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## Top ugandan music 2018

Adekuule Gold, Nailah Blackman Adekuule Gold, Patoranking Hezekiah Walker & The Love Fellowship Choir Wiz Khalifa, Charlie Puth Clean Bandit, Sean Paul, Anne-Marie Cardi B, Megan Thee Stallion Lydia Jazmine, Daddy Andre Justin Bieber, Chance The Rapper Music producer (b. 1991) Wrapper biography of a living person need additional quotes to be verification. Help by adding reliable resources. Court material on living persons that is baseless or poorly sourced must be removed immediately, especially if potentially libelous or harmful. Find resources: Eno Beats – news · newspapers · books · Scholar · JSTOR (March 2019) how and when to remove this template message) One BeatsBirth nameEnock KisakyeBorn (1991-04-26) April 26, 1991 (age 29)UgaNdaOccupation(i)Music producerYears active2015-presentWebsitewww.enobeatsproduction.com Enock Kisakye (ro 26 April 1991), better known as One Producer Beats, is a Ugandan producer. He is executive director of single Beats Production Limited, located in Makindye, Kampala. One has collaborated with most of Uganda's top musicians, including Bebe Cool, DR Jose Chameleon, Sheebah Karungi, Eddy Kenzo, [1] among others. In 2018, he was nominated for best audio producer and received the HIPPO MUSIC AWARDS as audio producer in 2018. Produced by Stani Tonkema, recorded by Sheebah Karungi, Tatizo by Chameleon, Katono by Bebe Cool. Wankona by Sheebah Karungi Awards 2018 HIPPO MUSIC AWARDS: Audio Producer of the Year [2] Reference ^ Batte, den s. One Beats New face: One Beats, the new face of music. ^ Batte, Hippie. List of winners: list of all winners. This Ugandan article is a stub. You can help Wikipedia by expanding it.ve This article about the record producer is a stub. Wikipedia can be used to expand it.Acquired from 2018 has been another competitive year in the Ugandan music industry with upcoming and established performers putting out amazing songs and breathtaking videos. Tower Post Entertainment came up with the list of uganda's top 20 songs of the year after finding the views of key stakeholders in the industry, including artists, deejays, fans and even entertainment journalists. Many of those we spoke to were Bob Wine's hit song Kyarenga as song of the year. Other songs that have made the list are Biri Biri of King Saha, Gospel artiste Levixone's Turn The Replay and Tukwatajane by incoming singer John Blaq. The songs on the list were also ranked according to other parameters, song quality, YouTube views, song requirements and playback speed on TV and radio, etc. Here's the full list of Tower Post's Top 20 Uganda Songs 2018: 1. Kyarenga – Bobi Wine 2. You and me – Lydia Jazmine ft. Daddy Andre 3. Biri Biri - King of Saha 4. Didadada – Passes 5. Bank of England – Becky 6. Turn The Replay – Levixone 7. Accommodation – Fameica 8. Mateeka - Jose Chameleon 9. Very Good – DJ Roja & Slick Stuart ft. King Saha 10. Chips At Ketchup – Vinka 11. Sabula - Filler 12. Sconto – Fik Fameica 13. Romance – Tonics 14. Wankona - Sheebah Karungi 15. Who's Who – Fesse Bussi 16. Nakesa - Moze Radio 17. Tukwatajane - John Blaq 18. Kibooko – Kalifah Aganaga ft. Jose Chameleon 19. Mpa Love – King of the Sahara & Weasel 20. Pull Up – Eddy Kenzo ft. Harmonize Comments The Tower Post's Top 20 Uganda Songs of 2018Top 20 Songs Uganda 2018Top Songs Uganda 2018Tower Post EntertainmentGandaNska MusicU Part of the Uganda History Languages Language Language Arts World Heritage SiteSS Flag Symbol Coat of Arms Uganda Language Language Language Arts World Heritage SiteSS Flag Symbol Coat of Arms Uganda is now ranked in three places (3) in Africa as far as music and entertainment are concerned. Uganda is home to more than 60 different ethnic groups and tribes,[1] and forms the basis of all indigenous music. [2] Baganda, which is the country's most vibrant nation, has defined over the past two centuries what constitutes Uganda's culture and music. The first form of popular music derived from traditional music was Kadongo Kamu's style of music, which came from traditional Kigand music. From the 1980s to the early 1990s, Kadongo Kamu was influenced by musicians such as Peterson Mutebi, Dan Mugula, Sebadduka Toffa, Fred Ssonko, Livingstone Kasozi, Fred Masagazi, Baligide, Abuman Mukungu, Gerald Mukasa, Sauda Nakakaawa, Matia Luyima, Herman Basudde, i Paulo Kafeero[3] su from kadongo Kamu plot the musical genre, which is the most common musical of Uganda. In the late '90s, Philly Lutaaya, Fred Mbaliire and Madoxx Ssematimba also dominated this period and in the early 2000s, the new musical genre afro ragga locally under the name kidandali tvore Bebe Cool i Jose Chameleon, but later joined Bob Wine kao i Box-Ragga is