

Kizino Dance-Musicking as a Living Archive of Place Identities Among Bakiga Immigrants in Rubirizi, Western Uganda



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Abstract

This paper examines Kizino dance-musicking as a living archive through which Bakiga immigrants in Rubirizi, Western Uganda, construct, express, and negotiate place identities. Kizino dance-musicking refers to the interdependent performance of Kizino music and dance of the Bakiga, encompassing the context, costume, movement, sounds, and their meanings. Having migrated from the Kigezi sub-region and settled in Rubirizi in the 1940s and 1950s, the Bakiga draw on Kizino dance-musicking as a tool to preserve their sense of origin and belonging in the new environment. Through the texts of the dance songs, Kizino dance-musicking encodes place-based narratives by referencing Kabale, the ancestral homeland of the Bakiga. However, there is inadequate scholarly information on Kizino dance-musicking as a living archive through which communities maintain ties to place while simultaneously redefining their identities in the new environment. Drawing on in-depth interviews and document analysis, I examine how Kizino dance-musicking encapsulates memories of place and the reimagination of 'home' among the Bakiga immigrants in Rubirizi. The study emphasises the view that Kizino dance-musicking is not only a form of cultural expression, but also a critical tool for sustaining cultural memory and place identity among people who have resettled from their homeland.

Keywords

Bakiga Immigrants, Kizino Dance-musicking, Living Archives, Place Identities

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Introduction

Beyond entertainment, music and dance in many African societies function as modes of cultural and identity construction and expression (Nannyonga-Tamusuza, 2005). Among the Bakiga people, originally from the Kigezi Sub-region in South-western Uganda, Kizino dance-musicking serves as a vehicle for preserving and transmitting knowledge, values, and identities across generations. Kizino dance-musicking, the interdependent performance of Kizino music and dance, contributes to maintaining a sense of belonging among the Bakiga in contexts of migration.

Rubirizi, a district in the Ankole sub-region in Western Uganda, is a multi-ethnic area inhabited by Banyauruguru, Banyankore, Bakonzo, Batooro, Banyarwanda, and Bacongo. Since the 1940s, Rubirizi has also become home to a significant number of Bakiga immigrants. Following the footsteps of Taylor (2003), in such a multi-ethnic community, Kizino dance-musicking serves as an archive through which memories of place may be enacted. Unlike document archives, which may eventually be detached from lived experience, living archives, such as Kizino dance-musicking, are dynamic and enable communities to negotiate their past and future lives.

This paper examines Kizino dance-musicking as a space through which place identities are reimagined, asserted, and sustained by Bakiga immigrants in Rubirizi. It explores how Kizino dance-musicking serves as a socio-cultural anchor, enabling Bakiga immigrants to affirm their heritage in a new, multi-ethnic environment. By examining the texts of dance songs through different Kizino dance-musicking genres, this study asserts the view that Kizino dance-musicking is not only a form of cultural expression, but also a critical tool for sustaining cultural memory and place identity among a people who have resettled from their homeland.

Bakiga Immigrants in Rubirizi

The Bakiga belong to the Bantu ethnic group. They speak the Rukiga language and primarily inhabit the Kigezi sub-region, which includes districts like Kabale, Rukiga, Rubanda, Rukungiri, Kanungu, and Kinkizi in southwestern Uganda. The Bakiga are organised under clan systems and are mostly crop farmers. Since the 1940s, many Bakiga have migrated from the Kigezi sub-region to other parts of Uganda, including Kamwenge, Hoima, Masindi, Mbarara, Kasese, Fort Portal, and Rubirizi districts.

As Ngologoza (1998) has observed, the migration of the Bakiga from the Kigezi sub-region to other parts of Uganda was initially a result of a government resettlement plan following an increase in population and famine, especially in the Kabale District (Ngologoza, 1998). Later, in the 1950s, more Bakiga left the Kigezi sub-region to work in the copper mines in Kilembe, Kasese District, and the tea estates in Ankole and Toro regions. Some of these Bakiga eventually settled in Rubirizi because of the availability of land, which was also suited for agricultural practices. Over the years, Bakiga immigrants have established communities in the district, especially in sub-counties such as Katerera, Rutoto, and Kyabakara.

