

**ART MUSIC CONTRIBUTIONS INSPIRED BY KENYAN
FOLKSONG REPERTOIRE: A CASE OF INNOVATION DRAWN
FROM SAMIA CHILDREN SONGS**

BY

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DECLARATION

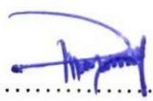
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DEDICATION

To my immediate family members, my loving husband Tom Obondo and my daughters Eileen Achieng and Muriel Demitila Obondo who have supported me throughout the entire period of this study.

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OPERATIONAL DEFINITION OF TERMS

The following terminologies will be used within the context of this study as follows:

Acculturation: Influence of foreign musical cultures on local music, in this case, African music.

African art music: Music which combines African and Western musical elements but African elements form an integral part of the idiom, through the use of African texts, instruments and stylistic concepts.

Arranging: Re-creating folk music by adding new ideas through craftsmanship while maintaining the original tune.

Choral compositions: Creating songs in different voice parts.

Compose: Create new melody while using the text from the existing folk tune while exploring different musical ideas to come up with a new creative product.

Fusion: Merging of music idioms from African and Western culture.

Western classical music: Art music rooted in the traditions of Western culture, including both religious and secular music.

Samia: Luhya sub-community found in Busia County, Samia District, Funyula Constituency. They migrated from Uganda to Kenya; hence, their culture borrows heavily from Basamia Bagwe of Uganda and the neighbouring Luo community of Siaya County, Nyanza Region.

ABBREVIATIONS AND ACRONYMS

ACA:	American Composers Alliance.
ASCAP:	American Society of Composers, Authors and Publishers.
BMI:	Broadcast Music, Inc.
EMF:	The Electronic Music Foundation.
FGD:	Focus Group Discussion.
IFMC:	International Folk Music Council.
ISCM:	The International Society of Contemporary Music.
ISME:	International Society of Music Education.
KM&CF:	Kenya Music and Cultural Festival.
KICD:	Kenya Institute of Curriculum Development.
KMF:	Kenya Music Festival.
KNEC:	Kenya National Examinations Council.
MoEST:	Ministry of Education Science and Technology.
MoSCA:	Ministry of Sports, Culture and the Arts.
MWB:	Musicians Without Borders
OHRP:	Office of Human Research Protections.
SATB:	Soprano, Alto, Tenor and Bass.
SCI:	Society of Composers, Inc.
SS1S2A:	Soprano solo (li), Soprano1, Soprano2, Alto
SEA-MUS:	The Society for Electro-Acoustic Music.
SPNM:	Society for the Promotion of New Music.

ABSTRACT

Today, influences such as globalization, urbanization and technology have led to fast-changing trends in music. Often, social occasions that were traditionally set apart with a view to learning and engaging with cultural activities such as children game songs and other types of songs have been replaced with other social activities such as media entertainment, sports, holiday travel and other contemporary activities. One of the negative outcomes of modernization and urbanization is that former social activities for instance, performing game songs, story-telling and role modelling become less attractive and practice of such activities gradually becomes extinct. Yet, this oral tradition is a powerful tool for the transfer of societal knowledge, skills and values, which should, therefore, be preserved for future generations. However, to counter this negative development, some composers have created folk-based works for public sharing. From the review of related literature, it was evident that in Kenya, little effort had gone into composition of art music inspired by children folk songs. The aim of this study was to fill this gap through collection, transcription and analysis of selected children folk songs which were further used to create art music works. The study aimed to explore Western classical musical features compatible with Samia idiom to enable creation of art music, examine dominant features from Samia children folk music for compositional and arrangement ideas, and expose selected Samia children folksongs to the world of art music. The development of this new culture of art music had to however preserve the identity of children folk songs. Review of related literature covered: Childhood experiences with music, the role of music in the traditional culture and composition as a creative process. The study was conducted in Samia District of Busia County. The target population was Samia culture bearers, primary school teachers who trained children to perform folk songs for competitive and non-competitive festivals, pupils who participated in children folk songs, composers of art music, and children folk songs. Snowball and Purposive sampling were used to collect children folk songs from rural locations among children who currently participated in Samia oral tradition. Data were collected by use of questionnaires, interview schedules, focus group discussion, observation schedules, and recorded via tape and video recorders. Data analysis was approached through melodic, rhythmic and harmonic content in children folk music. Interviews were analyzed through reading and re-reading, comparing and scrutinizing respondents' written verbatim transcripts to identify recurrent themes. The study revealed that there were a lot of similarities between Western classical and African music idioms. In addition, Samia children folk music had dominant musical features which enabled the composition of art music. The compatibility of Western and African music idioms enhanced the fusion of the two cultures in the composition of art music. The study also established that majority of composers had not written art music based on children folk music compared to adult folk music. The study, therefore, was expected to promote and propagate art music based on children folk songs for posterity.

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Folk songs and oral traditions are very important tools for passing societal knowledge, values and skills to both children and adults. For instance, Toelken (1996) states that throughout history, folk songs and ballads have been part of the social landscape for a long time and in many parts they form parallel historical contexts with art music and other forms of music. They are important repositories of cultural historic information. They help to share words and music to articulate a variety of social issues as the following: Expression of love, family issues such as good behaviour, humanity and moral character. They are part of lullabies that narrate the important role of children in the family life. Akuno (2005) suggests that lullabies are part of children's repertoire. Further, she identifies other types of children songs such as fable songs (incorporated into folk tales or fables), cradle songs (sung to babies but not with intention of sending them to sleep) and songs for learning (which cover just about any subject matter relevant to child education intended to impart general knowledge). According to Wako (1988), there are many occasions among the Samia community in which music making is undertaken. Among these occasions are children-related activities accompanied with children folk music. Folk songs are a source of infinite possibility for composers. However, due to influences of modernization on many Kenyan communities, children's right and opportunities to participate in oral tradition are constrained. Consequently, an alternative way of preserving this oral tradition and ensuring that children benefit from it must be sought.

Documented information reveals that today, the fusion of African and Western musical idioms has become a common practice in creating art music. This is one way of preserving folk music for future generations. For instance, Konye (2007) argues that while some people may view African art music as adulterating traditional African music, it is a way in which traditional music in the modern world can be preserved for future generations. For instance in Africa, Nketia (2004) and Euba (1989) have composed a lot of art music based on African folk tunes. Musungu (2010) argues that when using folk songs as compositional material, composers and arrangers have a ready framework from which to operate. This includes the use of rhythm, melody and text. In the Western world, Bartók (1981), Orff (1966), Kodály (1965) among others

composed art music based on children folk music for public sharing. Choksy (1999) likens the historical development of music from traditional folk song to art music; to the development of the child from infancy to adulthood. She considers that folk music represents a living art. It already existed and fits well into a systematic scheme for teaching the concepts and skills of music to children. She further explains that Zoltán Kodály's selection of materials used for teaching the concepts and skills of music to young children came from three sources: authentic children game songs, nursery songs, chants and authentic folk music, that is, music written by recognized composers. These studies demonstrate the importance of children folk music through their use as the raw materials from which art music can be created.

In Kenya, many composers have created art music based on adult folk music drawing from various communities for both competitive and non-competitive festivals, for instance, Otieno's *Ogumbe* (2008), Wanjala's *Kokoliko* (1994), Kemoli's *Omusalaba Gugenda* (1992). Review of related literature established that despite the important role played by folk music for both children and adults, majority of contemporary Kenyan art music composers mainly use adult-based folk music to create art music. This leaves compositional potential in children folk music untapped. It is for this reason that the study focused on validating compositional ideas in Samia children folk music useful for creating art music. Musungu (1999) argues that features such as form, rhythmic patterns, pitch, duration, texture and harmony assist to sustain and validate traditional music idiom of a community in an art work. The researcher, therefore, identified such features in the selected children folk songs.

The aim of this study was compose art music based on Samia children folk music, preserve Samia children folk music through art music for future generations, expose Samia children folk music to the world of art music and add to the existing repertoire of art music based on children folk music. The art music adopted the fusion of compatible African and Western classical musical idioms.

1.2 Statement of the Problem

Whereas studies by Akuno (2005), Bartók (1981), Kodály (1965), Makina (2009), Primos (2001), Senoga-Zake (1988) among others advocate strongly for the use of children folk music to socialize children, the situation in Kenya reveals that this practice may not be common. Due to influences of modernization on many Kenyan communities, children's right and opportunities to participate in oral tradition are constrained. This appears to be a consequence of the environmental 'stressors' of contemporary life, the development of risk averse society, the separation from nature, and tensions within educational arena. Consequently, traditional social activities for children such as game songs, story-telling and role modelling which for the most part defined rural settings become less attractive and practice of such activities becomes extinct. Children grow up ignorant of the rich cultural values entailed in children oral tradition; yet, use of traditional music for children in story-telling, role modelling and other cultural information is a powerful tool for transferring societal knowledge, skills and values. It provides a sense of identity and is a source of infinite possibility for composers. For instance, documented information reveals that despite modernization, composers in the Western world have continued to explore compositional potential in children folk music. However, similar potential is not being tapped into Kenyan children folk music by Kenyan composers of art music.

If little effort goes into dissemination of children folk music, oral tradition and other cultural information, the society runs the risk of losing these important oral traditions. There is, therefore, an urgent need to capture the elements of indigenous music traditions in children folk music and come up with innovative ways of repackaging them within art music in forms that children can engage with. This will supplement other musical cultures that children access through mass media, particularly pop culture, which is an inevitable outcome of globalization, urbanization, modernization and technologies. This study, therefore, sought to establish ways of creating art music from children folk music, which children can listen to both at home and school. Well-sequenced folk-based art music can be performed by the very young as well as adults. In addition, this art music can easily be accessed if presented in ways compatible with new technologies.

1.3 Objectives of the Study

The general objective of this study was to analyze children folk music and identify dominant features useful in composition writing.

The specific objectives of this study were to:

- i. Explore Western classical musical features compatible with Samia idiom which will enable composition and arrangement of art music.
- ii. Examine dominant features from Samia children folk music for arrangement ideas.
- iii. Compose and arrange art music from the selected children folk music for dissemination and posterity.

1.4 Research Questions

- i. Which musical features from Western classical idioms are compatible with Samia music idiom?
- ii. What are the dominant musical elements in Samia children folk music useful for arrangement?
- iii. How can children folk music be incorporated in composition and arrangement of art music?

1.5 Research Assumptions

This study was guided by the assumptions that:

- i. Samia children folk music has melodic, rhythmic, harmonic and textural features useful in composition and arrangement of art music.
- ii. Children folk music has dominant elements useful for composition and arrangement of art music.
- iii. Children folk music has been incorporated in art music in various ways.

1.6 Rationale and Significance

Documented information reveals that various studies have been conducted on composition and arrangement of art music borrowing from folk music drawn from Kenyan communities. However, the focus has been on creation of art music using adult folk songs as opposed to children folk music. Literature review revealed that few studies have addressed the issue of arranging art music based on children folk music. This study, therefore, sought to expand the repertoire of art music drawn from

children folk music, expose selected Samia children folk music to the world of art music and add to the repertoire of art music by Kenyan composers. The study will also be useful in validating compositional and arrangement promise in Samia children folk music as well as adding to the existing body of research on Kenyan children folk music.

1.7 Scope, Delimitation and Limitations of the Study

This study entailed music compositions and arrangements based on Samia children folk music. Art music consisted of music elements such as melody, cross-cultural rhythm, harmony, meter, variations, and repetitions from the Samia community compatible with Western classical music traditions. The arrangements were categorized into three, each category exploring different compositional ideas, medium of performance and themes. The researcher carried out the study in Samia District of Busia County because it was easy to understand the language, listen to the folk songs, transcribe and analyze them. The principal means through which music was experienced and shared within this study were listening, performing and creating.

Whereas this study uses comparative features between Western and African music idioms, it was not about comparative studies between the two mentioned areas, rather the study benefitted from scholarly sentiments expressed with regard to emergent compositional and arrangement ideas that borrow from both cultures. Composition and arrangement of art music, therefore, exploited features in Samia children folk music alongside Western musical elements.

The main aim of the study was to find compatibility between elements of Samia children folk music and Western classical music; however, due to transcriptional technicality; some folk music could not fit in particular keys, pitches, scales and metrical systems which were based on Western classical music traditions. This is because folk music, like other culturally expressive materials, is gained through word of mouth, imitation and demonstration, and some of it has never been transcribed before.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 INTRODUCTION

The review considered views of various scholars about composition and use of aspects of traditional music (children folk music) with selected Western music elements to create art music. It is divided into the following sections: Childhood experiences with music, the role of music in the traditional culture and composition as a creative process.

2.1 Childhood Experiences with Music

This section addresses sources of children folk music and oral traditions which formed the basic materials needed for creation of art music in this study. It was evident that children learn cultural values at very early stages of their life. They also learn language skills through oral tradition. Therefore, there was need to continuously expose children to this language (oral tradition) not only in early stages of their life but in all stages. Composers of art music should focus on creating art music based on children folk music. This would enable the children to benefit from this genre. Children experience music in its many activities. While lullabies suggest that it is time to sleep, singing games may be associated with playtime (Andang'o, 2012). Senoga-Zake (1988) contends that children begin to sing as soon as they can make understandable words. Children learn game songs from their caregivers. They also learn songs during story-telling sessions. Some of these songs are accompanied with simple games.

According to Campbell and Scott-Kassner (2010), our earliest memories are rich with music. Music played a prominent role in our childhood, then, as it still does for children today. Children develop cognitive, physical and affective domains in early and middle childhood. Children's music is associated with rhythm, pitch, and singing, listening, moving, playing and creating. The above cited studies advocate for the need of promoting and propagating folk music for dissemination and posterity. It is, therefore, important to understand characteristics of children folk music to create art music that children can relate with. This will consequently help to enhance performance of children folk music through art music.

Campbell (1998) observes that music is important to children. Some wish to listen to it alone through head phones, while others are inclined to sing, hum, whistle, or chant it. Some want to play it on musical instruments – solo or with friends. Whether listening, singing, playing, moving or creating music, musical experiences are prominent in the lives of children. They themselves, as well as their spokespersons – parents, guardians, and teachers – attest to this fact. This highlights that children's musical experiences are varied and that composition of art music should be based on these factors. A composer should create varied art music to suit different categories of children for example, instrumental and choral music. The composer should also take advantage of this factor to create art music compatible with new technologies, hence, allowing children to listen to this art music through head phones.

2.1.1 Children's World of Play

Keetman and Orff (1966 & 1956) advocated for expression through musical experience. Orff Schulwerk is a method that highlights the natural behaviours of childhood characterized by singing, imitating, dancing, and playing, along with improvisation and creative movement. The pedagogy is closely linked to the child's world of play and fantasy, of games, chants, and songs. After World War II, Keetman and Orff restored the spirit of integrated music and movement through radio broadcast, focusing on children instead of adults. Orff believed children to be naturally musical, uninhibited in their expressive movement, and more receptive to their brand of training than adults. The collaborative efforts of Keetman and Orff resulted in the establishment of the Schulwerk method and the publication of five volumes of chants, songs, and instrumental pieces, called music *für kinder* (music for children). Orff focuses on composition of art music for children. Many Kenyan composers have paid much attention to the composition of art music based on adults' folk music as opposed to children folk music.

