction, playing techniques, and sonic characteristics, providing an in-depth analysis that highlights how these elements contribute to its cultural significance.

While both studies address aspects of Ugandan traditional music instruments, they differ significantly in focus, one being an intricate study of a single instrument’s sonic properties while the other encompasses a wider investigation into the revival efforts surrounding multiple traditional instruments across Uganda.

John Blacking’s publication (1965), provides an in-depth ethnomusicological study that explores the intricate relationship between music and culture in Uganda. Blacking emphasizes how music serves as a vital component of social identity, community cohesion, and cultural expression among various Ugandan ethnic groups. His work is characterized by a detailed analysis of musical forms, instruments, and their contextual significance within Ugandan society.

Although both his study and mine highlight the importance of preserving Uganda’s rich musical heritage, they differ in the sense that my research focuses not only on preservation but also promotion of Ugandan traditional musical instruments and suggests practical measures that can be taken to ensure their survival amidst changing societal dynamics.

Sylvia A. Nannyonga-Tamusuza’s publication (2005), provides a comprehensive analysis of the development of music in Uganda, tracing its roots from pre-colonial times to contemporary practices. The author emphasizes the socio-cultural influences that have shaped Ugandan music, including colonialism, globalization, and the interplay between traditional and modern musical forms.

While both works contribute valuable insights into Ugandan music’s landscape, Nannyonga-Tamusuza through a historical lens and the revitalization research through a practical approach, they serve different purposes within the discourse surrounding Ugandan cultural heritage. Other scholars, Tomasz Nowak, Catherine Grant and Carine Plancke,(Larue; De Varennes and Kuzborska; Jim Wafer et al.; Plancke; Nowak; Kubik; Grant; Cox; Echeverria and Sparling; Mikiko Tachi; Timkehet Teffera) have studied the discourse surrounding revitalization of traditional music instruments in relation, to how these instruments are vital means of preserving national identity and cultural heritage. They outline several strategies that can be employed to revitalize traditional musical instruments including, music contests, educational programs and workshops. They also identify challenges such as globalization and modernization that threaten the survival of traditional practices. While for some of these scholars' revitalization efforts are often institutionalized through formal competitions backed by government support or cultural organizations in their respective countries (Nowak 18), Uganda’s initiatives might tend to be grassroots-driven with less formal structure but strong community involvement. Nevertheless, their studies and analysis are going to be instrumental in my study as they will be used to provide suggestions for a workable way forward towards revitalization of Ugandan traditional musical instruments.

* + 1. **Current State of Affairs Regarding the Prospect of Ugandan Musical Culture Material Globally as of April 2024**

As of September 2024, revitalization efforts surrounding Ugandan traditional music instruments remain promising yet complex. On one hand, there is a growing interest in preserving and revitalizing traditional music forms among younger generations through educational programs, cultural festivals, and digital platforms. However, rapid urbanization, technological advancements, and globalization pose challenges to the sustainability of indigenous musical practices in Uganda.

Contemporary Ugandan musicians are increasingly blending traditional elements with modern sounds to appeal to wider audiences both locally and internationally. The emergence of genres like Afrobeat, Afro-fusion, and world music has brought Ugandan artists onto the global stage while also raising questions about authenticity and commercialization. Prominent artisans such as Ssewakiryanga James aka SsewaSsewa, have modified and promoted Ugandan traditional instruments such as Buganda’s Ennanga instrument also known widely as Adungu, coming up with its variant that he named the Janzi instrument.

Despite these positive developments, issues such as limited funding for cultural initiatives, inadequate documentation of oral traditions, lack of institutional support for traditional musicians, and changing societal values present obstacles to fully realizing the potential of Ugandan musical traditions in the 21st century.

* 1. **Scope of the Study**

The study is primarily focused an investigation into revival efforts surrounding Ugandan traditional musical instruments.