Despite the economic opportunities, the migration of the Bakiga to Rubirizi introduced a series of identity negotiations. The district is occupied by several ethnic groups, including the Banyankore, Bakonzo, Banyaruguru, Batooro, Banyarwanda (people from Rwanda), and Bacongo (people from the Democratic Republic of Congo), whose ethnic practices, such as language, food, music, and dance, differ from those of the Bakiga. This ethnic interface created the need for the Bakiga immigrants to articulate themselves as different from other ethnic groups. Although aspects such as food, occupation, and language help them to articulate their differences, Kizino dance-musicking emerges as a critical cultural resource through which the Bakiga immigrants express and maintain their sense of place. More than a performative art, Kizino dance-musicking serves as a platform for preserving indigenous knowledge, ethnic values, and spatial belonging among the Bakiga in Rubirizi. Through the text of the dance songs, Kizino dance-musicking becomes a living archive where memories of their 'original' homeland are kept. Before considering these issues, it is crucial to discuss the methodological approaches employed in this study.

Methodology

This paper is part of a bigger research project for my PhD in music at Makerere University. Data were collected using a qualitative research approach and an ethnographic design, which enabled the gaining of insights from musicians, elders, and clan leaders, drawn from their daily experiences and the meanings they attributed to them. Moreover, the qualitative approach and ethnographic design enabled me to account for place identities as living archives in different genres of Kizino dance-musicking. The study was conducted in the Rubirizi District in Western Uganda, focusing on sub-counties with significant numbers of Bakiga immigrants, including Rutoto, Katerera, and Kyabakara. These areas were also selected because of their continued practice of Kizino dance-musicking.

In addition to in-depth interviews, participant observation was used as a method of data collection. I participated by attending Kizino dance-musicking performances at various community events, and took notes, made audio and video recordings, and interacted with the audience during the events. Observation during these events enabled me to understand the emotional dimensions of Kizino dance-musicking as a living archive.

Furthermore, my experiences as a second-generation immigrant Mukiga who has experienced Kizino dance-musicking being performed in different contexts, including schools, clan and family gatherings, and in the church, also inform the study. To reduce bias in my work, I present the views of the people before giving my interpretation. However, the interpretation of the data is influenced by my knowledge of the culture. As part of research ethics, ethical clearance from the Uganda National Council of Science and Technology was obtained and consent from all research participants to collect and use their data on various academic platforms was procured.

Theorising Music (and Dance) as Living Archives of Place Identity

The concept of the 'archive' has been closely associated with institutional repositories and written documentation, which are intended to preserve historical information (Agawu, 2003; Mbembe, 2002). However, contemporary scholarship has challenged this notion by foregrounding the concept of the 'living archive' (for example, Sabiescu, 2020; Makwa, 2023). According to Sabiescu (2020), the term 'living archive' refers to "practices and environments that connect the organisation, curation, and transmission of memory with present-bound creative, performative, and participatory processes" (p.497). Unlike text-bound records, living archives may be performed and continually revised through cultural practices such as dancing, singing, and storytelling. In this regard, scholars such as Makwa (2023) use the term 'living archive' to denote community musicians as critical resources in the creation, preservation, and transmission of traditional music. In this paper, I use the term 'living archives' to refer to Kizino dance-musicking as a vehicle for collecting, storing, and disseminating the place identities of Bakiga immigrants in Rubirizi.

Besides living archives, I also drew on the notion of place identity in this paper. In general terms, place identity refers to the ways people relate to specific geographical locations. Solomon (2005) notes the growing interest among ethnomusicologists in exploring how people use music as a "vehicle for imagining places and constructing place-based identities" (p. 47). This interest stems from the notion that music plays a critical role in enabling people to relocate themselves through musical events that evoke and organise their memories and experiences of place (Stokes, 1994, p. 3). As Stokes (1994) further argues, "music is socially meaningful not

entirely but largely because it provides means by which people recognise identities and places and the boundaries which separate them" (p. 5). The distinct timbre, rhythmic patterns, and song texts within Kizino not only preserve cultural memory but also assert the presence of the Bakiga in multicultural Rubirizi. Through Kizino dance-musicking, Bakiga immigrants perform their 'homeland' and assert their place identities while reclaiming physical and cultural space in multi-ethnic Rubirizi. Therefore, presenting Kizino dance-musicking as a living archive of place identity demonstrates its power to maintain historical continuity, facilitate communal resilience, and resist cultural erasure in contexts of migration.