Borrowing from Orff methods, composers of art music in Kenya could fill this gap by composing art music based on children folk music. Additionally, Orff's study suggests that it is possible to enhance performance of children's folk music through art music using ways that are compatible with new technology, for instance, creating art music that can be listened to through mobile phones, radios and DVD players.

Children are able to access art music whenever need be. Similar argument is advanced by Bronner (2016) who defines folklore as a scholarly term used in a broad sense to refer to all forms of traditional knowledge; that is, culturally expressive material gained through word of mouth, imitation, demonstration and custom. However, folklorists in the twenty first-century have further revised concepts of folklore as face-to-face communication in light of the rise of vernacular practices and global transmission on the internet and digital culture. Therefore, it is evident that the transmission of oral tradition should not be limited to oral transmission. This information was relevant to this study since the art music created based on children folk music would be exposed to the world of art music through new technology. This would promote and propagate dissemination and posterity of children folk music through notation of art music using the *FINALE* music programme. The art music was audio recorded on Music CDs to complement the narratives given about the art music.

2.2 The Role of Music in the Traditional Culture

In Kenyan communities, music accompanies social activities at every stage of life from birth to death. For example among the Agikũyũ, music begins early in life. When a baby is born they say: “You are invited to a peas party, so come and see the visitor”. This message is accompanied by sharp trills and ululations from the women, mostly relatives and close friends who have come to see the newly born baby, bring ‘itega’ presents and sing songs related to this occasion to welcome and praise the baby Senoga-Zake (1988). This therefore, justifies the need to preserve our cultural heritage. In this study, preservation of this heritage was achieved by way of collecting children folk music which was then used to create art music that could be disseminated to children in the present era and in generations to come due to dynamism in culture. This way, the society shall not run the risk of losing children folk music.

According to Merriam (1960), music is an art of sound in time which expresses ideas and emotions in significant forms through the elements of rhythm, melody, harmony and colour. Music is a complex of activities, ideas and object that are patterned into culturally meaningful sounds recognized to exist on a level different from secular communication. Sounds of music are shaped by the culture of which they are part. Culture in turn, is carried by individual and groups of individuals who learn what is to be considered proper and improper in respect to music. Each culture decides what it

will and will not call music; and sound patterns, as well as behaviour, which fall outside these norms are either unacceptable or are simply defined as something other than music. Thus, all music is patterned behaviour. Music depends upon pitch and rhythm but only as this is agreed upon by members of the particular society involved.

This study borrowed from Merriam's argument in the sense that the process of composition of art music was guided by elements of music such as rhythm, melody, harmony, colour among other elements that conform to Samia traditional music idioms. Hence, the traditional music was correctly transcribed to maintain the natural speech rhythm and correct accentuation. Additional developmental ideas to the folk tunes through creativity conformed to what was culturally acceptable as music among the Samia community, that is, creativity should remain within the confinement of the musical idiom of children folk music of the community. This is strengthened by Vygotsky (1986) who states that an original composition is inevitably a reflection of and response to the socio-cultural contexts in which a composer works. These contexts reflect particular socio-historical traditions, and to this extent, composition can become an act of developing both self-knowledge and cultural knowledge.

2.3 Composition as a Creative Process

The main focus of this study was to arrange and compose art music from existing children folk music. Therefore, the review of related literature on concepts of composition and creativity guided issues surrounding composition and creative experiences. Schoenberg (1964) defines composition as both an activity of composing and the result of that activity. It involves a process of construction, creativity, putting together, working out, and carrying through an initial conception or inspiration; a process of creating a new piece of music. The scholar observed further that there was no formula guaranteed to produce a great composer or a good composition. These observations suggest that each composer has unique ways of coming up with novel ideas. The researcher in the study used the existing children folk music to create art music that was unique and new.

Creativity must be guided by principles of composition. For instance, Barrett (2003) argues that it is necessary to study one's chosen art as practised by successful exponents of the past. Classical composers such as Palestrina, Bach, Mozart, and

Schubert, have set standards for artistic integrity and technical command. Both of these should remain desirable to any current musical language. The scholar highlights three ingredients vital to the development of composers as, stimulus to the imagination, technical skills and knowledge of the musical context in which composers wish to work with. Plucker and Renzulli (1999) observe that a common approach for examining creativity in the general literature is to view creativity from four perspectives: Creative person, process, product and place.

Common characteristics of creative people include risk taking; a sense of humour, independence, curiosity, attraction to ambiguity, complexity and novelty, an open mind, capacity for fantasy, and heightened perception. The researcher should identify the characteristics that enhance creative work since it is not possible to apply all mentioned traits. A creative process should adopt Walla's (1926) stages of creativity as follows; preparation, in which the creative person begins thinking about gathering materials or ideas for creative product. This included going to the field to collect children folk music with which to compose art music. It is important for the composer to note that all information gathered from the field may not be used in any single piece of music (Schoenberg, 1967). Hence, the researcher should strive to answer such questions: What should the composition address? What instruments should be used in the composition? What style should be incorporated into the composition? These questions enabled the researcher to stay focused on the intended final product of the creative work. The second stage which is, incubation occurs while the composer takes some break away from the creative project to get deeper understanding of the creative work. The stage requires that the composer spends longer periods of time probing the musical project. The third stage is illumination, which is often described as "aha" effect; this is the time in which the solution comes to the mind of the composer. Verification is the final stage when ideas come together and the final product is created. This stage calls for patience during revision of the creative project.

The creative product is a unique or original composition that must be interesting or aesthetically appealing. Studies by Brinkman (1999) and Hickey (1995) reveal that subjects who spent more time exploring materials before coming to create a product produced more creative products than subjects who spent less time exploring the

materials. This stage enabled the researcher to select children folk music appropriate for composition and arranging.

Creative place means the creative environment, which should be flexible enough. Some scholars have argued that creativity is better fostered when people are subjected to restrictions and demands. For example, Haydn's contract with the Esterhazy's family required him to appear each day to wait for instructions. Many composers argue that a favourable environment greatly fosters creativity. For instance, Mozart wrote about the mystery of creativity in his personal diary titled *Mozart*, in E. Holmes, *The life of Mozart*;

When I am, as it were, completely myself, entirely alone, and of good cheer-say travelling in a carriage, or walking after a good meal, or during the night when I cannot sleep; it is on such occasions that my ideas flow best and most abundantly. When and how they come, I know not nor can I force them. Those ideas that please me I retain in memory, and am accustomed, as I have been told, to hum them to myself (as quoted by Abeles et al., 1994, 72).

Mozart's experience suggests that for ideas to flow, a composer needs a conducive environment however, this may differ from one composer to another.

2.3.1 The Use of Folk Material in Composition of Art Music

This study borrowed heavily from scholars who have handled composition of art music based on folk music, for instance, Béla Bartók, Zoltán Kodály and Arnold Schoenberg among others. Béla Bartók was considered a Nationalist composer who went back to the roots of his country for a creative source of his art music. Working together with Zoltán Kodály, they collected authentic folk tunes from people in Hungarian villages. Bartók in his scholarly writings highlighted the importance and impact of using folk tunes in his compositions (Suchoff, 2004). This information was important for this study that sought to address creativity based on folk music.

In Béla Bartók's essays edited and published by Suchoff (1976), the scholar observes that:

Many people think it is a comparatively easy task to write a composition on found tunes. This way of thinking is completely erroneous. To handle folk tunes is one of the most difficult tasks; equally difficult, if not more so, than to write a major original composition. If we keep in mind that borrowing a tune means being bound by its individual peculiarity, we shall understand one part of the difficulty. Another is created by the special character of folk

tune. We must bring out its sharp contours by the appropriate setting.... It must be a work of inspiration just as much as any other composition (p.347).

Based on Bartók's compositional experience, the scholar further observes that composing art music based on folk tunes and its influences on compositions is not merely using the melody without considering other socio-cultural and linguistic factors that surround the folk melody and its people (Suchoff, 1976). This reveals that composition and arrangement of art music did not only focus on Samia children folk music, but also salient cultural factors. This means that the composer should not lose some important cultural aspects as mentioned. In similar vein, Agawu (2003 as cited in Wambugu, 2012, p. 29) observes that:

Just as creative writers like Ngugi, Achebe, Armah and Soyinka drew on European traditions of poetry and novel, using 'European' language albeit one inflected by various African languages, so composers like Ayo Bankole (Nigeria), Cyprien Rugamba (Rwanda), Nicholas Zinzendorf Nayo (Ghana) and Justinian Tamusuza (Uganda), among others have sought to write 'classical' music for non-participating audiences, music that might be regarded as the African equivalent of Bach, Beethoven and Brahms.

Observations made by these scholars define African art music, which was the main focus in this study, as music composed using Western musical style, for instance, harmonic, developmental techniques, but borrows from African languages, rhythms, social contexts and attributes. In this genre, performance is limited to few participants as opposed to performance of folk music in traditional-cultural context, where the whole community is supposed to take part (Konye, 2007). Nketia (2004) supports this view, observing that, African art music is designed for intent listening or presentation as concert music, music in which expression of feeling is combined with high level of craftsmanship and sense of beauty. The scholar defines African art music as music that encompasses attributes of presentation, expression and craftsmanship but is rooted in the traditions of Africa. These traditions are varied depending on the context in which the composer bases his/her composition. This explicit definition of art music guided the researcher on how to handle the raw material in creative process, in this case, Samia children folk music to compose and arrange art music.

2.4 Theoretical Framework

The study was guided by Vaughan (1973) developmental sequence of musical creativity theory which proposes that musical creativity occurs in a developmental sequence. The first stage of this theory is acquisition in which students acquire images and materials to think with, such as rhythm, melody, and notation. This level might be described as procreative. The second stage is combinational, in which children try to use the basic materials from acquisition stage in different contexts. At this stage, divergent thinking emerges within children. The third stage is the developmental level, and it is here that Vaughan distinguishes between productivity and creativity. According to Vaughan, “the creative development means not merely increasing productivity but increasing insight, and intuitive feel for the significance of certain relationships and for the expressive possibilities inherent in certain ways of displaying ideas” (p. 36). The last stage refers to evaluation and is called the synergistic level. In this stage, the creative product functions within the context of the requirements of society.

This theory was relevant to the study as follows: The first stage highlighted the Western classical musical knowledge acquired by the researcher which was useful in composition. Based on the second stage of this theory, the researcher combined the learned knowledge with children folk music to create art music, and creativity depended on the researcher’s craftsmanship of the compositional materials, for instance, the folk tune, harmony, structure and style. Burton (1982) observes that composition is a creative process as it entails the ability to generate new ways, unique or original or combining existing elements to form unique products. The third stage encourages the composer to come up with new ideas based on the experience of composing. Composers should strive to understand the art of composing through their own experience rather than existing facts on creativity. In addition, Composers should not be judged by the number of compositions created but knowledge added to creative research. The final stage (evaluation) guided the researcher to compose art music that was within the confines of African art music. For instance, the composer maintained the dominant features of Samia children folk music in the created art music. This is in tandem with Nketia (2004) while discussing composition of art music based on African folk tunes;

What is important of course is not only what one selects but how one treats it (folk melody) or continues to elaborate it in the idiom of the source material, for a genuine feeling of African style does not come merely from the use of folk songs and dances (p. 12).

2.4.1 Webster (2003) Model of Creative Thinking in Music

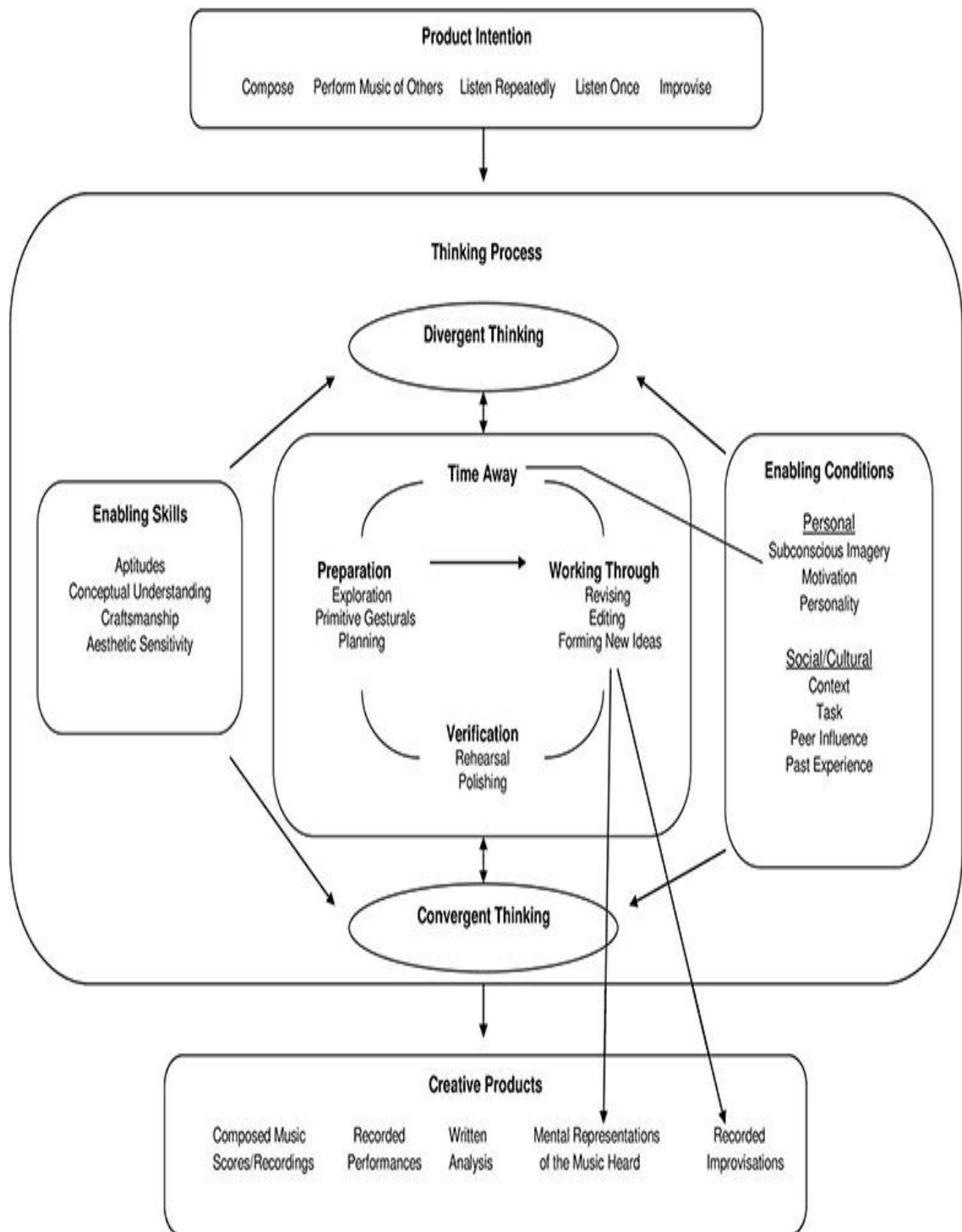


Figure 2.1: Model of Creative Thinking in music
Source: Webster (2003)

This study was guided by the above-mentioned model of creativity which states that composition, performance/improvisation, and listening analysis are considered the *Product Intentions* and the final *Creative Products* at the top and bottom of the model respectively. In the centre of the model is the *Thinking Process*, which includes divergent and convergent thinking (Gilford, 1967). The Wallas (1926) stages connect Divergent and Convergent thinking. Enabling skills and conditions facilitate the *Thinking Process*. *Enabling Skills* consist of aptitudes, conceptual understanding, craftsmanship, and aesthetic sensitivity. *Enabling Conditions* include motivation, subconscious imagery, environment, and personality.