* + 1. **Geographical Scope**

The study was carried out in the Central, Eastern and Western parts of Uganda focusing on selected traditional instruments from each of these regions. The selected cultures from each of these regions are Baganda, Basoga, Banyankore and Bakiga respectively. Therefore, the current study was conducted in Buganda, Busoga, Ankole region and Kigezi region. These regions were selected which eased the researcher’s access to key stakeholders from these places as they are within his geographical proximity.

* + 1. **Content Scope**

The current study focuses on the revitalisation of Ugandan traditional musical instruments. It should be noted that music is a very important aspect of society. Therefore, the current study encompasses various disciplines such as ethnomusicology, cultural studies, anthropology, sociology, history, development studies, musicology, and African studies. The above topic was selected because different researchers from these disciplines could contribute their expertise to enrich the study’s theoretical frameworks methodologies data analysis techniques and interpretation strategies. Hence encouraging a comprehensive understanding of Ugandan musical traditions from multiple angles and generate innovative insights that bridge disciplinary boundaries

* + 1. **Time Scope**

The study focused between 1900 to 2025, this is because the researcher was able to compare and contrast Ugandan traditional music instruments before, during and after colonialism. The researcher was also able to get in contact with intentionally selected individuals who possess specific knowledge or expertise related to the research questions.

## Research Methodology

Since this research is about revitalisation of Ugandan traditional musical instruments, the researcher primarily employed a qualitative research methodology. The methodology provided the researcher with descriptive information that is got from analysing people’s views, suggestions and ideas during fieldwork. Through interviews, focus groups discussions, and ethnographic studies, the researcher was able to gather in-depth insights from manufacturers of the selected traditional music instruments, musicians, cultural historians, and community leaders involved in traditional music. Conversely, the researcher was able to employ a quantitative approach whereby structured tools such as surveys were distributed to a broader audience to quantify attitudes towards traditional music instruments and participation levels in revitalization efforts.

* + 1. **Research Approach**

A purposive sampling technique was used to select participants for this study. In this research approach, the researcher was intentionally selecting individuals who possessed specific knowledge or expertise related to the research questions. Participants were identified through professional networks, music industry associations, and social media platforms. A snowball sampling technique was also employed to identify additional participants through referrals from initial interviewees.

* + 1. **Research Tools**

In this study the researcher used tools such as interviews, focused group discussions, observation, library document analysis and recordings to gather information while in the field. The data collection for this study involved both primary and secondary sources. Below is the detailed explanation of how the researcher used researcher tools so as to acquire the needed data for the study.

#### Interviews

The researcher carried out interviews with different stakeholders including, manufacturers and modifiers of Ugandan traditional instruments, performers of these instruments and scholars. Semi-structured and structured interviews were thoroughly prepared before meeting with key stakeholders and unstructured interviews were carried out basing on the nature of the discussion between the researcher and the informant, however the researcher had a broad research questionnaire to guide his interest in conducting the interviews.

These interviews were conducted in person or via video conferencing platforms such as Zoom or Skype as some resourceful informants were not within physical proximity.

#### Audio and video recording

Using gadgets such as phone recorders and cameras, all interviews were audio or video recorded with permission from participants to ease data transcription and analysis. This saved time that would have been spent in the field when noting down data from informants.

* + - 1. **Pre-recorded Media**

I also collected already recorded audio and video songs which enabled me to view how the performances of the Uganda traditional music were, I analyzed the key places where the performances took place. In this case, I watched videos that were uploaded on YouTube and some that were on storage devices like the flashes the school. This enabled me to analyse the music better.

#### Taking notes

The researcher was taking notes during the interviews for purposes of highlighting important points. This enabled him to capture pertinent information whose source may be preferred to remain anonymous for privacy reasons by the informant.

#### Library research

A comprehensive review of scholarly articles, books, reports, and other relevant publications on revitalization of traditional musical instruments from Uganda and other parts of the globe. This helped to fill the gaps of other scholars, to avoid doing research which was done before and after to get detailed information of other scholars.

#### Observation

The researcher collected data by observing how some of the selected Ugandan traditional instruments are manufactured and played. This was done when informants allow the researcher to join him/her during the process of crafting a given traditional music instrument hence enabling the researcher to acquire first-hand information.