An Overview of Kizino Dance-Musicking

The term Kizino denotes the music and dance of the Bakiga people. In this paper, I use the term 'Kizino dance-musicking' to refer to the music that occurs before and during Kizino dancing (Kibirige, 2020). There are different genres of Kizino dance-musicking, including *ekizino ky'ekizino* (the dance of the dance song), *ekizino ky'ekyevugo* (the dance of the recitative), *ekizino ky'okwita enanga* (the dance of dancing the trough zither), *ekizino ky'omukuri*, also called *ekizino kya kakitaari* (the dance of the flute), and *ekizino ky'omwemuriko* (the dance of showing off). These nomenclatures imply that the dances derive their names from the music that accompanies them. Thus, like many dances and dance music in Africa, Kizino dance and music are interdependent phenomena (Nannyonga-Tamusuza, 2015). Although these different genres of Kizino may be performed alone, most contemporary performers have merged them to create a dance suite. This paper focuses on texts from *ekizino ky'ekizino*, *ekizino ky'ekyevugo* and *ekizino ky'okwita enanga* because they are genres of Kizino dance-musicking that have rich texts.

Ekizino ky'ekizino is the most common genre of Kizino dance-musicking. It is generally performed by any community member, including children, youths, women, and men, in various contexts, including marriage ceremonies, clan gatherings, school festivals, churches, and political events. Despite the many changes and continuities in its performance over the years, females are usually the soloists, drum players, and ululators, while males dance, clap, and sing the chorus together with other females.

Ekizino ky'ekyevugo is the genre of Kizino in which *ekyevugo* is performed. *Ekyevugo* (Plur. *Ebyevugo*) is a poetic recitative that involves the use of rapidly sung speech. As part of the dance-musicking process, *Ekyevugo* is usually performed at the beginning of the Kizino dance and sometimes in the middle, mostly by men. A person who performs *ekyevugo* is called

omwevugi. The act of performing *ekyevugo* is called *okwevuga*. *Ekyevugo* is performed in a call-and-response style. The soloist calls while others respond.

Ekyevugo is an unaccompanied performance. During the performance of *ekyevugo*, one cannot dance. In my opinion, the dancing and the rest of the accompaniment are removed during the performance of *ekyevugo* to ensure that the words are heard clearly. In performances where the *ekyevugo* is brought in the middle of the dance, the dancers get time to rest in preparation for a vigorous climax. This form of dance-musicking can be likened to what Kibirige (2020) calls an engagement with music before the dancing, although *ekyevugo* can also act as a bridge between the dancing. *Ekizino ky'ekyevugo* is usually performed during marriage ceremonies, clan gatherings, and school festivals.

Ekizino ky'okwita enanga is another genre of Kizino dance-musicking. The dance is defined by the main instrument- *enanga* (trough zither). A person who plays the *enanga* is called *omuteezi w'enanga*, and s/he also doubles as the singer (soloist). Besides *enanga*, *ekizino ky'okwita enanga* is accompanied by slight drumming, clapping, and dancing, provided by male and female performers. The singing of the *enanga* player is called *okutongyerera enanga* (which means narrating for the trough zither). *Ekizino ky'okwita enanga* may be performed independently as a dance genre or within a dance suite. It is usually performed during traditional worship, clan gatherings, and school festivals.

As can be noted, Kizino dance-musicking is performed in different contexts, including marriage ceremonies, family or clan gatherings, school festivals, political rallies, and in the church. Besides entertainment, Kizino dance-musicking provides a platform for the Bakiga to articulate and negotiate their ethnic identity in the various contexts. In contexts where there are both male and female participants, it is always the women who play the drums while men play the zither. The dancing, clapping, and chorus singing are done by all participants, irrespective of their gender. The participation of the Bakiga in these performances reveals that they are a communal-based society.

Kizino Dance-Musicking as a Living Archive of Place Identity

The idea of place identity suggests that people's self-concepts are deeply intertwined with their physical and cultural environments. Indeed, scholars like Nagel (1994) have emphasised the view that the geographic region forms part of the material people use to construct their ethnic

identity. In Uganda, the government creates districts along ethnic lines (Ssentongo, 2016), and ethnic affiliation is closely associated with geographical boundaries.

In this regard, when people migrate, they often face dislocation not just in space but also in culture. Although Rubirizi is agriculturally viable because of its fertile soils, it differs ethnolinguistically and ecologically from Kigezi. Kizino dance-musicking serves as a counterbalance to this cultural dislocation. Through the texts of the dance songs they create, store, and transmit, Bakiga immigrants construct, preserve, and convey spatial geographies of their homeland.