This model of creativity was adapted to this study as follows: Instead of the product intention at the top of the model, is Samia children folk music as the raw material with which to compose, while at the bottom of the model, is African art music as the final product. In the centre of the model is the thinking process, similar to Webster (2003) model. Enabling skills include Western classical music knowledge, creativity and artistry, while enabling conditions include emic knowledge of the Samia community, children folk music, experience in music composition, arrangement and inspiration. The divergent and convergent thinking, enabling skills and conditions in this study facilitated the creation of one final end product, which is African art music. This art music was experienced through performing, listening and appreciating.

2.4.2 Conceptual Framework

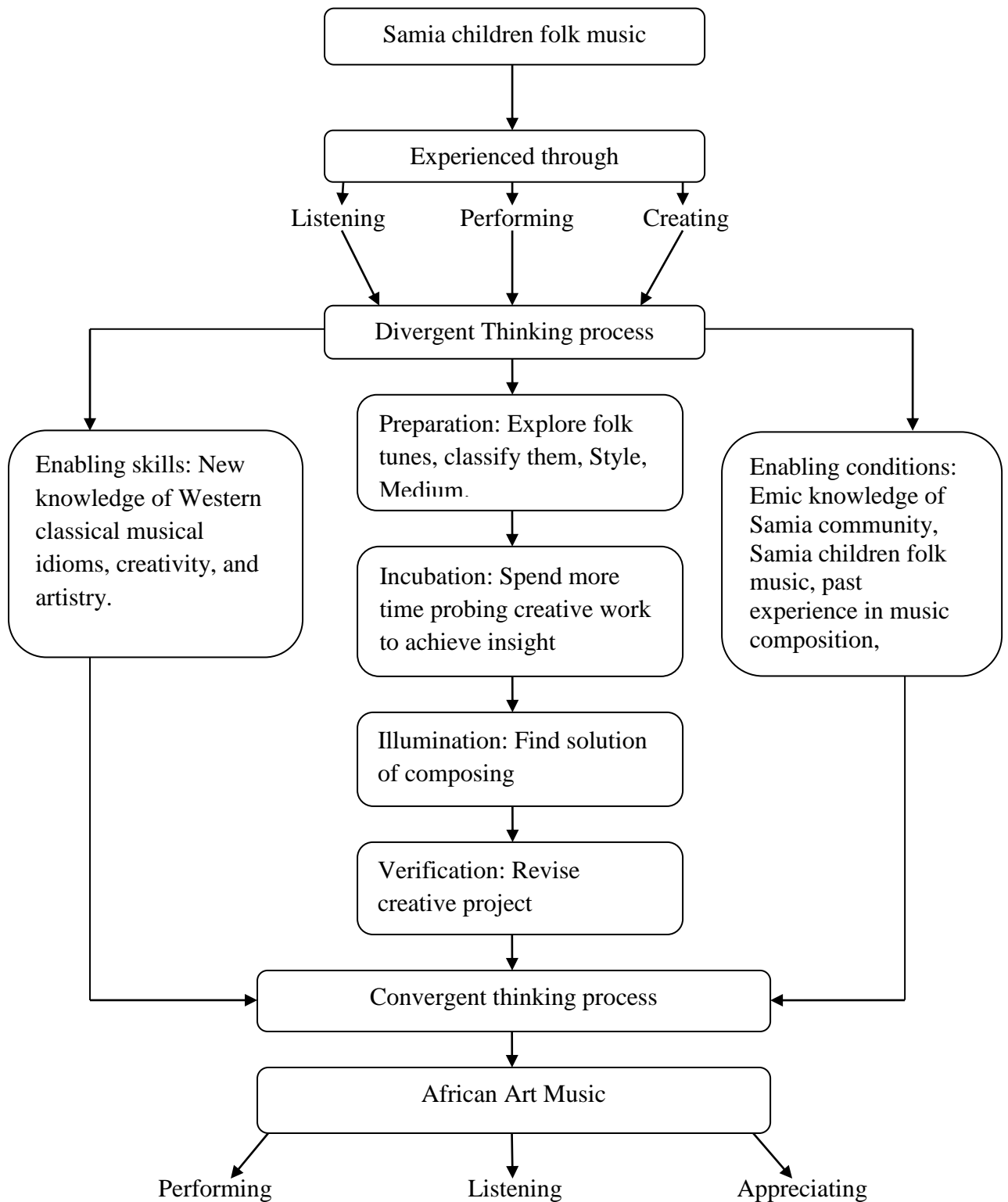


Figure 2.2: Conceptual framework

Source: Buyiekha (2019)

CHAPTER THREE

RESEARCH METHODOLOGY

3.0 Introduction

This chapter addressed the methods and procedures used to carry out the study. It included research design, locale of the study, target population, sampling technique, sample size, research instruments, validity and reliability, data collection techniques, data analysis, logistical and ethical considerations.

3.1 Research Design

The study adopted a qualitative design, specifically descriptive. This allowed collection of information without changing the environment. The Office of Human Research Protections (OHRP) defines a descriptive study as any study that is not experimental. In human research, a descriptive study can provide information about the naturally occurring health status, behaviour, attitudes or other characteristics of a particular group. Descriptive studies are usually the best methods for collecting information that demonstrate relationships and describe the world as it exists. Bickman and Rog (1998) suggest that descriptive studies can answer questions such as “what is” or “what was.” Ogula (1998) proposes that qualitative research can assist one in collecting data for analysis from their natural settings by direct observation. The research design enabled the researcher to collect socio-cultural information among the Samia community in order to understand problems facing the performance of children folk music among the Samia community. In addition, the researcher was able to collect children folk music from the community as practised, which was further used to create art music.

3.2 Location of the Study

The study was conducted in the selected schools and villages of Samia District, Busia County. The researcher chose the Samia community as a focus for the study for logistical reasons and also due to shared identity. The researcher therefore, relied on the emic experiences and exposure to establish contact with the informants. It was hoped that the community would perform authentic traditional music which served as a basic tool for compositional purposes.

3.3 Target Population

The target population for the study was primary school teachers who trained children to perform children folk music for both non-competitive and competitive festivals, composers of art music, Samia female and male culture bearers (elders), pupils who still participated in children folk music.

3.4 Sampling Techniques

Purposive and snowball sampling techniques were used to identify the informants who had required information with respect to the objectives and research questions of the study. Johnson and Christiansen (2008) define purposive sampling as a research sampling method where the researcher specifies the characteristics of the population of interest and locates individuals with those characteristics. This is consistent with Mugenda and Mugenda (2003) who argue that purposive sampling technique allows a researcher to elicit required information with respect to the objectives of a study. Through purposive sampling technique, the researcher identified the wards and sub-locations in which the study took place, primary schools that participated in both non-competitive and competitive festivals on children folk music, primary school teachers who trained children folk music for both festivals and composers of art music who were identified based on their works as well as frequency of performances of their works at competitive and non-competitive festivals.

Through snowball sampling technique, the researcher identified Samia dance groups and elders. The researcher identified a teacher who gave information about the first Samia dance group from which the first Samia culture bearer with detailed knowledge of Samia children folk music was identified. The identified culture bearer then chose other culture bearers with similar knowledge on children folk music. Blacking (1971) advises that a researcher should work with someone who has a detailed cultural knowledge of the area in order to obtain accurate data. The researcher's emic knowledge of the community enhanced a cordial working relationship with primary school teachers who trained children folk music, composers of art music and Samia elders who had the knowledge of children folk music. This enabled the researcher to get first-hand information on children folk music.

3.4.1 Sample Size

The researcher purposively sampled out five primary schools that participated in children folksongs, twenty-seven teachers who trained children folk music and four composers of art music from Samia community. Sampling of the composers was based on performance standards and frequency of performance of their music. The researcher used snowball sampling to identify five Samia female and male culture bearers who had detailed knowledge of Samia children folk music. The culture bearers were selected from three Samia dance groups. One culture bearer was identified by a primary school teacher who trained one of the dance groups. The first culture bearer identified other culture bearers with similar qualities. The targeted number of Samia children folk music was ten to fifteen; however, the total number of the children folksongs collected was forty, while the number of folk music that was used for composition and arrangement was eleven Samia children folksongs. The selection of children folksongs was based on the phrases of the melody, the ability of the melody to allow room for development and the text of the songs.

3.5 Research Instruments

Data for the study were collected through questionnaires, interview schedules, focus group discussion, observation schedules and analysis frame.

3.5.1 Questionnaires (Appendix II)

Questionnaires were administered to twenty-seven primary school teachers who trained children folk music. The instrument focused on investigating the current situation with regard to the practice of this oral tradition in schools. Questionnaires were both open-ended and closed-ended. Closed-ended questions are normally easier to analyze since they are in immediate usable form. They are also easier to administer since each item is followed by alternative answers and are economical to use in terms of time and money. Open-ended questions gave respondents complete freedom of response. Free response questions allowed individuals to respond in their own words. They are simple to formulate and give respondents freedom to express themselves.

3.5.2 Interview Schedules (Appendix III)

Interview schedules were administered to four composers of art music. Composers interview questions addressed issues such as, cultural factors inherent in art music,

dominant compositional features in Samia children folk music, challenges faced while composing using folk music, factors that informed their choices of folk tunes, elements in folk music that were maintained or lost, and the extent to which composers exploited children folk music in their creative works. The interview questions were both structured and unstructured. Open-ended questions allowed respondents to be more elaborate in their answers, which consequently enabled the researcher to obtain important information needed for the study. Structured questions allowed brief responses that added value to the study objectives.

3.5.3 Focus Group Discussion (Appendix IV)

The focus group comprised five Samia culture bearers who had the knowledge on children folk music. They discussed musical and cultural aspects inherent in children folk music, the importance of children folk music as a means of socializing children and the extent to which children folk music was taught and practised among other aspects. The discussion was informal to enable free interaction.

3.5.4 Observation Schedules (Appendix V)

Observation schedules were used by the researcher to collect information about children who still performed folk music. Observation schedules captured all details, evaluation of the performance of children folk music and any relevant information given with regard to the study. For instance, types of songs performed by children and frequency of performance.

3.5.5 Analysis Frame (Appendix VI)

The researcher analyzed data on children folk music through thematic, melodic rhythmic, harmonic and textural content. Other details like music structure, length of the song, performance styles such as call-response were key to the analysis of the collected folk music. Metrical characteristics, tonality/mode, phrasing and issues of sequencing the songs were important to the analysis.

3.6 Pilot Study

A pilot study was conducted in two primary schools which were not included in the study sample and two village elders not part of the respondents in the main study, who had similar characteristics to what the researcher looked for.

3.7 Validity and Reliability

3.7.1 Validity

According to Ruane (2005), validity can be achieved if the measure really measures what it claims to measure. This is in tandem with Le Compe and Goetz (1982) who state that validity is concerned with the accuracy and truthfulness of scientific findings. A valid study should demonstrate what actually exists and a valid instrument or measure should actually measure what it is supposed to measure. To establish validity in the study, the researcher piloted questionnaires on primary school teachers who trained children folk music, observation schedules on pupils who participated in children folk music and informal discussion with Samia culture bearers. The questionnaires were duly filled and collected by the researcher. Observation schedules contained details of children performances. Through informal discussion with Samia culture bearers, the researcher gathered detailed information regarding the importance of children folk music in socializing them. The initial findings were accurately analyzed and interpreted.

3.7.2 Reliability

Reliability is concerned with the consistency, stability and repeatability of the informants' accounts as well as the investigators' ability to collect and record information accurately (Seltiz et al., 1976). Test-retest method was used to assess reliability of data by administering the same instrument twice to the same group of subjects. The time delay was an important consideration in the test-retest procedure to look for consistence in responses given by the informants (Ruane, 2005). The researcher administered the same questionnaires, FGD and observation schedules twice to the pilot schools and subjects after an interval of one month while retaining the findings of the initial assessment. The researcher in this study used the same methods and obtained the same results every time she used the same methods on the same subjects.

3.8 Data Collection Techniques

3.8.1 Questionnaires

The researcher administered questionnaires to trainers of children folk music in person. The researcher gave respondents a period of one week to fill the questionnaires. A feedback of over 80% of the questionnaires distributed was deemed adequate to provide information needed.

3.8.2 Interview schedules

The interview was administered to composers of art music from the Samia community. Face-to-face interaction between the researcher and the respondents enabled the researcher to collect first-hand information. The researcher wrote down information from the respondents, used a video recording machine, tape recorder and smart phone to collect information.

3.8.3 Focus Group Discussion

Focus group discussion was held with Samia culture bearers who had detailed knowledge of Samia children folk music. The researcher recorded and took notes of the discussion.

3.8.4 Observation Schedules

Observation schedules were used during children's participation in folk music. The researcher as a non-participant observer recorded details of performances such as types of songs performed by children and frequency of performance. The researcher collected folksongs during performances which were later used to compose art music.

3.8.5 Secondary Sources

In addition to the above mentioned primary sources of data collection, secondary sources were also used. They included library and resource centres. Among the libraries were Kenyatta University, Technical University of Kenya, Maseno University and Teachers Service Commission. Other sources included scholarly papers, journals, thesis publications, reports and internet information relevant to the study.

3.9 Data Analysis

This research study adopted mainly a qualitative approach to analyze data. Consequently, data analysis was done at the same time as data collection and narrative report in order to give room for logical interpretation of the data. Cook (1987) observes that analysis may be approached through melodic, rhythmic and harmonic content. The selected children folk music was transcribed, classified and analyzed as per the above-mentioned musical elements. The analysis assisted in identifying common music features in children folk music that provided compositional basis.

3.9.1 Questionnaires, Interview Schedules, Focus Group Discussions and Observation Schedules

The researcher sampled out views of the respondents from the questionnaires, interviews, and focus group discussions and tallied them based on their similarities and differences. The researcher then established percentages of responses which were presented in the form of charts and tables.

3.9.2 Interview Schedules

Interviews were analyzed through reading and re-reading, comparing and scrutinizing respondents' written verbatim transcripts since the respondents' exact answers constitute data analysis. This was done alongside listening to audiotapes of interview sessions. This step merely acknowledged the importance of faithfully capturing the data without introducing any errors. It was also important to note that regardless of whether or not interviews were taped, the interviewer always took extensive notes during the session to achieve thorough analysis.