### Data analysis

The researcher used both in-field and out-of-field data analysis. He immediately went back to the field in case there arose need for any clarification. The researcher also transcribed verbatim from the recorded interviews and index the transcribed data by identifying the themes of the collected data.

## Ethical Considerations

The researcher made appointments with the informants and in case of any change in the program, communication was done to show respect for one another. The researcher would seek permission from the informants before taking pictures and recording them, for purposes of confidentiality and security. The researcher also had to build rapport between him and the informant in order for the informant to develop trust in the him so that the informer would feel free to open up as he or she shares information with the researcher.

* 1. **Limitations of the study**

This study was limited by poor network. Since the interviews were conducted through making online calls on zoom and skype. There times when the informants were giving out the data and the network went off, there are times when both mine and the informant’s networks were poor. This gave me poorly recorded sounds which were difficult to listen to while transcribing. The researcher managed to overcome this challenge by repeating some interviews.

The study was limited by failed appointments. At various occasions informants would give time for conducting the interviews but when time reached many refused to pick my calls. Those who picked were still fixed with work. This made me to have delays in conducting research yet I had limited time for conducting research.

Lastly, the study was also limited by budget constraints. During the fieldwork stage, the researcher was required to buy expensive voice and data bundles in order to contact various informants to get the necessary information.

**CHAPTER TWO: THE SOCIAL, POLITICAL AND ECOMONIC CONTEXT OF UGANDAN TRADTIONAL MUSIC INSTRUMENTS**.

**2.0 Introduction**

This chapter gives the contextual understanding of the current study by describing the major concepts of this study for example the historical background of African instruments and that of the *endingidi* (Tube fiddle) in particular. The classification of Ugandan traditional music instruments in general and that of the *endingidi* (tube fiddle) in particular as well as the roles of the *endingidi* (tube fiddle). This will make it clear for the reader to understand the current study.

**2.1 The Historical, Social and cultural Background of the Endingidi**

Ugandan traditional music instruments are deeply rooted in the country's social, political, and economic context. The history and development of these instruments are intertwined with the cultural, social, and economic dynamics of Ugandan society. In the same way the *endingidi* is intertwined with the cultural, social, and economic dynamics of Ugandan society as shown below.

The *Endingidi* is a traditional stringed musical instrument originating from Eastern Uganda, particularly among the Bagwere and Basoga communities. It is a unique tube fiddle made from a hollowed-out log or bamboo tube, with a distinctive sound and cultural significance. According to Hartenberger (2018) The endingidi is a bowed single string spike fiddle with a cylindrical hole wood (tube) sound box that comes from Uganda. One of the opened ends is covered by a piece of stretched hide that is fixed with handmade nails. The neck consists of a straight wooden stick inserted through the thick wooden tube (sound box). The horsehair is attached at the top where there is a single wooden peg in the neck, and at the other end of the stick with braided fiber rope that is navy and white.

The player holds the neck of the instrument in the palm of their left hand so they can dampen the string with their index, second and ring fingers.  It is held so that the open end of the (tube) sound box is against the body and the right hand is used to bow the string.  Initially the endingidi was played only by men and was originally used in ritual music and at weddings.

According to Hermelinde Steiner, the *endingidi* (tube fiddle) is a very popular music instruments in the Buganda, Busoga, Ankole, Kigezi, western Nile, and Acholi regions. It consists of a single string, which is attached to a flexible stick and will sometimes have a resonator. Unlike other single-string instruments, it is played with a bow. The *endingidi* (tube fiddle) is variously called also *endingire, akadingidi, endingidi, esiriri or shilili* in the different Bantu dialects; and it is called *arigirigi, rigirigi* by the non-Bantu tribes. This instrument takes its name from the blowing action and the kind of sound that the instrument produces. The instrument is played to enunciate words or phrases as if a parrot simulates the human language. It is essentially a solo instrument with voice but it can also be played as duo, trio or together with other instruments.