As the analysis of the Kizino dance song texts demonstrates, place names and geographical landscapes emerge as common themes. Such themes are found in dance songs like '*owaanyu oreire gaahe*', and *enanga* and *ebyevugo* narratives. By articulating the place names and geographical landscapes of their homeland in these dance song texts, the Bakiga are able to preserve their place identities. As they archive place identities in their dance song texts, the Bakiga are also able to distinguish themselves from other ethnic groups in Rubirizi.

Connell and Gibson (2003) suggest that the words of songs are critical resources for signifying the relationship between music, place, and identity, especially in contexts where performers and audiences share similar interpretations (p.71). Therefore, I analyse some texts of *ebizino* (dance songs), *ebyevugo* (recitatives), and *enanga* (trough zither music) to establish the various place identities that the immigrant Bakiga archive.

In a Kizino dance song titled '*Owaanyu oreire gaahe*' ('Good morning there'), the soloist talks about various places. The places mentioned in the song are familiar to both the soloist and the Bakiga listeners, which enables them to share common interpretations. I present an excerpt of the text of this dance song as was performed by Rwomushana, a 90-year-old *ekizino ky'ekizino* soloist in Rubirizi, to show the place identities in the text.

Song Text Excerpt 1: *Owaanyu Oreire Gaahe*

Ekiteero/ Solo

Naahika Uganda mbigambe
When I reach Uganda, I say

Reeba oweitu Kyasano Kya Buliba
See, our home Kyasano Kya Buliba

Okugarukamu/
Chorus

Owaanyu oreire
gaahe

Good morning there

Owaanyu oreire
gaahe

Good morning there

Reeba okyikamire Katuna ya Kabale
See, you pass through Katuna of Kabale

Oweitu Kabale ahamaizi
Our home Kabale, is at the water

Reeba owa Buliba bwa Muhoozi
See, from Buliba of Muhoozi

Ayi ye reeba oshume Shoko ya Kakoma
See, you slope to Shoko of Kakoma

Ayi otembe orwo rushoozi Rutoma
You climb to that hill Rutoma

Owaanyu oreire
gaahe
Good morning there
Owaanyu oreire
gaahe
Good morning there
Owaanyu oreire
gaahe
Good morning there
Owaanyu oreire
gaahe
Good morning there
Owaanyu oreire
gaahe
Good morning there

In the song text above, Rwomushana mentions different places, including Uganda, Kabale, Kyasano, Buliba, Shoko, Kakoma, and Katuna. During an interview after the performance, Rwomushana explained that Kyasano is the village where she was born. It is located in Buliba subcounty. By referring to Buliba bwa Muhoozi, she meant that Muhoozi was a leader of Buliba. She adds that one must go through Katuna (the border between Uganda and Rwanda) to reach Kyasano village. Further, she explains that Shoko is a neighbouring village in Kakoma subcounty. Rutoma is a hill that separates Kyasano and Shoko, but is also an area where they grew their crops when they lived in Kabale (Interview, Kanyambiriri, Rubirizi, September 11, 2023). By mentioning certain places that refer to their home of origin, the Bakiga use Kizino dance songs to evoke memories of their homeland. As Stokes (1994) writes, music has the power to evoke memories of place, which enable the construction of boundaries between the immigrants and host communities.

The song also talks about the nature of the terrain that Kabale is in, with many hilly places indicated in the words ‘*oshuume Shoko*’ and ‘*otembe orwo rushozi Rutoma*’ (meaning you slope to Shoko and climb that Rutoma hill). Solomon (2000) noted similar notions in his analysis of the song texts of the Chayantaka people of Bolivia. Like the Bakiga, the Chayantaka include names of places and descriptions of community landscapes in their songs to construct their identities about their place of origin. Thus, including place names and terrains or landscapes in song texts enables the Bakiga to articulate their geographical origins as part of their identity. Moreover, it enables them to maintain memories of their home in the new environment. This explains the idea that even after migration, many dance song performances include references to their places of origin, although some may also include their new

settlements in Rubirizi. Indeed, Mwebaze, a second-generation immigrant Mukiga (singular for Bakiga), informed me that he learnt about the origins of his Abasigi clan by listening to songs performed during different communal gatherings he attended while in Rubirizi (Interview, Kanyambiriri, February 17, 2024).