3.9.3 Focus Group Discussions and Observation Schedules

The researcher used focus group discussions and observation schedules to identify themes, melodic, rhythmic and harmonic structures dominant in Samia children folk music.

3.10 Logistical and Ethical Considerations

The researcher obtained an authorization letter from Kenyatta University and research permit from the Principal Secretary of the Ministry of Education, Science and Technology, National Commission for Science, Technology and Innovation

(NACOSTI) and Human Subjects Protocol Administrators to conduct this research. Rights of all participants were put into consideration. The researcher obtained the informed consent of subjects, respected subjects' privacy, avoided conflicts of interest and reported the whole truth. Authorization letter and research permits were both sent to the participants who had been selected for the study.

CHAPTER FOUR

PRESENTATION AND ANALYSIS OF DATA

4.1 Introduction

In this chapter, data received from the trainers of children folk music through structured questionnaires, interview schedules for composers of art music and Samia culture bearers, observations from schools that participated in children folk music, as well as the folksongs collected were analyzed and presented. Data from questionnaires are presented first, followed by interview, focus group discussion, observation schedule, and analysis frame. Data from secondary sources in regard to Western music elements are also discussed where applicable.

4.2 History and Musical Background of the Respondents Used in the Study

Historical and musical background of the respondents is precursor to the information that was expected from them during the interview. This information formed the basis of the findings of the study.

4.2.1 Focus Group Discussion

Respondents who agreed to participate in this study had a wide experience of traditional music as; culture bearers, trainers, soloists, dancers, singers and composers of both traditional and art music. Five respondents participated in the focus group discussion in this study;

Respondent I: He is a traditional music composer and arranger of art music based on Samia folk music. He has and continues to compose songs for Catholic Church liturgy. He learnt his music from his father who was a singer and a lead player of the guitar. When he went to Mombasa as a young boy, he joined Baobab Bamburi Band that gave him a lot of exposure in music. He performed with this band during national celebrations.

Respondent II: She is a Samia traditional music soloist and leader of Samia traditional music group titled *Ekhunjwe ya Basamia*. Her father was a singer and also played the guitar. In the evening, he played the guitar while the respondent danced to the music. This motivated her to begin singing.

Respondent III: She is a Samia traditional dancer of the dance called *Ekworu*. She loves Samia traditional music and dance. She likes singing because her mother liked singing Samia traditional songs and enjoys dancing *Ekworu* during gatherings in which the elders of Samia community met to take traditional beer. The gathering was called *Olukhungu*. She also loves listening to the music which was performed to send away evil spirits among people who had been bewitched. She loves this music and that is how she started singing.

Respondent IV: He is a Samia traditional musician who enjoys singing and composing folk music in the Samia idiom. His mother was a traditional musician; he would go to church to listen to her and other female singers during performances. He would use tins as drums to produce percussive sounds. In church, he also learnt religious songs.

Respondent V: He is a traditional musician and the director of the Samia traditional group dance called *Ekhunjwe ya Basamia*. He is also a composer of art music and taught music as a discipline in secondary school. His singing was inborn. His father was an accomplished guitarist. However, at that early age, he did not want this respondent to be engrossed in music since he thought that would interfere with his formal education.

4.2.2 Interviews

Four interviewees participated in this study and stated their musical background and experiences.

Interviewee I: Had a musical background based on the following factors; inheritance, talent and exposure. He inherited music from his maternal grandfathers. They played the *nyatiti*, *orutu*, and drums. They later graduated to playing pop music. His talent in music enabled him to compose, play the guitar, the piano and the saxophone. Exposure to the world of art music enabled him to upgrade his music skills. He taught music at Nangina Girls High School, Nanderema Secondary School, Budalang'i and at Sigalame High School. He registered excellent performance both in academics and co-curricular activities. He has participated in international music forums, for example, Musicians Without Borders (MWB) in the Netherlands. He has participated

in the East African Community (EAC) music leadership forums in Uganda and Tanzania. Additionally, he has published music articles in the International Educational Journals. He has improved music for liturgy for the Catholic Church from 1989 to date.

Interviewee II: While growing up as a young boy, he used to see his father play the guitar. He followed him all the time he played the instrument. This motivated him to begin playing musical instruments like the drums and fiddle *Okungulo*. His educational background added value to his musical background after pursuing a diploma course in Education at Maseno University. He was able to compose, arrange and train Western classical set pieces as well as conducting.

Interviewee III: He grew up in the village and always loved listening to his father play the local reed *amalala* just for entertainment. His father never earned a living out of the reed music. The respondent left the village for Mombasa in 1980. He joined the Boabab band the same year. This band played marching songs especially in stadiums during national celebrations. He then came back in 1984 and began training and conducting Catholic church choirs for liturgy in Bungoma Diocese such as, Nangina, Butunyi, Kibabi and St. Teresa Kabula parish. He spent most of his musical time composing, training and conducting church choirs. Just like his father, he was not salaried for composing music for churches, training and conducting the choirs.

Interviewee IV: He started teaching as a PI teacher. While in this profession, he met a teacher who initiated him into choir training. His father was a choir master while teaching at Kabore Primary School in Iten. His grandmother (Tekla) was a Samia traditional dancer, so when he was promoted to teach at Kolanya Girls High school from (1978-1986), he was already grounded in teaching music and training choirs. In (1987-1996), he was posted to Nangina Girls High School to teach Music where he left a legacy of excellent performance both in class and co-curricular activities. He left for Kenyatta University to study Masters in Music Composition (1997-1999). He was posted to Alliance Boys High School in 1999 where he taught Music up to 2011. After attaining a Ph.D in Music Composition, he was employed at Technical University of Kenya to teach Music from 2012 to date.

4.3 Exploration of Western Classical Musical Features Compatible with Samia Idiom which Enabled Creation of Art Music

The researcher had to assess the folk music in order to ascertain whether the music had features that matched those in Western classical musical idiom.

4.3.1 Sources of Children Folk Music

Respondents (trainers of children folk music) were asked to identify the sources of children folk music. The sources were as follows; cultural practices, daily life activities, nature and daily activities, daily life happenings, the environment, what people interacted with and traditional songs. Table 4.1 below is a summary of their responses.

Table 4.1: Sources of children folk music

Sources	Frequency (n = 27)	Percent
Cultural activities	16	59.3
Daily life activities and happenings	7	25.9
Animal and peoples' behavior	5	18.5
Folk music from Nature (animals and birds)	3	11.1
The surrounding and the way of life	2	7.4
Traditional songs and creating own songs	3	11.1

NB: Multiple responses recorded

4.3.2 Most Common Themes Addressed in Children Folk Music as Expressed by Trainers

The study revealed that children folk music addressed various themes. The same themes were addressed in the creative process of art music. Composers used the messages from folk songs to create new songs. This was a common creative practice that cut across both African and Western classical idioms. The study established that the most common themes addressed in children folk music as stated by trainers of children folk music were: Unity and cooperation in the society, importance of teamwork, solidarity and coordination, daily activities like feeding, lullaby, normal daily work done by family members, and hygiene. At times, folk music addressed guidance and counselling and cohesion and integration in the society.

Table 4.2: The following table summarises the responses

Theme addressed	Frequency (n = 27)	Percent
Unity and cooperation in the society, teamwork	8	29.6
Solidarity and co-ordination	5	18.5
Daily activities like feeding, lullaby	3	11.1
Routine work done by family members and hygiene	3	11.1
Cooking, farming and working hard	3	11.1
Character molding	2	7.4
Cohesion and integration in the society	1	3.7
Correction for wrong doings, encouraging discipline	1	3.7
Guidance and counselling	1	3.7
Disaster	1	3.7

NB: Multiple responses recorded

Most themes focused on unity and cooperation, while cohesion and integration in the society as a theme were least addressed.

4.3.3 Most Common Themes Addressed in Children Folk Music as Expressed by Samia Culture Bearers

Samia culture bearers (FGD respondents) observed that in folk songs, various messages were addressed, for instance, inspiration, praise, ridicule and education. The songs also advised and taught children to be hard working and educated them on how to live as a society or in solidarity. Songs also ridiculed bad behaviour such as laziness and this made children avoid activities that would call for ridicule and reprimand. For example, if a girl bore a child before marriage, nobody would marry such a girl. This was a measure to enforce discipline. Some songs addressed messages warning against stealing, being selfish, and girl and boy love relationships before the age of getting married. However, one of the FGD participants stated that;

I feel that children songs do not emphasize the message, but focus much on entertainment and enjoyment, that is why they can mix a lot of songs that have different messages. Sometimes, they do not understand what the songs talk about but they just want to play.

The themes in the songs were not necessarily related as noted by the majority of FGD participants. Children sang songs with unrelated/different messages as long as they were able to play and enjoy. Their aim was to sing what they had heard or been trained to sing. Sometimes in the same performance, the message addressed could be about courtship, then death, that is, imitating how a dirge is sung. They combined all these songs in a single performance to entertain themselves. Children sometimes sang

the melody taught to them but put different text which made them happy, for example, *odiero wanambua* which would be sung as *odiero wanambusi*. The first phrase talks about dog while the second one talks about a goat. The word *wanambusi* was used instead of *wanambua* to elicit joy.

4.3.4 Music Elements Observed by Arrangers and Composers in Folk Tunes

The study revealed that some of the elements observed by arrangers and composers in folk tunes are; melody, harmony, texture, text, rhythmic and metrical components. They also look at the structure of the melody and rhythmic setting of words to music to facilitate proper understanding of the text of the song. Composers also look at motifs entailed in the folk music, phrases of the melody, and how appealing the melody is. They looked at tonality (key/pitch) not necessarily related to the Western classical scales, but based on the scale of the idiom of the community. These musical elements are highlighted under objective two below, through transcription and analysis of children folk music. Therefore, composers should analyze the music in order to get the pitches, intervals and rhythmic patterns accurately. They should match the idiom of the music and the community. The community from which the folk music is drawn should relate with what is written down as music. An arranger takes the existing folk tune and creates art music using the Western classical style, such as harmony, developmental techniques, form, and modulations while maintaining the rhythm, correct accentuation, and melody of the original folk tune. The musical elements stated above cut across both idioms, that is, African and Western.

4.3.5 Type of Music that the Samia Culture Bearers are Engaged in Most

According to the FGD, the respondents loved Samia traditional music. Respondent one stated that he used Samia traditional music and dance to compose. Whenever the dance was performed, he got so much attracted to it. Similar sentiments were given by respondent two who said that he loved Samia marriage songs called *Esidialo*. The third respondent loved music from Samia music drums known as *Engabe*. She also loved Samia *dirges* (funeral songs) especially those with the message of encouragement. The fourth respondent stated;

I can compose a song to accompany the guitarist, I can do the same when I see and listen to the Samia traditional dancers. I make music that accompanies the dance. I can also compose music to lull children.

The fifth respondent also stated that he loved folk songs especially Samia folk music. He indicated that he began singing while he was in school. He sang mostly the songs that his teacher taught him. After his secondary education, he went to study music, which exposed him to a large repertoire of music from various communities of Kenya.

According to secondary sources, some composers in Western classical world of music used folk music to compose art music. Some wrote children art music with the emphasis on dance, movement and playing of instruments. Some composed requiem masses which entailed songs with messages of encouragement.

4.3.6 Performance of Children Folk Music

According to Samia Culture Bearers, children performed folk music whenever they met. This could be in the evening, after supper and sometimes during Christmas festive season. This was the time that children found time to sing, play and socialize. In most cases, children sang whenever they met at home, football playing field and when skipping the ropes. They sang these songs as they played. The study established that in some homes, children slept in the same house just like in the past, especially in the presence of their grandmothers. A group of three to four children would form a quorum for singing and playing together. Children sometimes played whenever they met to draw water. They taught one another new songs and in the long run, they ended up staging a performance. It was observed that children were at school for the most part of the day. During break or games time, they sometimes sang and played. Some musical features in children game songs cut across both African and Western culture, for instance, children sing and play at the same time with activities such as lulling children, skipping of ropes, and drawing water among others. Settings such as, the river, well, football playground, and forest are common in children game songs.

Based on the focus group discussion findings, children performed with a soloist who led the song as the rest responded in chorus. The soloist could stop the performance if the response did not satisfy her/him. During the performance of children folksongs, the soloist was the main role player who led the singing as others responded; even if they shifted roles, at all times there had to be a soloist to lead the song. The participants in FGD identified the soloist in several ways. They listened to children as they performed and identified singer(s) with naturally high pitched voice. In addition,

the singer who was not shy and was active made a good soloist. The child who mastered the song fast and repeated it almost exactly the same as it had been taught made a good soloist. One of the FGD participants stated that;

I will first of all sing the song, thereafter; ask them to sing the same song. Whoever is able to repeat the song the same way by volunteering to do so, I will know that the child can be a good soloist.

In the Western classical music, the soloist can be equated to the solo or soli in a performance that is written for choral and solo parts. The characteristics of the soloist in the African context and conductor or solo (li) in the Western context are similar. They cue other performers, sing very high and low registers, should exhibit dexterity in playing of the instrument, should exude confidence, they set the mood of the performance, and should be able to exercise their prowess in the performance.

4.3.7 Types of Music Children Mostly Interact With on Daily Basis

Observations from the five schools indicated that; majority of the children frequently interacted with traditional game songs daily, a few children occasionally interacted with traditional children’s songs (without games). Most children occasionally interacted with sacred music and Western game songs. Most children rarely interacted with pop music. Table 4.3 indicates that most children participated in traditional folk music while at school, however, some of them got attracted to Western game songs and pop music.

Table 4.3: The following table summarises the responses of the trainers

Type of music	Frequently	Occasionally	Rarely	Never
Traditional game songs	5 (100%)	-	-	-
Traditional children songs	-	1 (20.0%)	4 (80.0%)	-
Western game songs	1 (20.0%)	3 (60.0%)	-	1(20.0%)
Pop music	-	-	3 (60.0%)	2 (40.0%)
Sacred music	2 (40.0%)	3 (60.0%)	-	-

4.4 Examination of Dominant Features from Samia Children Folk Music for Compositional Ideas

4.4.1 Attraction to Folk Music

To find out dominant features in Samia children folk music, it was necessary to establish what attracted participants to this music. FGD respondents revealed that

their attraction to folk music centred on the dances, messages, language and idiom. One culture bearer was attracted to the message in the folk music. The second participant was attracted by the message in the folk music and the costume of the musicians. Another participant was attracted by the dance and functionalism of the music. He stated that the music addressed situations the way they were at that time. The fourth participant stated that he composed traditional music to pass specific message. The fact that he was able to compose in his language and idiom attracted him to folk music. Whenever people sing, they want the audience to get the message. Composers in Western classical music idiom got attracted to music in the similar way. The varied feelings that attracted each individual composer came out explicitly in art music whether they were composed in African folk music or Western classical music.