a creation from Abdio Mulaasi Currently, due to the effect of globalization, Uganda, kao i most African country, was the growth of modern audio productions. This led to the adoption of Western musical styles such as Dancehall and Hip Hop. Uganda's most popular DJ, Erycom was the first Ugandan to have a YouTube channel and is among the first two Ugandans to make Ugandan music circulate online digitally. Traditional music from the different regions of Uganda Uganda is divided into 4 regions namely; Central, north, eastern and west[4] . Each region has separate traditional music as it is by tribe and ethnicity. Ugandan nationalities are diverse and spread across the country. Indigenous music in Uganda, as in most African regions, is particularly functional. This means that most music and music activities usually have specific features related to special holidays, such as wedding, initiation, royal festivals, harvests and war among others. Music is performed by trained tribes and who play a variety of traditional instruments, folk songs and traditional dances. Main article: Baganda music Baganda is located in Bugandi in the central region; national citizenship in the country. [5] The kingdom is ruled by a king known as Kabaka. Kabaka is traditionally the main sponsor of bugande music. Musical instruments include different forms of drums, making it an integral part of the music. [6] The massive and sacred royal drums are just one of many drums. Engalabi is another common drum and is a long round drum in shape. Drums are used together with various other melodic instruments ranging from chord instruments such as ennanga harps and entongoli, lamelofons, aerophones and idiophones, and a locally made violin called cadingides. Music is played for community dance, Call and Responsive Style sings is common with Bantu[8] from the 19th century. [9] Baganda has a variety of lively dances that go along with elaborate instrumentation. Bakisimba dance is the most common and most performed. There are others, such as nankasa and amaggunj. Amaggunj is an exclusive dance developed in the palace for Kabaka. [10] Northern Eastern Western Talents evolved from the age of sisters Charity and Rasta Charz to years Ray G, Allan Tonix, T Bro, Emily Kikazi, T Paul, Rachael T, Mat Henry, CJ Champion to Penny Patra, Amani Amaniga, Carol Kay, Prettie Immaq and several new blokes on the block. After the success of one omusheshe song Ray G & Spice Diana, Runyankole was a dorm in major parts of Uganda. The central artists have embodied themselves too much with Western Uganda artists on songs such as True man hood Allstars ft T Bro, Tikikushemerire gen Geon ft Jose Chameleon, Yeele Geosteady ft Ray G, Ninkukunda Ray G ft Voltage music, Mbarara boy Mc Kacheche ft John Blaq, Elevate Rachael T ft Colfixe, Sagala T Paul Ft. These, too, have increased the industry to the national level. The growth of the deejaying industry, which has seen them come to Deejays Alberto 43, Dj Mats, Riddim Selecta, Starcent Dj, Jahlive, DJ Emma, DJ Bristol and deejays labels such as Street Deejays, Massive Effect Deejays, 43 Effect Deejays among the few. The influence of music media. From Online and Offline, including Alpha Promotions, Karen Promotions, D3 Promotions, Lala Promotions, JKG Promotions, IOC Alozius Promotions, individuals such as Dely Derick, Mc Katala, Mr vybs live among many. Radio and television support talent, too. The development of radio from the regions of the first Radio Voice Tooro to Radio West, Voice Kigezi to Endigyo, Voice of Kamwenge, Rwenzori FM, BFM, Hits FM, and urban radios such as Crooze FM, Boona FM, K Town Radio, Ngabu FM and Street Deejays Radio (Online Radio) has seen west Uganda's music grow rapidly. Television development has been the slow-coming TV West, and Bunyoro TV is also Western Uganda's music. Two videos gave the artists platforms by playing their videos on visual screens and dragging them into the public eye. We've seen the arrival of Mc Kacheche, Kunana MC, Mr Jay, Mr Jay, among others, via radio and TV. Kacheche's arrival is one of the reasons why West Uganda's music has embraced the centre. The growth of musical events, especially in the bars of Mbarara, Rukungiri, Kabale, Fort Portal, Ishaka, Kasese and Kamwenge gives platforms for the initial artists for whom it is to be heard. Popular music Because of Uganda's turbulent political history, there was never enough time for a thriving pop music industry to exist until relative peace was restored at the end of the 1980s. By then, musicians such as Philly Lutaaya, Afrigo Band and Elly Wamala were rare Ugandan acts who had mainstream musical success. During this time, Jimmy Katumba and his band Ebony were also popular, especially towards the 