Although clan names are not the focus of this paper, there is a close association between clans and place names. It is common for Bakiga to sing about place names and clans because different clans settled in defined places in Kigezi (Kabanankye, 2016). As such, several song texts articulate place names by referring to clans. For example, in *Ekyevugo* performed by Mugisha, he narrates that “Kyerero ky’Abazigaaba eseeri ni Kitanga y’Abasigi. Abeinika ba Bukinda hamwe n’ Abasyaba ba Kandago”, (Kyerero of Abazigaaba, across is Kitanga of Abasigi. Abeinika come from Bukinda, and the Abasyaba come from Kandago). In an interview after the performance, he explained that Kyerero is an area in Kigezi where only the Abazigaba clan used to live. Kitanga was occupied by the Abasigi clan, while Abeinika came from Bukinda, and the Abasyaba came from Kandago. Mugisha told me that the words referring to clans and the different places they occupied were performed to welcome the various people attending a ceremony, as it is important among the Bakiga to know where each clan originated (Interview, Nyakarambi, Rubirizi, September 17, 2023). Considering that different clans had gathered in the same place, the soloist had to talk about each of them and highlight their places of ‘origin’. Historically, these are the key areas commonly occupied by the respective clans mentioned in the dance music.

By keeping such facts in the dance song, future generations will know where the different clans settled in Kigezi. This shows how the clans of the Bakiga are intricately woven with place names in Kizino song texts. Other clans and place names may manifest in various performances of the same song, depending on the singer and the performance context. Obviously, clan settlements are forms of internal place and ethnic boundary construction among the Bakiga.

Besides the clans, there are song texts that highlight the names of ancestors while articulating the names of places from which they migrated and where they settled. As Chen (2021) has noted in his study of the Papulu, there is a close association between people (ancestors) and places portrayed through the musicking of the indigenous people of a community. For example, in *Ekyevugo ky’abarihira* performed by the Mikono Ebiri Women’s Group, the soloist articulates Karobwa and Kwaga, the ancestors of the Abarihira clan, while also demonstrating the different migration histories of the Abarihira clan.

Song Text Excerpt 2: *Ekyevugo Ky'abarihira*

Ekiteero/ Solo

Okugarukamu/
Chorus

Turi abarihira ba karobwa ka Kitanga

We are Abarihira the Karobwas of Kitanga

Abashoma ba Nyangoye

Abashoma of Nyangoye

Abatahunga abarugire Kikole Kabale

Those who never flee who came from Kikole Kabale

Kunahikire aharubuga rwa Kasheregyenyi

When I reached the compound of Kasheregyenyi

Naribata Kabale kunahikire Kasheregyenyi nashuuma Kikore

nashangayo abarihira bambumbatira nk'empungu nayereera

nintaaha

Eeeh!

Yes

Eeeh!

Yes

Eeeh!

I stepped in Kabale when I reached Kasheregyenyi I sloped to Kikole and found Abarihira who embraced me like an eagle I flew and went home

Yes

In this *ekyevugo*, the narrator highlights the place of origin and movement of the Abarihira clan. According to the text, the Abarihira are Karobwas who came to Uganda and moved through Kitanga, Kikole, and Nyangoye. They moved and settled in Kasheregyenyi in Kabale District. Then, they came and lived in a sub-county called Kamuganguzi, in Ndorwa County in Kabale District. In an interview with Karutysa, the Abarihira clan leader in Mikono Ebiri village, he agreed that the places mentioned in the *ekyevugo* are those that mark the migration trajectory of the Abarihira clan from Rwanda to Kamuganguzi in Kabale (Interview, Mikono Ebiri, Rubirizi, September 13, 2023). The idea of musical text resonating with place identities is also articulated by Solomon (2000) and Connell and Gibson (2003), who suggest that musicians and communities can represent themselves and their place experiences through music.

Furthermore, the Bakiga also articulate place identities and the migratory histories of individuals through *enanga* dance songs, such as '*Karandara*,' as shown in the text excerpt below.