4.4.2 Dominant Features of Performance of Children Folk Music

Trainers of children folk music observed the following characteristics in children folk music. The message and language were simple, word economy is experienced in the music, the tone was light and highly pitched, and the songs were accompanied by actions and dance movements. They were repetitive; they imitated adults. The songs were full of fun which elicited enjoyment. The songs also focused on the skills of co-ordination, co-operation and teamwork. They were short and vigorous. The same respondents identified dominant elements of performance from Samia children folk music as; entertainment, passing messages, enjoyment, pleasure and imitating things.

Table 4.4: Features of performance from Samia children folk music

Features	Frequency (n = 27)	Percent
Entertainment	7	25.9
Play/games	7	25.9
Simple and short	7	25.9
Enjoyment	6	22.2
Imitation of nature/ animals	6	22.2
Passing messages/information	5	18.5

NB: Multiple responses recorded

The trainers noted that folk music was for entertainment and the children used it during play to have fun. They entertained themselves as they imitated behavior of the elder persons, birds, wind and animals, among other things within their environment. They used simple language in their songs. The songs had short phrases in call and

response. During entertainment, they enjoyed singing and dancing as they demonstrated how to cook and sweep the house, which modelled adult activities. Trainers of children folk music stated that children music should be simple and interesting. They also observed that music was used to pass information on life situations and issues such as correcting wrong doings in life. The songs also praised those who behaved in accordance to the norms of the society. Through folk music, children learnt skills such as; co-ordination, listening and cultural values such unity, co-operation among others.

4.4.3 Characteristics of Children Folk Music

FGD participants stated that the main characteristics of children folk music were as follows: They were full of games, simple, repetitive and elicited enjoyment. Children sang and played at the same time. The tempo of most songs was fast. Children articulated the words of the music very fast. It was very difficult sometimes to follow the message of the song during performance as some children were unable to articulate the words in the authentic idiom. It was observed that the children's aim was to sing and make merry. They addressed what pleased them, for example, children's food, and needs. "My mother buys for me clothes and cooks porridge for me. She washes my clothes." These were some of the characteristics of children songs.

4.4.4 Folk Songs Narratives and Transcriptions

The purpose for collection, transcription and analysis of Samia children folk songs was to enable identification of musical features in the music which assisted in composition and arrangement of art music. Rhythmic, metrical and melodic accuracy of the transcribed folk songs was ascertained by play backs using *FINALE* music notation.

MY HUMBLE PRAYER

D) *Abaana Batiti*

Original Text

Literal Translation

C. *Efwe khuliabaana abatitikhwo*

We are small children

C. *Yesu omwami wefwe Ye akhukheela*

Jesus Christ our Lord loves us

C. *Khumukhulilenje khumusubila*

We should obey and trust him

- C. *Khubechenge abaana bebe olwkhulanjile* We should always be his children
whenever he calls us
- C. *Yesu nomukhoniao yakhufwilila* Jesus is our savior and he died for us
- C. *Nebionono biefwe ye akhuleshela* He has forgiven all our sins
- C. *Khumukhulilenje khumusubila* We should obey and trust him
- C. *Khubechenge abaana bebe olwkhulanjile* We should always be his children
whenever he calls us
- C. *Yesu nomulamu ye akhulindakhwo* Jesus Christ is life and our protector
- C. *Ne shimenyo shieefwe akhukasiliayo* Our dwelling place he has prepared
- C. *Khumukhulilenje khumusubila* We should obey and trust him
- C. *Khubechenge abaana bebe olwkhulanjile* We should always be his children
whenever he calls us
- C. *Omwene alikalukha inyanga yamanyire* He will come back the day known to
himself
- C. *Yetsa mbwu akhuile ewuwe mungowe* He came so as to us in his dwelling place
- C. *Khumukhulilenje khumusubila* We should obey and trust him
- C. *Khubechenge abaana bebe olwkhulanjile* We should always be his children
whenever he calls us

Abana Batiti

♩ = 80

Chorus

E fwe khi 'lia 'ba na a ba ti ti khwo Ye su 'mwa mi we fwe ya khu khe la po

5

khu mu u li le nje khu mu su bi ra khu be che nge 'ba na be be lwa tu la ni le

Analytical Notes

a) Meaning- The text of the song is derived from the bible, the books of Mathew, Luke and Mark as follows; (Mathew 19:14, Luke 18:16 and Mark 10:14). Jesus said, let the little children come to me, and do not hinder them, for the kingdom of heaven belongs to such as this.” The emphasis of the message is humility, honesty and obedience as depicted in children character. Children are pleasing, naïve, grateful and do not hold any grudge with anyone. The chorus of the song states that children should always obey and trust in Jesus Christ any time he calls them.

b) Musical Features

- i. **Meter:** The song starts on the first beat of the bar. It is performed at moderate tempo in common time.
- ii. **Melodic contour:** Sequential dominated with the intervals of seconds and a few thirds.
- iii. **Phrasing:** The song has four phrases of two bars each sung in strophic form.
- iv. **Speech and melody:** Some words have been altered to fit the melodic line, for instance, *efwe khuli abana* to *efwe khulia 'bana*, *khubechenge abana bebe* to *khubechenge 'bana bebe*, *omwene arikalukha* to *omwena 'rikalukha*.
- v. **Pitch and melodic range:** The song flows in seconds and few thirds. The melody ranges between the upper F to the lower F (octave). The song is dominated by small leaps making it more lyrical.
- vi. **Rhythm:** Characterized by running quavers and crotchets.

OBURE BWANGE

I) *Dungerere*

Original Text

S. *Dungerere*

Omwana yema

Yaria embande

Mbande nang'ori

Mbande Sakwa

Literal Translation

Almost standing

The child is now standing

The child has eaten the grain

The grain is called peas

The child who has eaten the grain cannot fall down

Dungerere

♩ = 70

Solo



Du nge re e re o mwa na ye e ma ya 'rie 'mba nde 'mba nde na ng'o ri 'mba nde sa kwa

- a) **Meaning-** The song describes the stage through which children develop. This is a stage when the child learns to stand while supporting himself/herself on items within the environment, for instance, tables, chairs, beds among other items. The child is encouraged to stand firmly through this song despite the difficulties that the child goes through as he/she attempts to stand. The bold step which the child takes in order

to stand firmly is equated to a special type of grain in the Samia community called *embande*. The care giver claps as he/she sings this song.

b) Musical Features

i. Meter: The song starts on the first beat of the bar. It is performed at a slow tempo in 3/4 time.

ii. Melodic contour: The melody flows in intervals of seconds and monotone giving it characteristics of a chant.

iii. Phrasing: There are five phrases of one bar each with solo section.

iv. Speech and melody: The following words have been altered to fit the melodic line: *Yaria embande* to *yarie 'mbande*.

v. Pitch and melodic range: The song flows in seconds and *glissando* at the end. It begins on G tonal centre. It is dominated by monotones and intervals of seconds.

vi. Rhythm: Characterized by quavers, dotted quavers and crotchets.

II) TaaTaa

Original Text

S. *Taa taa*

C. *Taa taa*

S. *Tambura mto*

C. *Taa taa*

S. *Mwana akenda*

C. *Taa taa*

Literal Translation

Walking without stability

Walking without stability

Walk child

Walking without stability

The child is walking

Walking without stability

Taa Taa

$\text{♩} = 66$

Soloist

Taa taa ta mbu ra m to mwa na a ke nda

Chorus

taa taa taa taa taa taa

a) Meaning- The song addresses the first step a child makes while learning to walk. The step is never stable and whenever the child starts going through this stage, she/he is encouraged to do so through this music.

b) Musical Features

i. Meter: The song starts on the first beat of the bar, performed at a moderate tempo in 6/8 time.

ii. Melodic contour: The melody flows in intervals of seconds, thirds and fourths.

iii. Phrasing: The song has six phrases with varied solo sections and same chorus. The solo sections are longer than the chorus.

iv. Speech and melody: The following words have been altered to fit the melodic line: *Mwana akenda* to *Mwana 'kenda*.

v. Pitch and melodic range: The song flows in seconds, thirds and fourths. It ranges between a third up and a fourth lower from the tonal centre. The chorus enters a fourth lower than the solo ending. The song ends in G (tonal centre).

vi. Rhythm: Characterized by dotted crotchets, quavers and semi quavers.

III) *Amayoni Karia Obure*

Original Text	Literal Translation
S. <i>Khuri amayoni karia obure</i>	We are birds that eat the millet
C. <i>Ah ah</i>	Vocable (ah ah)
S. <i>Keunamira khumusala</i>	They are saddened on the trees
C. <i>Ah ah</i>	Vocable (ah ah)
S. <i>Mama ye yeyeyeye</i>	Oh! my mother
C. <i>Yee</i>	Vocable (oh!)
S. <i>Mama ye yeyeyeye</i>	Oh! Oh! Oh! my mother
C. <i>Kamala obure bwefwe cho cho</i>	They have finished all our millet

Amayoni Karia Obure

♩ = 70

Soloist
Khu ri'a 'ma yo ni ka ri'o bu re ke u na mi ra khu

Chorus
ah ah
mi sa la ma ma ye ye ye ye ye
ah ah ye
ma ma ye ye ye ye ye
ka ma 'lo 'bu re bwe fwe cho cho

a) Meaning- There are two types of birds which have been personified in this song. The big birds symbolized adults and small birds referred to the children. The children are lamenting that the adults have eaten all the food that is meant for them. The staple food for children in Samia community is porridge made from the millet flour. The adults have consumed all the millet leaving nothing for the children to eat.

b) Musical Features

i. Meter: The song starts on an off beat, performed at a moderate tempo in 6/8 time but slightly faster than the song titled *Taa Taa*.

ii. Melodic contour: The melody flows in intervals of seconds, thirds, fourths and fifths. The melody is characterized with wide leaps.

iii. Phrasing: There are eight phrases of solo-chorus pattern. The solo sections are longer than the chorus, except the last chorus section which is long.

iv. Speech and melody: The following words have been altered to fit the melodic line: *Karia obure* to *kario 'bure* and *kamala obure* to *kamalo 'bure*.

v. Pitch and melodic range: The song is characterized with wide leaps such as fourths and fifths. The chorus enters a fifth lower than the solo ending in the first two phrases. It begins on D up from the tonal centre and ends on G (tonal centre).

vi. Rhythm: The beginning of solo sections is characterized by off beats while the start of chorus is characterized by strong beats. The song is dominated by quavers, semi-quavers and crotchets.

IV) *Obure Bwange*

Original text	Literal Translation
S. <i>Obure bwange</i>	My millet
C. <i>Obure</i>	Millet
S. <i>Obure bwange</i>	My millet
C. <i>Obure</i>	Millet
S. <i>Auma singira</i>	Auma wake up
C. <i>Obure</i>	Millet
S. <i>Okhinie amabeka</i>	And shake the shoulders
C. <i>Obure</i>	Millet
S. <i>Mabeka kene</i>	The real shoulders
C. <i>Obure</i>	Millet
S. <i>Auwi</i>	Vocable of excitement (auwi)
C. <i>Chachacha</i>	Vocable of playfulness (chachacha)

Obure Bwange

♩ = 112

O bu re bwa nge ne ne kha nya ma A u ma si ngi ra o khi

o bu re o bu re o bu re

5
nie 'ma be ka 'ma be ka ke ne a u wi

5
o bu re o bu re cha cha cha

a) Meaning- The children praise the millet since it is their source of energy. They mention the names of children taking part in the game. They shake shoulders excitedly. This song elicits a lot of joy among children marking the climax of the

game. Vocables such as *auwi* and *chachacha* are meant to excite the children. They are celebrating because the millet belongs to them.

b) Musical Features

- i. Meter:** The song starts on an up beat, performed at a fast tempo in common time.
- ii. Melodic contour:** The melody flows in intervals of seconds, thirds and fourths.
- iii. Phrasing:** The song has twelve phrases of long solo sections and short chorus. The solo sections are varied while the chorus remains the same except the last chorus.
- iv. Speech and melody:** The following words have been altered to fit the melodic line: *Okhinie amabeka* to *okhinie 'mabeka*.
- v. Pitch and melodic range:** The song begins on D (fifth) above the tonal centre (G). It is dominated by intervals of thirds and fourths. The chorus enters a second higher than the solo ending. It ends on D (fifth) lower than the tonal centre G.
- vi. Rhythm:** Characterized by semi-quavers, quavers and crotchets.

V) Wangwee

Original Text	Literal Translation
S. <i>Wangwee eh eh</i>	You the leopard
C. <i>Kolongolo</i>	Vocable(<i>kolongolo</i>)
S. <i>Wangwe ori omusiru</i>	The leopard you are stupid
C. <i>Kolongolo</i>	Vocable(<i>kolongolo</i>)
S. <i>Wari na abana</i>	You had many children
C. <i>Kolongolo</i>	Vocable(<i>kolongolo</i>)
S. <i>Yasikala mulala</i>	You are now left with one
C. <i>Kolongolo</i>	Vocable(<i>kolongolo</i>)
S. <i>Chachicha</i>	Excitement vocable(<i>chachicha</i>)
C. <i>Kolongolo</i>	Vocable(<i>kolongolo</i>)
S. <i>Chachicha chicha</i>	Excitement vocable (<i>chachicha</i>)
C. <i>Kolongolo</i>	Vocable(<i>kolongolo</i>)

Wangwe Ori 'Musiru

♩ = 112

Soloist

Chorus

Wa ngwe e e wa ngwo 'ri mu si ru wa ri na ba__ na

ko lo__ ngo lo ko lo__ ngo lo ko lo__ ngo lo

ya si ka la mu la la cha chi cha cha chi cha chi cha

ko lo__ ngo lo ko lo__ ngo lo ko lo__ ngo lo

a) Meaning- The song portrays the leopard as being stupid. The leopard had given birth to many children but because of its stupidity, all the children died except for one. This is a song that children sing as they pass through an arch formed by two participants. The moral lesson in this song to children is that they should always be careful not to lose any precious thing they have. The figurative language “the leopard” has been used to ridicule foolish people in the society using a polite tone (euphemism). It takes a bright person to interpret the leopard as a human being and to realize it is a human being addressed and not the leopard.

b) Musical Features

i. Meter: The song starts on the strong beat of the bar, performed at a fast tempo in common time. The song is characterized with high register and heightened energy.

ii. Melodic contour: The melody flows in intervals of seconds, thirds and fourths. Wider leaps are evident in solo sections.

iii. Phrasing: There are twelve phrases with long solo sections and short chorus. The solo sections are varied while the chorus is the same.

iv. Speech and melody: The following words have been altered to fit the melodic line: *Wangwe ori omusiru* to *wangwo 'rimusiru* and *wari na abana* to *wari na 'bana*.

v. Pitch and melodic range: The song is dominated by the intervals of seconds, thirds and a few fourths. The song ranges between the upper E and the lower D which is the tonal centre. The chorus enters a third lower than the solo ending, in the first

four phrases and a fifth higher in the last six phrases. The song ends on a dominant (A) from the tonal centre.

vi. Rhythm: All solo sections begin on the strong beat of the bar, characterized by semi-quavers, quavers, and dotted quavers.