1990s. Musicians such as Carol Nakimera, Kezia Nambi, Fred Maiso, Kads Band, Rasta Rob, Menton Summer, were at the top of ugandan music games between 1990 and 1997. Artists such as Livingstone Kasozi, Herman Basudde and Paulo Kafeero also played a big part in approaching fans. According to popular music promoter and legendary DJ Erycoma, Uganda underwent the biggest musical change in 1998. Thanks to the musician Red Banton (general five star), who famously made his hit Noony Money, which played Country Wide. Red Banton ruled the Ugandan music scene until 2000, when Jose Chameleon returned from Kenya with his song Mama Mia, which generally turned into a national song in Uganda and East Africa. In the 1990s, Uganda's love affair with Jamaican music began when artists such as Shanks Vivi Dee, Ragga Dee, and others influenced by Jamaican superstars such as Shabba Ranks. They imported ragga music culture into Uganda, and although they faced a hard competition from other African musical styles and musicians during that time, not particularly Soukous from Congo and Kwai from South Africa, they formed the foundation of the pop music industry. But it wasn't until the 21st century that musicians like Chameleon appeared that the pop music scene really began. By around 2007, there were several musicians who practiced different styles of music, and the role of Western and Congolese/South African music was very low. Today, musicians such as Iryn Namubiru and King Saha are just a few of the many pop musicians in the booming and vibrant pop music scene. Pop music duo Radio & Weasel, of Goodyfe Crew, is known for Africa, which was nominated for the Continental MTV Base award in 2010 and the BET Awards in 2013. In June 2015, Eddy Kenzo won the Best New International Artist Award at the BET 2015 Music Awards. Kadongo Kamu Main article: Kadongo Kamu Word Kadongo Kamu is a term in the language of Luganda, which means one guitar. Music got this name because of the role with bass guitar, which is the most times solo instrument used in making music. Perhaps the first known artist of the genre was Fred Masagazi in the 1960s. [11] The late Elly Wamala contributed greatly to the design of the urban Kadongo Kamu style. Christopher Sebadduka popularized the genre, and perhaps that's why many consider him the God of the Father of Kadongo Kamu. Elly Wamala abandoned this genre because she was also an instrumental non-elite, such as Christopher Sebadduka. His brand of educative poinga has unsurpassed him many fans and is one of the few musicians involved in uganda's independence in 1962. . They were followed by a number of musicians who adhered to the style and sound of music. [11] Herman Basudde was a very popular kadongo kamu musician in the 1980s and 1990s. Like Bernard Kabanda. Dan Mugula is one of the few surviving pioneers of the genre. Fred Sebatta and Paulo Kafeero made their mark in the 90th minute. Today, the genre is marginalized in favor of the latest styles of music. However, since the music is adored by cultural loyalists in the Buganda region, it is certain that there will always be an audience for kadongo kamu. [12] Uganda's Top 50 Songs Since 1997 Main Article: Ugandan Hits Since 1997 Uganda has had many artists who have on top of their game with either or two big songs. According to DJ Erycoma, one of Uganda's most popular veterans of DJs and a digital music promoter of this generation, the biggest Ugandan songs are below, crossing the boundaries and charts. These songs still sound fresh when you listen to them: -Born In Africa By Philly Lutaaya -Bus Dunia By Herman Basudde -Sirikalo Baby By Menton Summer & Emperor Orlando -Wipolo By Pastor George Okudi -Noonya Money By Red Banton -Mama Mia By Jose Chameleon -Ragga Dee -Tindatine By Lady Mariam -Kapapaala By David Lutalo -Bamidomo Midomo By Da Twinz -Mu Ggulu Teriyo By Menton Krono & Gen Mega Dee -Mic Ya Ziggy Dee -Badda By Bob Wine -Jamila By Jose Chameleon -Ani Akumanyi By Grace & Gatimo -Swimming Pool By Abdu Mulaasi -Nakudata By Radio & Weasel -Ekinaigeria By Harriet Kisaakye -Siggwe Ansimira By Mesach Semakula -Mwana Muwala N Walaba By Mega Dee -Stamina By Eddy Kenzo -Mbakwekule By Sheebah -Ndigida By Ragga Dee -Champion By AK47 -Maria Pink By Eddy Kenzo -Ginkeeze By Qute Kaye -Oli Wange By Rema -Howl Kubunkenke By Ronald Mayinja -Mazongoto By Dr. Hilderman -Break & Butter By Radio & Weasel -Jangu By Obsessions -Nakatudde By Madox Semanda Ssematimba -Maama Brenda By Sweet Kid -Neera Neera By Mowzey Radio -Omusono Gwa Mungu Abdu Mulaasi -Ob By Racheal Magoola -Juicy By Radio & Weasel -Manzi Wa Nani By Clever J -Sikulimba By Afrigo Band -Nkumira Omukwano By Aziz Azion By Chance Nalubega -Bbaala By Daxx Cartel -Ekimbeewo By Halimah Namakula By