The *Endingidi*, a traditional tube fiddle from Uganda, has a rich and fascinating history that spans centuries. The instrument's origins, evolution, and cultural significance are deeply intertwined with the history of the Ugandan people. According to J.D Muller (1967), The *Endingidi's* origins are unclear, but it is believed to have originated in the 15th century among the Bagwere people of southeastern Uganda. The instrument's name, *Endingidi*, is derived from the Lugwere language, meaning long-necked fiddle. During this period, the Endingidi was likely used in traditional rituals, ceremonies, and storytelling. The instrument's unique sound and construction made it an integral part of Bagwere cultural identity. During this period, the Endingidi was likely used in traditional rituals, ceremonies, and storytelling. The instrument's unique sound and construction made it an integral part of Bagwere cultural identity.

Muller goes on to note that the arrival of Islam and Arabic trade in the 18th century had a significant impact on the Endingidi's history. Muslim traders and travelers introduced new musical instruments, such as the oud and the rebab, which influenced the development of the Endingidi. The Endingidi's neck and body were modified to resemble the rebab, a traditional Middle Eastern stringed instrument. This adaptation allowed the Endingidi to produce a wider range of tonal colors and dynamics (1967).

Peter cooke (1969) also notes that the colonial era had a devastating impact on traditional Ugandan music, including the *Endingidi*. European colonizers viewed traditional music as "heathen" and uncivilized, and actively suppressed its practice. Many traditional instruments, including the *Endingidi*, were destroyed or confiscated by colonial authorities. The instrument's construction and playing techniques were also influenced by European musical traditions, leading to a decline in its cultural significance.

Cooke (1969) goes on to note that after Uganda gained independence in 1962, there was a renewed interest in traditional music and instruments, including the *Endingidi*. Musicians and scholars began to document and study traditional music, leading to a revival of interest in the *Endingidi*. Modernization and innovation also transformed the *Endingidi's* construction and playing techniques. New materials, such as metal and plastic, were introduced, and the instrument's design was modified to suit modern musical styles.

He also notes that after Uganda gained independence in 1962, there was a renewed interest in traditional music and instruments, including the Endingidi. Musicians and scholars began to document and study traditional music, leading to a revival of interest in the Endingidi.

According to James T koetting (2002) notes that modernization and innovation also transformed the *Endingidi's* construction and playing techniques. New materials, such as metal and plastic, were introduced, and the instrument's design was modified to suit modern musical styles.

**2.2 Classification of Ugandan Traditional musical instruments**

Ugandan traditional music instruments are classified into mainly four categories that is; the chordophones, membranophone, aerophones and idiophones. Membranophones these musical instrument comprises of drums of different sizes and shapes. Drums are made by fixing, tying or fastening animal skins onto curved out wooden frames and the skin used is at times thin, light or thick. The frames too differ in shape and with both factors combine to produce the desired sound or tone. The idiophones these are instruments which are struck, slapped, hit, punched, knocked, rubbed, smitten or shaken, like the logs, xylophones, maracas or shakers or rattles (*Ensasi*). It is comprised of the largest collection of Ugandan musical instruments with rhythmic and melodic sound.

Aerophones, these are instruments that are operated with aid of air, they are musical instruments which are blown using the mouth so as to produce sound by the air vibrating. These wind instruments are categorized into two classes: the hard- blown instruments and the soft -blown instruments. The hard-blown instruments produce sound after spending a lot of energy and they include; The *Arupepe* of Teso and Karamoja, the *Amakondere* from Buganda, Bunyoro and Toro, Agwara of West Nile and *Amagwala* of Busoga. The other category of instruments is the class of Chordophones; these are string instruments, they are classified into two categories, the plucked and the bowed chordophones. The *endingidi* (tube fiddle) belongs to the bowed class of chordophones.

**2.3 Social and economic Significances of the *endingidi***

Ugandan traditional music instruments add to the economic, social, psychological, and educational as well as the therapeutic being of the people and communities as a whole. They possess varying features and serve different purposes. In the same way the *endingidi* has is a unique instrument holds significant cultural, social, and symbolic importance, playing a vital role in the traditional music. Gerhard Kubik (1966) notes that the value of traditional music and culture is realizedby many people in Uganda.