KHWEYA

D) Khweya Edala

Original Text	Literal English Translation
S. <i>Khweya, khweya, khweya</i>	We sweep, we sweep, we sweep
C. <i>Khweya edala</i>	We sweep the home
S. <i>Anyango</i>	Anyango
C. <i>Khweya</i>	We sweep
S. <i>Khwamanya</i>	We know
C. <i>Khweyaedala</i>	We sweep the home
S. <i>Mulwany</i>	The compound
C. <i>Khweya</i>	We sweep
S. <i>Khwamanya</i>	We know
C. <i>Khweya edala</i>	We sweep the home

Khweya Edala

♩ = 114

Soloist

Chorus

4

a) Meaning- Children are praising themselves for being able to sweep the compound neatly. In the song, they mention names of children participating in the singing games.

This song models adulthood to children. The song teaches them to undertake household chores.

b) Musical Features

i. Meter: The song is performed in 3/4 and 4/4, at a moderate tempo.

ii. Melodic contour: The melody flows in intervals of seconds, thirds and fourths. Wider leaps are evident in solo sections while the chorus has small leaps of seconds.

iii. Phrasing: The song has twelve phrases with long solo sections and short chorus. The solo sections are varied while the chorus remains the same.

iv. Speech and melody: The following words have been altered to fit the melodic line: *khweya edala* to *khweye 'dala*.

v. Pitch and melodic range: The song is dominated by the intervals of thirds and a few seconds and fourths. The song ranges between the upper F and the lower F from Ab (tonal centre). The chorus enters a second lower and a fourth upper than the solo ending. The song ends in Ab (tonal centre).

vi. Rhythm: All solo sections begin on the strong beat of the bar, characterized by semi-quavers, quavers, and dotted quavers.

II) Baraga Khwakhera Emibayo

Original Text

Literal English Translation

S. <i>Baraga be Bunandi khwakhera emibayo</i>	Children of Bunandi we like playing
C. <i>Baraga</i>	The children
S. <i>Baraga be Bunandi khwakhera emibayo</i>	Children of Bunandi we like playing
C. <i>Baraga be Bunandi</i>	The children of Bunandi
S. <i>Abaraga khwakhera emibayo</i>	The children we like playing
C. <i>Khukhina</i>	We dance
S. <i>Siminyu nisirikho khwakhera emirimo</i>	When there is drought we like working
C. <i>Khucha Amachi</i>	We go to fetch water

Baraga Khwakhera Emibayo

♩ = 110

Soloist
Ba ra ga 'be bu na ndi khwa khe 're 'mi ri mo ba ra ga 'be bu na ndi khwa

Chorus
ba ra ga

khe 're 'mi ri mo a ba ra ga khwa khe 're 'mi ri mo

ba ra ga 'be bu na ndi khe de kha

a) Meaning- The children from Bunandi village like playing and working. Whenever there is drought, they go fetching water for domestic use. Whether or not there is drought, they have to play. The song creates awareness to people who deny children the right to play to stop doing so. The children should be allowed to play alongside being assigned other duties like fetching water and collecting firewood.

b) Musical Features

i. Meter: The song is performed at moderate tempo in common time.

ii. Melodic contour: The melody mainly flows in intervals of seconds, thirds and a few fourths. Narrow leaps are evident in both solo sections and chorus sections making the melody lyrical.

iii. Phrasing: The song has six phrases with long solo sections and short chorus. Both solo and chorus sections are varied.

iv. Speech and melody: The following words have been altered to fit the melodic line: *Khwakhera emirimo* to *khwakhere 'mirimo* and *khwakhera emibayo* to *khwakhere 'mibayo*.

v. Pitch and melodic range: The song is dominated by the intervals of seconds and thirds. The song ranges between the upper D and the lower D from G (tonal centre). The chorus enters a second lower and upper than the solo ending. However, the last chorus section enters a third lower than the solo ending. The song ends in G (tonal centre).

vi. Rhythm: The song is characterized by off beats at the beginning of each phrase in both solo and chorus sections, semi-quavers, quavers, and dotted quavers.

vi. Harmony: Overlapping between solo and chorus sections.

III) *Kona Endolo*

Original Text

C. *Kona endolo muresi wo mwana*
C. *Mama anecha na mabere*
C. *Kona endolo*
C. *Mama yecha*

Literal English Translation

Sleep the baby soother
Mother will come with milk
Sleep
Mother is coming

Kona 'Endolo

Solo  Musical notation for the song 'Kona 'Endolo. It is a solo performance in 4/4 time with a tempo of 72. The melody is written on a single staff in G major. The lyrics are: Ko ne 'ndo lo ko ne 'ndo lo mu re — si wo mwa na.

a) Meaning- The baby soother is lulling the child to sleep and telling the baby to stop crying because the mother will come with milk. The song is performed in a slow tempo and is in 4/4 time. It adopts the style of solo performance because it is performed to a child who does not need to respond.

b) Musical Features

i. Meter: The song is performed at slow tempo in common time.

ii. Melodic contour: The melody mainly flows in intervals of seconds and thirds. Narrow leaps make the melody more lyrical.

iii. Phrasing: The song has three solo phrases.

iv. Speech and melody: The following words have been altered to fit the melodic line: *Kona endolo* to *kona 'ndolo*.

v. Pitch and melodic range: The song is dominated by the intervals of seconds and thirds. The song ranges between the upper C and the lower Eb (tonal centre). The song ends in G (a third from the tonal centre). It is performed in low register.

vi. Rhythm: Each phrase of the song begins on the strong beat of the bar. The song is characterized by quavers and crotchets.

IV) *Mama Ichololo*

Original Text

S. *Mama*
C. *Ichololo*
S. *Mama*
C. *Ichololo*

Literal English Translation

Mother
Has come
Mother
Has come

Mama Ichololo

Solo $\text{♩} = 112$

Ma ma i cho lo lo ma ma i cho lo lo

a) Meaning- Mother has come. This song excites the child and prepares him to breast feed. In case the child is a sleep, he will wake up to be embraced by the mother.

b) Musical Features

i. Meter: The song is performed at a fast tempo in common time.

ii. Melodic contour: The melody mainly flows in intervals of fifths and sixths.

iii. Phrasing: The song has two solo phrases.

iv. Speech and melody: The text of the song fits well in the melody, hence, no alteration of the text.

v. Pitch and melodic range: The song is dominated by the intervals of fifths and sixths. The song ranges between the upper C and the lower Eb (tonal centre). It ends in Eb (tonal centre). It is performed in high register.

vi. Rhythm: The two phrases of the song begin on the first beat of the bar. The song is characterized by crotchets and running quavers.

V) Omuresi Wo Mwana

Original Text

S. Muresi wa omwana

C. Arera naria

S. Muresi wa omwana

C. Arera naria

S. Eng'eni

C. Arera naria

S. Mabere

C. Arera naria

Literal English Translation

The baby soother

She/he takes care as she/he eats

The baby soother

She/he takes care as she/he eats

The fish

She/he takes care as she/he eats

The milk

She/he takes care as she/he eats

Omuresi Wo 'Mwana

♩ = 110

The musical score is written for Soloist and Chorus. The Soloist part is in 4/4 time, starting with an anacrusic beat. The Chorus part is in 4/4 time, starting with a full measure rest. The tempo is marked as ♩ = 110. The lyrics are: Soloist: Mu re si 'wo mwa na, mu re si 'wo mwa na, o me na; Chorus: 're ra na ria, 're ra na ria 're; Soloist: ma be re; Chorus: ra na ria, 're ra na ria.

a) Meaning- It is important for parents to understand that whoever takes care of the child should be motivated. The baby soother also needs to eat to get the energy to take care of the child however little it may be. This is a lesson to mothers to always reciprocate whenever they entrust their children with a care-giver. If they do not do so, the person taking care of the child may abandon the child.

b) Musical Features

i. Meter: The song begins on anacrusic beat in 4/4 and 3/4 time.

ii. Melodic contour: The song is characterized by intervals of seconds, thirds, fourths and fifths. The flow of the song is lyrical.

iii. Phrasing: The song has eight phrases with equal length of solo and chorus sections. The solo sections are varied while the chorus remains the same.

iv. Speech and melody: The following words have been altered to fit the melodic line: *Omuresi Wa Omwana arera naria* to *'muresi wo 'mwana 'rera naria*.

v. Pitch and melodic range: The song has intervals of seconds, thirds, fourths and fifths. The song ranges between the upper E and the lower F. It ends in F (subdominant of C major). The song is performed in high register.

vi. Rhythm: The song is characterized by semiquavers, quavers and dotted quavers.

vii. Harmony: Overlapping between solo and chorus sections.

4.6.4 Common Musical Features in Samia Children Folk Music

The purpose for collection, transcription and analysis of Samia children folk songs was to enable identification of musical features in the children folk music which assisted in composition and arrangement of art music.

a) Tonal centre: The study established that the soloist did not pitch herself in order to start singing, however, the rest of the singers responded in the same pitch. Analysis of the songs revealed the following tonal centres. Playback of songs on phones and use of the piano helped to identify the pitches.

TONAL CENTRE	NO. OF SONGS	PERCENTAGES
C	01	9
D	01	9
Eb	02	18
F	01	9
G	05	46
Ab	01	9
TOTAL	11	100

Table 4.5: Tonal centres of transcribed children folk songs

The common tonal centres in children folk music were G and Eb. Pitch determination was based on the piano on the piano, tuned at A = 440.

b) Melodic Contour: Most songs had phrases that rise and fall by intervals of 2nds, 3rds, perfect 4ths and 5ths.

c) Melodic Range: Analysis of the folk songs established that most of children folk songs had melodic range between 2nds, 3rds, perfect 4ths and 5ths.

d) Phrases: They were varied and analyzed based on the number of bars as indicated below:

Phrase Lengths	No. of Songs Featuring	Percentage
Half bar phrase	06	38
One bar phrase	04	25
One and a half bar phrase	04	25
Two bar phrase	02	12

Table 4.6: Phrase lengths of transcribed folk songs

Analysis revealed that the most common phrases were half bar, found in chorus sections. One bar phrase and one and a half bar phrases were common in solo sections. The solo parts were varied and longer than chorus sections. Three songs had equal phrase lengths in solo and chorus parts.

e) Musical Structure: Seven songs were in solo and response style, three songs in solo style and one song in unison/strophic.

f) Intervals: Samia children folk songs that were analyzed had intervals mainly between a major second and perfect fourth. The rest of the intervals had less frequency. It was evident that children folk songs were lyrical (progressed in narrow leaps). The following table shows the frequency of recurrence of the intervals.

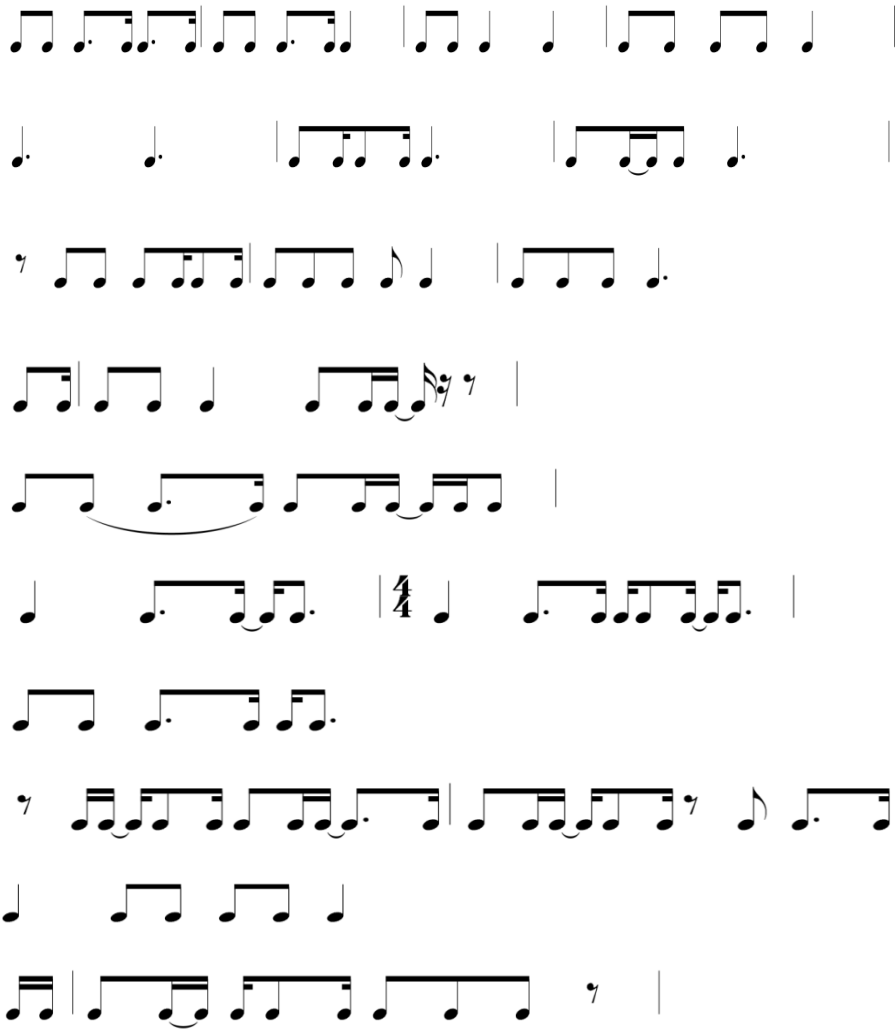
Interval	Recurrence	Percentage
Major 2 nd	112	45.7
Minor 2 nd	19	7.9
Major 3 rd	29	11.8
Minor 3 rd	33	13.4
Perfect 4 th	38	15.5
Perfect 5 th	09	3.7
Major 6 th	04	1.6
Octave	01	0.4
TOTAL	245	100

Table 4.7: Frequency of recurrence of the intervals

g) Speech and Melody: Analysis revealed that in most of the transcribed folk songs, the text fitted in the melodic lines, however, in some songs, some words were altered to fit in the melodic lines. The alteration did not affect the meaning of the text in children folk songs.

h) Rhythm and Meter: Rhythms differed from one song to another. Metric organization depended on rhythmic patterns and note values. The following rhythmic patterns were evident in the transcribed folk songs.





The following meters were evident in children folk songs.

Meter	No. of Songs	Percentage
Common Time / Simple Quadruple	06	55
Simple Triple	01	09
Simple Triple & Common Time	02	18
Compound Time	02	18
Total	11	100

Table 4.8: Meters of the transcribed folk songs

Most of Samia children folk songs were in common time/simple quadruple.

i) Starting and Closing Notes: Six songs began on the dominant, four in tonic and one on the mediant. The analysis revealed that seven songs ended on the tonic key,

two on the dominant note, one on the mediant and one on the subdominant note as summarized in the table below.