Jose Chameleon Yomwana By Fred Sebatta -Sweet Wange By Phoebe Nassolo -Kyarenga By Bobi Wine -Beera Nange By Judith Wilson Bugembe -Amasso By Pallaso, Radio & Hairline -Walumbe Remix By Gravity Omutujju -Muliranya By King Saha -Sitya Loss By Eddy Kenzo -Ngenda Kusiba Farm By Abu Mulaa -Badilisha By Jose Chameleon -Bogolako By Bebe Cool -Maama Mbire By Bob Wine & Julianla -Mbiro Mbiro By E Kenddyo Kidandali : Kidandali Kidandali is a musical genre that is currently probably the most popular genre of music in Uganda. However, the term kidandali is not widely agreed as the name of this genre with few local sources preferring to use the very simplified term Band Music, while others prefer the term Afrobeat. The roots of this genre can be traced back to the groups that were excommunicable after Uganda gained independence in 1962. Cranes, who later gave birth to the Afrigo Band, can be considered the first group in the process of evolution of this genre. In the end, their music was heavily influenced by soukous and Congolese artists such as Franco, during this time they noticed influences. Jazz also had a significant impact. Other bands along the way were other bands, such as the Rwenzori Band, The Big Five Band and the Simba Ngoma Band. But the Afrigo Band was the most visible and toughest, especially in all political threats in the 1970s. By the mid-1990s, the Afrigo Band was still heavily influenced by Soukous music, which until then was dominant throughout the African continent. Artists such as Joanita Kawalya and Rachael Magoola were part of the Afrigo Banda and, along with other bands such as the Kaads Band, helped lay the foundations for contemporary Kidandali. However, there was a breakthrough with the creation of Eagles Production, which was responsible for producing artists such as Mesach Semakula, Geoffrey Lutaaya and Haruna Mubiru. These artists took the sauce from the Afrigo Banda and continued to develop the genre after the turn of the century. In the 2000s, the genre was identified by Eagles Production. The label continued to produce more talent, not particularly artists such as Ronald Mayinja, Geoffrey Lutaaya, Mesach Semakula, Roy Kapale, Mariam Ndagiire, Phionah Mukasa, Mariam Mulinde, Queen Florence, The Late Harriet Kisaakye Cathy Kusasira, Irene Namatovu and Stecia Mayanja. Another turning point was in 2008, when David Lutalo broke through with the hit song Kapapaala, which created a way for the Urban Band to move beyond a genre long dominated by Eagles Production, Kads Band, Backeys Band, Kats Production, The Hommies among others. In 2003, Uganda witnessed the birth of a new species in the bloc, Abdu Mulaasi. With his mega country hit Omusono Gwa Mungu, Abdu Mulaasi became a house name that made him one of the country's top artists. Abdu Mulaasi went to drop the hits. Swimming pool, Njagal Ebbere, Ekyappa, Obuffumbo Bwa Liizi, Ngenda Kusiba and Omuchaina Farm. Enku Tenywa was another big song that kept Abdu Mulaasi at the top of his game. By the end of 2010, Abdu Mulaasi had changed the sound of KadongoKamu, introducing Urban Kadongo Kamu. DJ Erycom, one of Uganda's legendary Deejays, was the first deejay to play, promote and popularize kadongokamu music in bars and take place in Uganda and beyond. At the same time, technology in audio production enabled the digital reproduction of the genre with audio working wall, and the band element disappeared. Recording studios such as Kann, Dream Studios, Mozart and Paddyman were in the middle of the stage. Many other freelancers have begun rehearsing the genre. Artists such as Dr. Tee, Martin Angume and even Chameleon have achieved success with this genre. The genre is currently at the top of evolution with newer artists such as Papa Cidy and Chris Evans helping to create the dominant force that is the most popular style genre in Uganda alongside Dancehall. Dancehall Dancehall music in Uganda is modelled on jamaican Dancehall. It is one of the most influential style of music in Ugandan pop music. The style of music is very similar to the Jamaican style and, like all imported genres, the only major difference is the use of language. Although most of the dance artists will perform in their local language, in this case Luganda, many of whom will try to emulate jamaican patois every now and then. In the early to mid-1990s, when the Ugandan pop industry began to form, the first international music to impress the Ugandan artists at the time was Raggamuffin in Jamaica. Artists such as Shabba Ranks and Buju Banton have become inspiration to Ugandan artists such as Shanks Vivi D, Ragga Dee, Menton Crown and Rasta Rob. The dominant beat used by these artists was dem bow beat, created by Shabba Ranks. This beat became the foundation