*Endingidi* is used in Storytelling and Entertainment, the *Endingidi* is used to accompany storytelling, singing, and dancing during social gatherings and celebrations. The *Endingidi* plays a crucial role in the preservation and transmission of oral traditions, stories, and legends. The instrument's melodies and rhythms accompany storytelling, singing, and dancing, helping to convey moral lessons, cultural values, and historical events. *Endingidi* emphasizes the narrative and story-telling traditions of the people of Uganda. Love songs, songs of praise, epics, dirges, and joyous messages are some of the typical styles musicians cover and engage in playing the *endingidi*. According to Gerhard (1985) the *Endingidi* is used to accompany storytelling, conveying moral lessons, historical events, and cultural values.

Peter cooke (1969) explores the different cultural significance of the *endingidi* and among which includes its role in the ceremonial and ritual contexts. Suzette Heald (1985) examines the social and cultural context of traditional musical instruments and these include the role of the *endingidi* in the ceremonial and ritual context. Therefore, *Endingidi* has ceremonial and ritual Purposes, in this way the *endingidi* is played during traditional ceremonies, such as weddings, initiation rites, and harvest festivals.

The *Endingidi* is an integral part of the cultural identity and heritage of the different societies. The instrument's unique sound, construction, and playing techniques have been passed down through generations, serving as a connection to the community's history, traditions, and values.

It is also used for communication and expression, the *Endingidi* serves as a means of expression and communication, conveying emotions, thoughts, and experiences. In the same way the *Endingidi* offers educational and therapeutic benefits, particularly for children and young people. In this way the instrument provides a unique opportunity for cultural education, teaching young people about their heritage, traditions, and values as well as providing therapeutic benefits, helping to promote emotional balance, relaxation, and stress relief.

The Endingidi serves as a social bonding agent, bringing peoplee together during celebrations, ceremonies, and social gatherings. The instrument's music creates a sense of community and belonging, fostering social cohesion and cooperation among community members.

The *Endingidi* holds symbolic and spiritual significance in the different cultural societies. The instrument is believed to possess spiritual powers, connecting the player and listeners to the divine and ancestral realms. The *Endingidi's* music is also thought to possess healing properties, providing comfort, solace, and emotional balance.

According to different scholars such as J.D Muller (1967), Gerhard Kubik (1985)and James T. Koetting (1981), The *Endingidi* (tube fiddle) is a culturally significant instrument that plays a vital role in the traditional music, storytelling, and social practices of the different Ugandan societies. Its cultural, social, and symbolic importance make it an invaluable part of the region's cultural heritage. Efforts to preserve and promote and revitalise the *Endingidi's* cultural significance will help ensure its continued relevance and importance for future generations.

**2.4 Revitalisation of the Ugandan Traditional instruments**

In Uganda, traditional music and music instruments are often suppressed in promotion of western music and music instruments however, the revitalization of Ugandan traditional instruments is a vital effort aimed at preserving and promoting the country's rich cultural heritage. After decades of colonialism, urbanization, and cultural suppression, many traditional instruments were on the verge of disappearing. However, in recent years, a renewed interest in traditional music and instruments has emerged, driven by a growing sense of national pride and cultural identity. Even with the raising interest, there are a lot of challenges towards the revitalisation such as Colonialism and Cultural Suppression in a way that during the colonial era, traditional music and instruments were often suppressed, and Western music and instruments were promoted as superior. Urbanization and Modernization in a way that as people moved to urban areas, they often abandoned traditional practices, including music and instrument-making. Lack of Documentation and Preservation in a way that many traditional instruments and playing techniques were not documented, making it difficult to preserve and pass on this knowledge to future generations.

**CHAPTER THREE: REVITALISATION OF UGANDAN TRADITIONAL MUSICAL INSTRUMENTS: A CASE STUDY OF *ENDINGIDI* (A TUBE FIDDLE)**