Song Text Excerpt 3: *Karandara*

Rukiga Narrative

English Translation

Ayangaire, abazaire,

abarikunzaara

He refused, parents, who produced me

Nyowe

ekyababa,

abarikundinda

I am the mover; those who wait for me
Relax

Yaahumura

<i>Naaza kiijura, naaza Kiko, Naarugayo</i>	I have gone to Kijura, I have gone to Kiko I left
<i>Naaza Mwenge Mukuku</i>	I have gone to Mwenge, Mukuku
<i>Ayangire,</i>	<i>ayangire</i> He has refused, he has refused

<i>Hamwe na Kamuseegu</i>	Also Kamuseegu
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<i>Naarugayo, Naasiima Bunyaruguru</i>	I left and appreciated Bunyaruguru
<i>Yaasiimire</i>	he appreciated

<i>Abazaire</i>	Parents
<i>Bangire basiibire omunkombe</i>	Have refused, and they have spent the day Omunkombe

In this *enanga* narrative, Bazarirwaki talks about the places where he worked before settling in Rubirizi. He states that he went to Kijura, Kiku, Mwenge, and Mukuku, all found in the Tooro sub-region, and then to Kamuseegu in Bunyoro. Thereafter, he relocated to Bunyaruguru (Rubirizi), where he settled. In the narrative, he talks about a place known as Omunkombe, a renowned valley, as one leaves Bushenyi district to enter Rubirizi, specifically Rutoto Sub-County, where Bazarirwaki lives.

Indeed, during an interview with Tindiwensi, an *enanga* player, he informed me that the names of places in the dance-song texts help the Bakiga immigrants to maintain knowledge of their origin, recognise the names of their places of origin, and sustain awareness of their heritage. In the case of a special event that occurred in a certain place, the community gave it a name based on the event or the artefacts used during the event. For example, there is a hill named Omurubango in Rukiga district, which was named after a fight between the Bakiga and the Dutch. The place was named Omurubango, after *Orubango*, one of the weapons used by the Bakiga during the fight (Tindiwensi, interview, Kanyambiriri, Rubirizi, September 12, 2023). Thus, knowledge of such names enables them to remember past events.

As noted in the discussion on song texts above, a performance of such dance music, which highlights the names of previous settlements, evokes memories of the Bakiga immigrants and transmits their history to young generations. This is not to suggest that all immigrants are interested in this history. It may not evoke any memories for young people unfamiliar with the places described in the songs. Nonetheless, it demonstrates that Kizino dance-musicking is a space where important information about the place identities of the Bakiga immigrants is kept, and its performance is a moment of opening the archive to make it accessible.

Although the focus of this paper has been on the texts of the dance songs, the performers also utilise other musical and dance elements to articulate their communal identities. Some of these musical elements include the distinct timbres of musical instruments and the rhythmic patterns of Kizino dance-musicking. During a performance of *Ekizino ky'ekizino* at a marriage ceremony I attended during fieldwork, I observed that the dance was accompanied by drumming, singing, and hand clapping. Although other ethnic groups in Rubirizi use drums and song in their dances, the hand clapping in Kizino is strongly associated with Kikiga (What belongs to the Bakiga) dance music, and its sound evokes a sense of Kigezi for many people. Likewise, the rhythmic pattern of Kizino dance-musicking evokes a sense of Kigezi for many performers and listeners. This sense of place is strengthened by words like '*eky'oweitu*' (something from our place) used by Kamusiime, a member of the audience, after hearing the rhythm from the drum and hand clapping during the Kizino performance at a marriage ceremony. This resonates with Solomon's (2000) view that a collective performance of one's music in a different community is a way of musically inscribing that place with the community identity of the performers.

In this sense, Kizino dance-musicking is not only a performance but also a platform where the Bakiga immigrants perform their rootedness in a specific cultural geography while adapting to the new environment. The performance becomes an act of spatial inscription, offering a continuity of self amid cultural and geographic displacement. Scholars such as Samarasinghe (2024) have also noted that music is a space where a group's cultural identity is archived, creating a link between the past, present, and future. Through Kizino dance-musicking, "the past, and memories of distant places, are never entirely lost" (Connell and Gibson, 2003, p.171). Therefore, Kizino dance-musicking becomes a living archive through which Bakiga immigrants in Rubirizi collect, maintain, and transmit place identities.

Conclusion

Kizino dance-musicking functions as a living archive of place identities for the Bakiga immigrants in Rubirizi. Through the texts of the dance songs, the Bakiga immigrants preserve ancestral knowledge of the different places in their homeland as a way of affirming their sense of belonging to the Kikiga Community. This means that Kizino dance-musicking serves not only as an aesthetic expression but also as a vehicle for cultural recollection, enabling the Bakiga immigrants to pass on their memories of home to younger generations. Therefore, the study articulates the view that, beyond entertainment, Kizino dance-musicking is also a critical tool for sustaining cultural memory and place identity among people who have resettled from their homeland.

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