on which the entire Ugandan dancehall was later built, as with Reggaeton. In the late 1990s, Fray was joined by new artists such as Mega Dee and Emperor Orlando. [13] By this time, the quality of the music has become sorna with the quality of the production available. Chameleon was the first dancehall artist to attempt this ragga sound to grind with other genres such as Soukous and Kadongo Kamu. By around 2006 there were many musicians who practiced the genre, but also without much progress in style or sound. [14] By this time, the Jamaican dance school had already shined heavily away from a cruel ragga sound based on chatting over simplistic riddims and there was a new wave of dancehall deejays like Vybz Cartel and Busy Signal, which were deejaying over more advanced riddims. Artists like Dr. Hilderman, they came on the scene with new words like Double bed Mazongoto and they continued to grow. Only recently have we started to see new Ugandan artists, such as Rabadaba, Sizza and Fidempa, create a modern version of dancehall. Ugandan dancehall artists have swallowed much out of the industry, many of them industrious and living lavish lives. [15] Hip Hop/R&B Hip Hop music in Uganda is modeled after American Hip Hop. There really isn't much difference between Ugandan hip hop and the American version. Thanks to the digital revolution in Uganda, there is access to modern manufacturing technologies, so the beats created by current local producers are high quality and not far behind the American ones. The fundamental difference between the two genres is that in Uganda, as in most African countries, most artists will rap in their local language. In Uganda's case, the language is Luganda. This created a newtony Lugaflow to further define Ugandan rap music. [16] Hip hop is one of the newer genres often practiced in Uganda. Two bands, I Klear Kut and Bataka Squad, were the first acts of hip hop to play in the late 1990s. Mainstream acceptance for the musical genre was almost gone by then. However, several members of the above groups, notably Navio (rapper) and Babaluku, persisted with the genre. Others, such as Sylvester & Abramz, also made rap music, focusing on socially conscious themes and themes. [17] Around the middle of the last decade, more acts began to join, and Rocky Giant was one of the first to be taken into the mainstream. But it wasn't until GNL broke through around 2008 that he really acquired the genre on steam. Because of GNL, hip hop is more acceptable and accessible, and many lugaflow rappers have started to appear. Since then, he has been on a scene with a large number of rappers enjoying relative success in the music industry and on the radio circuit. Musicians such as Jay-P and Keko are among a new band of Ugandan hip hop acts that are ingening to a wider audience, with their music on international platforms such as MTV. [18] As with Hip Hop, R&B is modeled after American R&B in Uganda. But it was Michael Ross who really started the trend around 2002 with songs like How Do You Love and Sinorita. It was only around 2008 that many musicians began to accept the style, with myc Chris and Baby Joe among those in the Diaspora. Blu 3 and Aziz Azion are visible doctors. Recently, artists such as Nick Nola, Richy, Pallaso, Woodz and Yoyo, further. [18] Gospel Early Gospel music in Uganda was modeled mainly for the common and the honorion of music practiced by church choirs and bands. This was especially true for the Pentekostal/Born Again movement, locally called Balokole. Artists such as Fiona Mukasa, in the mid-1990s, were the first to be seen in the 1990s. Due to the influence of soukous music during this time, this early gospel had a soukous sound. Limit X was another gospel group that became popular in the 1990s, although the group formed years earlier, in the late 1970s. [19] Immediately after the turn of the century, the styles in the gospel became more diverse, with different groups such as Sauti,[20] and First Love added urban sound created by Limit X. Others, such as George Okudi and Father Musaal, had hits on the radio circuit and internationally. Gospel, however, began to have a great influence on the music industry when Judith Babiry broke through around 2007. Babiry, whose music resembled Mukasina, was an instant hit and her song Beera Nange was among the songs of the year of release. [21] It was followed by Wilson Bugembe, another musician who was a national hit with his songs, cutting through all demographics. Since then, they have been joined by various new artists, who go back to different genres. Classical There are some music schools in the conservatoire model in Uganda, most of them in the capital Kampala. Music schools in Kampala include Kampala Music