Starting Note	No. of Songs	Percentage	Ending Note	No. of Songs	Percentage
1 st note of the scale	04	36	1 st note of the scale	07	64
2 nd note of the scale	00	00	2 nd note of the scale	00	00
3 rd note of the scale	01	09	3 rd note of the scale	01	09
4 th note of the scale	None	00	4 th note of the scale	01	09
5 th note of the scale	06	55	5 th note of the scale	02	18
6 th note of the scale	None	00	6 th note of the scale	00	00
7 th note of the scale	None	00	7 th note of the scale	00	00
Total	11	100	Total	11	100

Table 4.9: Starting and ending notes of transcribed folk songs

j) Tempo: The tempo varied based on the type of songs. Lullabies, sacred song and songs narrating initial stages of child development were performed at a slow tempo while the rest of the play songs were performed at a fast tempo as indicated in the transcribed songs.

k) Harmony: The natural harmony was evident in two folk songs as a result of the overlap between solo and chorus sections. One song had an overlap of the intervals 4th and 2nd while another one had an overlap of a 6th. Therefore, the harmony was not based on Western point of view where chords are sounded simultaneously.

l) Beats: Most children folk songs began on the first beat of the bar while others began on the up beat and off beat.

M) Games: Most of the children folk songs involved games, movement and gestures except for lullabies and sacred songs that required less movement and gestures.

4.5 Compose Art Music from the Selected Children Folk Music for Posterity and Dissemination

This objective sought to find out the level of participation of children in traditional music, how they were taught, their interest in folk music, how they learnt the music, challenges faced during training, if there was need for dissemination of children folk music and motivation of children to participate in children folk music. These findings later informed the composition of art music based on children folk music. In addition, Western classical musical features compatible with Samia idiom and the dominant features established from the selected Samia children folk songs facilitated the composition of art music.

4.5.1 Participation of Children in Traditional Music

Out of the five participants in the FGD, three (60.0%) stated that children did not perform traditional music. They observed that the children were attracted to television, mobile phones, and computers among other forms of technology. Children were more attracted to pop music than folk music. Those FGD participants who said the children performed traditional music noted that the children sang but their involvement in this oral tradition was not like in the past. This was attributed to dynamism in the culture. People's way of living had changed compared to what there had been. Communal life was no longer embraced. Families confined their children at home and they did not allow them to socialize like it had been the case before. Some members of the Samia community perceived children folk music as retrogressive.

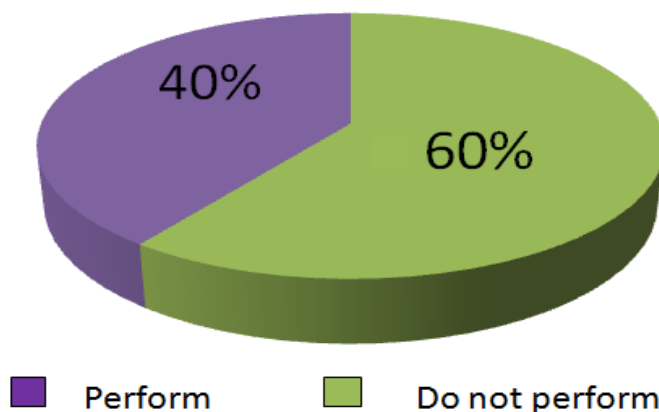


Figure 4.1: FGD participants observations on children performance of traditional music

The same respondents established that children did not have a lot of interest in folk music like they did before. However, if children folk music was repackaged into art music, the children would be interested. The respondents observed that there was limited time to allow children to participate in this genre, contrary to the old days when their grandmothers sang to them in common sleeping house *Esivinje*. They further stated that before, children sang game songs while playing and had more interest in this oral tradition. The opportunity was, however, not lost as stated by one of the Samia culture bearers;

My experience is that if we teach our children songs with well-defined messages, they will be interested to learn, for instance, the message that builds a child, that is, giving advice to children on how to live with people in the society. If the song addresses the needs of children in society such as education, parents will be willing to allow their children to practice this genre. Songs that are prohibited, for example, about twins, should not be taught because they could not be openly performed the content was meant for adults.

They observed that children were still interested in traditional music but not like in the past. The reason was that the society laid emphasis on other aspects of life than children folk music. For example, the time meant for the child to play was instead used by for remedial teaching at home. Consequently, children did not have time to learn folk songs. The interest automatically faded away, and in most cases, some children were unaware that there ever existed children folk music.

4.5.2 Resources Availability in Rural Setting

Observations from trainers of children folk music indicated that eighty per cent (80.0%) human resources were available and adequate in rural settings. Time and space were fairly available. Sixty per cent (60.0%) of trainers indicated that space was adequate while sixty per cent (60.0%) noted that time was fairly available. Sixty per cent (60.0%) of trainers stated that equipment were inadequate in most schools.

Table 4.10: Resources available in rural settings (n = 5)

Name	Adequate	Fair	Inadequate	Remarks
Human resource	4 (80.0%)	1(20.0%)		Most teachers are interested
Time	1(20.0%)	3(60.0%)	1(20.0%)	-
Space	3(60.0%)	1(20.0%)	1(20.0%)	-
Equipment	1(20.0%)	1(20.0%)	3(60.0%)	-

4.5.3 Teaching of Folk Music

In the FGD, the participants that children were taught by their grandmothers, parents especially the mothers and sometimes children taught each other. The first participant noted that children were taught by parents who were close to them especially female parents. They liked playing with their children and interacted with them most of the time. Another FGD participant stated that;

Children are taught by female parents because they interact with them most of the time, for instance, after meals, while are relaxing, at such times, parents teach them how to sing.

Another participant was of the view that in most cases, grandmothers taught children their oral tradition. Some children who had the passion for the folk songs taught other children, for example, when going to fetch water and collect firewood. In the past, children were also taught folk songs at school, not for competition but for educational purposes.

They also stated that children learnt folk music mainly in small bits. They repeated the singing until they mastered them. Sometimes parents sang while working as children imitated them. They also learned songs from elderly people. During play time, they sang and played as part of their leisure activity. Children also learned songs with messages that entailed current information, for example, hunger and drought. The focus of children folk was entertainment; hence, they did not pay much attention to correct pronunciation.

4.5.4 Challenges Faced in Training Children Traditional Music

The study established that some of the challenges faced while training children traditional music included; children were attracted to issues that were more urban. For instance, some played games on adults' phones. Children perceived singing of traditional music as less attractive. Consequently, they were not willing to participate in the singing. Some parents did not allow their children to join others in socializing through singing folk music as some considered it demeaning. This made it difficult to teach children to sing traditional songs. The perception of some parents about children folk songs was that children wasted time to participate in this oral tradition. The issue of social class of our families was not there in the past. One of the FGD participants noted;

In the past, there were no restrictions regarding where and when to teach this oral tradition, you could assemble children at the homestead or football field and do the training. Today, if you did this, you can even be arrested by the police, unless you have a well known reason by the authority of the land for assembling children.

The study also revealed that adults were responsible for the negative attitude attributed to practice and performance of children folk music. They gave this oral tradition a second place as compared to other genres of children music. Whenever children sang this music, they discouraged them from doing so, and instead demanded to know if that was taught in school. This meant that it was only academic/formal learning that was important. Consequently, children became less motivated to take part in the performance of this music. It was also observed that in school, the emphasis was laid on the curriculum.

4.5.5 Need for Dissemination of Children Folk Music

4.5.5.1: Teachers who Trained Children Folk Music

All the trainers of children folk music (100%) agreed that there was need for dissemination of children folk music. They suggested that one of the ways this could be achieved was to teach children this oral tradition both at school and community level. They suggested that this could be done by encouraging parents to speak mother tongue to their children, creating time for the children to sing and interact during leisure time and allocating time in the school timetable which would enable teachers to train folk music. This would give children chance to play and enjoy their oral tradition. They suggested that children oral tradition should be taught throughout. There was the trend of teachers training children folk music for competitive festivals only, for instance, during Kenya Music Festival (KMF) and drama festivals. They suggested that all children should be given an opportunity to sing at home, school and church. If that was implemented, the society would be sure of passing children oral tradition from one generation to another, hence, preserving our culture.

4.5.5.2: Samia Culture Bearers

The FGD participants observed that despite the fading interest of children in traditional music, there was need to continue teaching folk songs since it was part of our culture. If children folk music was left to die, the society shall have killed its

culture. The songs taught children morals and cultural values. If the children continued to sing these songs, the society was assured of posterity of this oral tradition. They observed that folk songs could only be retrogressive if the message was destructive, or if the children were taught at venues that were not children friendly (unsafe places). The study revealed that children songs helped them to have sense of identity, relate with their historical lineage and culture. The society should not concentrate on teaching children to sing only foreign music, but lay emphasis on children folk music.

4.5.6 Motivation of Children to Folk Music as expressed by Samia Culture Bearers

All FGD participants observed that there was need to motivate children to take part in children folk music. The fourth respondent felt that children could be motivated to sing children folk music by repackaging it to match the art music and pop music that was trending. He further stated that children could be motivated by organizing festivals that comprised children from urban and rural setups to compete in performing folk music. This would energize them to participate in this genre. Children folk music should be incorporated in the syllabus for primary schools as was the case in the past. When children folk music was phased out in lower primary schools, music became less attractive. The government should incorporate children in education to strengthen its importance. This would motivate teachers to continue training children game songs; hence, children would as well be motivated to participate in the same. He suggested that during play time at school, children should be taught folk songs alongside songs from Western culture.

4.5.7 Effects of Historical Background on Musical Background

It was noted that individual historical background had effects on music background of an individual. This was evident from the responses given by composers about their musical journey. When they were asked to state the number of art music they had composed, the first interviewee stated that all his songs were seven hundred and twenty two (722). Out of these songs, four hundred and ninety one (491) were compositions and one hundred and eighty two (182) of these compositions were composed in African idiom. It was evident the composer had vast knowledge in the

field of composing music. The second interviewee had written over ten pieces. The third interviewee stated;

My father never earned a living by playing the local reed. My involvement in church music for liturgy was as well not salaried and I was comfortable with producing music for the church without expecting payment.

The fourth one had written over sixty (60) compositions, some of which he could not remember. The fourth respondent stated that he had written quite a lot, but could not remember all of them. He had composed for the following schools; Kolanya Girls Primary, Nangina and Loreto Girls Secondary, Alliance Boys High School and Technical University of Kenya. Same applied to composers in the Western world. The best composers in the Western world had strong musical background just like the above interviewees.

4.5.8 Composition of Art Music As Expressed by Composers of Art Music

From the interview with the composers of art music, it was found that the respondents had written several songs, between 10 – 722 songs under the following categories;

Purely Western vocal pieces with original melody; the first interviewee had written more than a hundred, the second one had written two, the third one had not ventured into this category and the fourth one had written four.

African vocal pieces drawing from children folk music; in this category, three of the respondents had not written any composition except one respondent who had written four.

African vocal pieces drawing from folksongs other than children game songs; in this category, one respondent had written as many as four hundred and ninety songs. Two respondents said that the majority of their songs belonged to this category while one respondent said he had written some but not quite strong compositions.

Vocal pieces without accompaniment; all respondents said that the majority of their songs fell under this category.

Vocal pieces with musical accompaniment; two respondents stated that they had not scored for any instrument in their music. Percussive instruments were played at the discretion of the performers. Another respondent had written *Our Father* with piano accompaniment and one of Samia art music titled *Esidialo Suite-Siri Omudoto* with piano accompaniment and the Samia fiddle *Okungulo*, *Technical University Anthem* in Kiswahili with piano accompaniment. The fourth respondent stated that a quarter of his songs were accompanied, for example, *Ngulo Mwelela* with piano and band ensemble, *Ekebwenge Yakura* with piano accompaniment. The respondent further stated that these songs were in classical and pop style.

Table 4.11: Composition of art music as expressed composers

Types of compositions	Composers interviewed	Number/Quantity of compositions written	Percentage %	Remarks
Purely Western vocal pieces with original melody	One	101	12.7	One composer had written many songs in this category
	Two	02		
	Three	None		
	Four	04		
African vocal pieces drawing from children folk music	One	None	0.5	Only one composer had ventured in this genre but did not compose many songs
	Two	None		
	Three	None		
	Four	None		
African vocal pieces drawing from folksongs other than children game songs	One	178	32.7	All composers had written many compositions in African idiom
	Two	Majority		
	Three	Majority		
	Four	Some		
Vocal pieces without accompaniment	One	Majority	>80	Majority of composers had written unaccompanied pieces
	Two	Majority		
	Three	Majority		
	Four	Majority		
Vocal pieces with musical accompaniment	One	181	21	Two composers had not written accompanied pieces while two had written music with accompaniment
	Two	None		
	Three	None		
	Four	03		

4.5.9 Reasons for Composing Songs

Respondents stated that their reasons for composing songs were; to impart knowledge to the people/audience, inspiration, experimentation, being responsive to the needs of the society and wanting to remain relevant in the music field. They also composed to impart knowledge to the audiences, for instance, about emerging issues, and also wrote songs to sharpen skills as musicians. Through songs, they passed message to the audience. They also composed for entertainment, fun, perfection and growth of their skills, and for festivals such as Kenya Music Festivals, and Catholic Church festivals among others.

4.5.10 Inspiration for Composing Music

When composing songs, they were mainly inspired by the need to leave a legacy and ensure that there was continuity of music in the world as stated by one of the respondents;

I want to leave a legacy like that of great composers, for instance, G. F Handel, Mozart among others. I also want to ensure that there is continuity of art music in the world.

In addition, the respondent wanted to address emerging issues by using voice as a medium of communication and write music that was of academic/educational significance. The composers were also inspired by day-to-day activities. One of the composers of art music stated that there were issues which a composer wished to talk about through art music. Sometimes the composer was asked to compose as need arose. Composers also wrote music for schools to perform during the annual Kenya Music Festivals (KMF). Another respondent stated that he was inspired when he attended funerals and wedding ceremonies. He felt he needed to compose for such functions. He was also inspired whenever he listened to Christmas carols. They inspired him to compose music for Christmas or such celebrations. Composers stated that they composed because of the urge to preserve folk music in contemporary art music and sometimes as a hobby.

4.5.11 Style of Music Composition

The style of composition was quite diverse; one of the respondents stated that he had ventured into stylistic exploration for uniqueness in the music field. He had composed in Rhumba, Waltz, and Bossa Nova fused with Rhumba; Twist fused with Rhumba and Pop fused with Choral. The study also found out that sometimes, the music composers were not sure of the style in which they composed;

I am not sure about my style of composition; perhaps people who listen to my music are able to identify me with a certain style. However, I have written in Rhumba and in solo-chorus style which characterizes African folk music. I have also composed in Kiswahili language while adopting Western classical style such as, ABA (ternary form).

One of the respondents composed in 4/4, 3/4, 6/8, Rhumba and Allegro style. He had composed many pieces based on African folk music, which called for call-response style to keep the identity of folk music. The other music composer stated that he composed mainly in solo-chorus style;

I compose mainly in solo-response style in order to maintain the idiom of the folk music, that is, when composing using African folk tunes. I also use ternary form (ABA) and sometimes fuse both solo-response and ternary form.