School, MusicConnexions Uganda and Esom Music School. Although they are not well equipped because of their small budgets, they offer appropriate music training to many people. To this day, both young people and adults value classical music better and as such engage in private music lessons, participation in classical music concerts and some participate in actual performances. There are some Western musical educations that date back to missionary times. Before the missionaries arrived in Uganda, it did not mean that there was no music education, but that it was different from what the missionaries introduced. [22] Classical music in Uganda is evolving and developing a little bit. Uganda's music industry plays a vibrant music industry that plays a fundamental role in the social and economic life of many. Musicians are the main stars in Uganda, and all the entertainment content from the mainstream media will mostly talk about music or musicians. The private life of musicians is closely followed by many Ugandans. Music concerts, mostly called album launches, are very popular. Many companies spend a lot of money sponsoring these music concerts, and ads for concerts are very common on radio and television. The emphasis on music concerts stems from the fact that very few music artists earn worthy of the proceeds of the sale of their physical media. The lack of any distribution structure means there is little incentive to invest in artists' development or the sale of music. There are no real labels, and most companies called record companies are just artists management companies. These infeasibility put a lot of stress on musicians finding profitability and sustainability in music making. Efforts have also been made to organize the music industry, as the Uganda Publishing Rights Society (UPRS) and the Uganda Musicians Association are the main examples alongside a number of music awards organizations such as the PAM Awards and, more recently, the HiPipo Music Awards. Attempts by some of these organizations to use an unused and largely ignored copyright law to generate revenue from music distribution have proved fruitless. These are some of the challenges facing the country's music industry and are actually very similar to those faced by most music industries around the world. Low vibes , government rules that are up to the high promotion of Ugandan music according to Jones, A.M (1954), traditional music has remained popular among rural communities and Uganda has an abundance of well-known instruments that can also be heard in contemporary popular music. International organisations such as Singing Wells and Selam from the UK are working to promote regional and traditional music in Uganda. Currently, the above organisations specialise in field recording in rural areas. Their initial projects were aimed at helping localise hip-hop, although recently, with the support of the Swedish Agency for International Development Cooperation (SIDA), they have facilitated work on capacity building (audio production, copyright knowledge). Some British record labels have gone to obskure but cool local music scenes, and some Ugandan music could fill this nile and find their way to international markets. These styles can include Larakaraka music from Gulu or Lukusu Music from the North East Mbale region. Besides Kadongo Kamu there is another homemade popular music Kidandali. In their modern forms, they are both with reggae and ragga. [23] Ugandan pop musicians used radio and television to promote their music. Others have had concerts and others performing their music at events such as weddings and other kinds of parties. With the advent of the Internet, they used social media to promote their music. Musicians such as Navio,[24] Gabriel K,[25] Jose Chameleon and promotional executives such as Fezah changed the way the concerts were performed and instead fizično so imeli spletne koncerte, njihovi oboževalci pa so predvajali svoje nastope v živo, drugi pa so jih predvajali po televiziji. [27] [28] Glej tudi Baganda music Bigwala Kadongo Kamu Kidandali Reference ^ Uganda Bureau of Statistics (2016), The National Population and Housing Census 2014 – Main Report, Kampala, Uganda ^ Uganda the country and the people, face-music.ch. Pridobljeno dne 24. januarja 2017. ^ Pridobljeno dne 24. januarja 2018 ^ Zemljiveč & regije, www.gou.go.ug. Pridobljeno dne 2020-05-28. ^ Tribe: The Baganda, Ugand's Royal Kingdom, Past & Present, afritorial.com. Pridobljeno dne 31. januarja 2017. ^ Music of Uganda at AllMusic ^ The drum of the Black Africans, face-music.ch. Pridobljeno dne 31. januarja 2017. ^ Tradicionalna glasba Bantuja iz Ugande – Rituali dvojčkov, face-music.ch. 31. 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