5.5.12 How to Choose Folk Music to be Used in Art Music Composition

The study established that composers' choice folk music to use in the composition of art music depended on what they wanted to address. The tune and text were key while making the choice of folk music to be used in composition and arrangement. One respondent argued that when writing in African style, the village life came out from the composer through creativity. Composers look for the rich cultural aspects that can make the listener from that community identify with the music. Some times composers look at the chances of growth or development of music. Some may prefer a longer call part and shorter response while paying attention to the taste of the music, for instance, joyful, sorrowful or nostalgic mood. In addition, the respondent highlighted that the composer also looked at the theme of the songs at hand and chose the main song and additional songs which must be related in themes (text) and in other aspects. Sometimes the lyrics addressed the same idea in different form. Makina (2009) supports this statement by stating that one song can be used in a number of different ways to display different functions is strong evidence of the dynamic nature of such songs. The respondent further advised that composers needed to look at the phrases considering that some phrases may be short and others very long. Rhythmic aspects such as the common motifs had to be considered.

4.5.13 Aspects of Folk Music to be Maintained in the Creative Process

Composers of art music stated that the idiom of music and the community from which the folk music is drawn should relate with what is written down as music. The melody, rhythm, meter and correct textual accentuation should be maintained. Most Samia folk music began on the off beat, some on the up beat and a few on the strong beat of the bar. The functionality of the music should be maintained.

4.5.14 Aspect of Original Folk Music Lost During Composition

In the creative process, music composers noted that certain aspects of the original folk melody are lost. These could include; vigorous dance movements that characterize folk songs, since minimal dace is required. Musical ornaments such as *glissandos*,

ulations and shouts are difficult to notate accurately, hence, are also lost during composition. Authentic monophonic value or unisonal texture which is meant for emphasis is also lost because different vocal strands are added to the original melody to give the music a different texture. Additionally, natural allocation of tune/melody to gender is lost. For instance, the melody meant for female voices based on the message is allocated to male voices in the same composition as a way of creativity. Sometimes the functionality of the music is lost, as traditional folk music was written for a specific function. When writing music for competition, the aspect of why the music was written does not matter.

4.5.15 The Position of Writing Art Music Based on Children Folk Music

When writing art music drawing from children folk songs, composers noted that very little had been done. Out of over seven hundred songs written by one composer, only four were drawn from children folk songs. The rest of the composers had not written any music based on children folk songs. Some of the reasons cited for lack of interest in composing or arranging children art music were: Children music could not be used in the music industry to earn money because of the target audience. Second, many composers were not versed with key, pitch, range, harmony, and tempo of children music. Other reasons were that composers would rather handle the adult-based folk music which they are part of. Most adults thought that they had already graduated from childhood which included music. They also assumed that children folk music should be performed by children and not adults. Most composers concentrated on adult based folk music due to many performance spaces of such music and the entertainment aspect that is derived from adult folk music. They had always assumed that children folk songs should be performed by children while playing.

Dynamism of culture did not allow much time for the children to be taught this oral tradition by their parents. Most parents did not have much time with their children since some of them were employed. This compelled them to report on duty early and return home late. There was limited performance space for children folk music. Most of the emerging issues are never addressed in children folk music. One of the composers stated that;

Our focus is on entertainment which is derived more from adult folk music. Children folk music has been left to children and is normally considered as

music which children sing while playing games. Most emerging issues are never addressed in children folk music but mainly in adult folk music.

On the contrary, another composer of art music noted that such assumption was misleading. Although he had not composed art music based on children folk music, he observed that children folk music could also be arranged to be performed by adults; however, the child's voice must be represented in the art music. He stated that it was the adult's responsibility to lull children. Such messages could be packaged for performance by adults. One of the composers admitted that when he started writing music, he never thought of composing using children folk music; his compositions were based on adult folk music.

4.5.16 The Fusion of African and Western Music Idioms as a Common Practice to Composition and Arrangement of Art Music

The four composers observed that the fusion of African and Western musical idioms had become a common practice to composition and arrangement of art music. This confirms that innovation was a realistic situation in all spheres of life, which included music. Composers wanted to repackage the African music to fit in the performance space of the time. One respondent stated that the fusion of African and Western musical idioms were not only evident in music but also in other spheres of life, for example, dressing, the food that people ate and technology which is global. Since culture is dynamic, so is music. One respondent observed that African rhythm is usually very fast by nature, for instance, in Samia folk music. One composer of art music stated;

It is true, as a composer, I take existing folk tune, then arrange it into art music using the Western classical style while maintaining the rhythm and melody of the original folk tune alongside other developmental techniques.

4.5.17 Style of Art Music that Identifies Individual Composers

In the composers' opinion, they identified themselves with various styles of art music, as stated by one of them;

My style is diverse; however, I do not evaluate myself as such. The style of writing my music is determined by the festival or the function of the music being written, for example, Kenya Music Festivals (KMF), liturgy, entertainment, all of them will adopt different styles.

One of the composers stated that in his compositions, he sustained the melody throughout the composition alongside other creative materials. His songs were characterized by clear messages, and attention to selection of rhythm, melodies and text. Another composer said that whenever he composed using Samia folk songs, there were certain motifs that he captured in his arrangements or compositions. Although he composed in the Western classical style, he had written quite a number of arrangements in the idiom of Samia folk music. This identified him as a composer and arranger. Another composer's style was characterized by polyphonic treatment of the texture. He used a lot of syncopations, delayed entries, perfect harmonies and well-resolved discords.

4.5.18 Process of Composition as Expressed by Samia Culture Bearers and Trainers of Children Folk Music

One culture bearer stated that he composed folk music as long as he was given the message to address. He was able to compose folk music by; looking at the children's behaviour, complementing good character and rebuking bad habits, creating songs as per the occasion, recomposing old known songs to pass a new message. The respondents composed folk music by observing how children and adults interacted with the environment. He composed music based on current way of life and lifestyle. However, other culture bearers stated that it was difficult to compose folk music and that they made use of the existing folk songs.

All trainers (100%) indicated that they composed folk music. They stated that one way of composing was to change the text of the song to fit a particular occasion. One of the teachers stated that he trained children folksongs but fused in the Western classical compositional techniques to create art music. He let the children enjoy as they repeated the songs several times. He observed that creating art music was one way of helping trainers to encounter less resistance from children regarding taking part in children folk music.

4.6 The Researcher's Journey in Composition

This study required the researcher to compose art music based on children folk music. It was therefore, necessary for the researcher to give a narrative about music

composition. This information together with the findings given by respondents on composition gave insight to the composition and arrangement of art music.

The researcher studied the works of other scholars in the field of writing art music based on children folk music and folk music in general, for example, Zoltán Kodály and Béla Bartók. The two composers went to the peasants of Hungarian villages to collect authentic children folk music which they used to compose children art music. Based on the mentioned studies, it was established that when composing art music drawing from folk music, it is important that the composer conserves unique qualities inherent in a particular folk music to avoid creating art music that cannot be identified with the community of its origin. This is supported by Nicholls (1996) who states that conservation implies continuity within a living tradition. Conservation requires that as we transform traditional forms, we should provide new alternative contexts and accommodate modern needs without leading to degeneration (*ibid*). In this study, the researcher went to Samia District of Busia County to collect authentic children folk music which was used in composition of art music. The music was transcribed, analyzed and classified. The analysis was based on the following musical features; themes, melodic contours, structure, rhythmic motifs, meter, phrase length, tonality and harmony among other features.

The findings collected from the trainers of children folk music, Samia culture bearers, composers of art music and observations made from the performances staged by children informed the creative process. The researcher experienced the children folk music through listening and performing. The new knowledge acquired by the researcher through studying the Western classical musical idiom, craftsmanship, aesthetics in art music, the past experience in music composition, emic knowledge of Samia children folk music and inspiration to compose enabled the composer to create art music. This is in tandem with the assertion by Akuno (2011) that the art of adapting and arranging folk songs merges the indigenous material and the arranger's ingenuity cannot be ignored. It implies that for the folk song to become an arrangement of festival standard, the arranger must creatively shape it up. However, the ability to shape it up not only requires creativity, but also depends on the arranger's level of craftsmanship. This enhanced the composition and arrangement of children art music in this study.

The researcher kept probing the art music to achieve insight in the creative work. The composer made a lot of consultations with the supervisors and other composers in this field to ensure that the art music in this study was in tandem with art music written by contemporary composers. The researcher who was also a composer came up with one composition and two arrangements as the final products which were to be experienced through performing, listening and appreciating.

4.6.1 Motivation of Composing Art Music Based on Children Folk Music

Dynamism in culture which made children oral tradition less attractive compelled the researcher to come up with an alternative way of creating art music to accommodate the changing trends in the music industry. Children oral tradition socialized them to their culture and gave them a sense of identity. The researcher wanted to keep this tradition for posterity. The researcher who is also a composer of art music had written a lot of art music based on Samia adult folk music. Yet, there were so many Samia children folk songs which could be repackaged into art music for various performances. The fact that children oral tradition was dying compelled the researcher to come up with an interventional measure of preserving children folk music in form of art music.

The researcher wished to expand children repertoire of art music and expose it to the world of art music based on children folk music. The researcher wanted to increase the performance space of children folk music. This study is complemented by Reginald Foresythe cited in Nketia (1974) who states that African children should be taught African music alongside European music. Only in this way can we expect to create an African school of composition, which necessarily has to be a fusion of African and European idioms and looks forward to the day when great works by African composers, works stamped with that originality and depth, that is, Africans will be heard in the concert halls of the world. Similar sentiments are echoed by Akuno (2005) who contends that in order to come to terms with new realities, inventions and innovations are unveiled in all spheres of life. Traditional music must undergo a transformation in order to fit into the new performance space.

4.6.2 Creative Phase

The creative phase comprised one composition and two arrangements which borrowed heavily from researchers who had handled composition and arrangement of art music based on folk materials, for instance, Musungu (2010), Nyaga (2009), Njooora (2010), Suchoff (1976) and, Rieth (1997). Suchoff (1976) categorizes Bartók's essays on folk music into sub-sections as follows: The investigation of musical folklore, national folk music, comparative music folklore, book reviews and polemics, musical instruments, the relations between folk music and art music, the life and music of Béla Bartók, and music and musicians. The category that was relevant to this study was 'the relationship between folk music and art music,' which was further classified into three broad categories as, Art music in which traditional folk melody was predominant, Art music in which traditional folk music and added 'new' compositional elements are equally important, and Art music in which the added compositional elements were more important than the folk tune. The composition and arrangements in this study fell in each of the three mentioned categories.

i) *My Humble prayer*: Art music in which the added compositional elements were more important than the folk tune. The theme of this composition was based on the general knowledge imparted to children among the Samia community through children sacred folk music. The themes to be addressed included; virtue of love, fear for God, obedience, humility and gratitude to God. The song adopted ternary (ABA) form borrowed from Western classical idioms. The song consists of a beginning, continuation and a repeat of the beginning. The melody of the art music and piano accompaniment was derived from the researcher's own creativity while the text was based on the message from the Samia children sacred folk music.

The slow tempo characterizes the type of message in the art music. This composition only used the theme from the folk music while the bulk of compositional elements were based on Western classical musical idioms. The main focus of this composition was to address the theme of humility and fear for God among children and adults. The medium of performance is choral (soprano, mezzo-soprano and contralto) with the piano accompaniment. The length of this composition is approximately four minutes.

ii) *Obure Bwange*: Art music in which traditional folk melody was predominant. Children believe that their growth is based on the millet porridge they take. This informed the title of the song, *Obure Bwange* (My Millet). The arrangement adopted call-response structure. The beginning of Samia folksong consists of a call to alert the singers and audience that the soloist had started performing. It also sets the mood to announce the events that lead to the singing. The following are some of the dominant features in this art music. The rhythmic syncopations with dotted rhythms and anacrusis are predominant, repetition of certain rhythmic motifs, unity is derived from repeated musical material, call response is a common design, the texts are mostly syllabic, sectional designs used the return of previously heard material. The meter of the song titled *Taa Taa* and *Khuri Amayoni* is 6/8 similar to that of *Baksimba* dance of Uganda. The similarity in the meter is as a result of maintaining part of the culture of the Samia community of Uganda since this is the origin of Samia community before migrating to Kenya. The Samia community of Kenya migrated from Uganda, hence, keeping some of the cultural practices which included music. The song titled *Wangwe* marks the climax of this art music because of the high register, fast tempo, repetitive response and heightened energy.

This arrangement highlights the role of music in children's development. For instance, encouraging a child to make the first step in walking, feeding, lulling, and encouraging the child to play. The determinant factors of choosing the melodies to be used in this arrangement were as follows: Phrase lengths, number of melodic patterns, melodic range, pitch, scales, speech- melodic relationships and text-music relationships. The medium of performance of this art music is choral (soprano, alto, tenor and bass) without accompaniment. The length of this work is approximately five minutes.

iii) *Khweya*: Art music in which traditional folk music and added 'new' compositional elements are equally important. This arrangement adopted call-response and solo style. The arrangement addressed activities in children game songs that modelled adulthood for children. It was hoped that the activities (games) in the selected game songs helped children learn chores that were done by adults. The art music was accompanied with melodic and percussive instruments. The *Samia* fiddles (*okungulo*) played similar role as the voice. The following are some of the dominant

features in this art music. The rhythmic syncopations with dotted rhythms and anacrusis were predominant, repetition of certain rhythmic motifs, unity was derived from repeated musical material, call response was a common design, additive rhythm of 3/4 and 4/4, the texts were mostly syllabic, sectional designs used the return of previously heard material. Rieth (1997) suggests that there is need for more compositional outlets, for example, more non-competitive festivals, further training in compositional techniques, theory, form and advanced harmony. The scholar further notes that, while Western music notation does not fully accommodate African music, computer-generated notation as well as full exploitation of Western music notation should be encouraged. All instrumental accompaniments in this arrangement are computer generated.

The tempo of the song is fast except for the lullaby (*Ndolo*) section which is performed in a lower register and slow tempo to soothe the baby. Percussive instruments are not included in this section because they do not enhance the soothing effect. The song tones down the heightened rhythm, tempo and register of the first two songs, which reflects an ideal atmosphere of soothing the child. *Mama Ichololo* section is characterized with wide intervals like fifths and sixths; hence, the song is not soothing which meets the intention of the person taking care of the child. The song is supposed to wake up the child to be taken by the mother. '*Muresi Wo 'Mwana* section is performed in high register intended to entice the mother to reward the care giver who mentions the food items that the owner of the baby is expected to bring. The 4/4 and 3/4 gives a smooth transition to the first song *Khweya* which is in the same meter. The harmony of this song is overlapping between and chorus sections.

The choice of the melodies was based on the activities which modelled adulthood for children, the message of the melodies, metrical compatibility, rhythm, pitch, scales and harmonic relationships. The proposed medium of performance of this arrangement is choral (soprano, mezzo-soprano and contralto) with music accompaniment for instance, studio-generated sound banks and use of traditional instrumental resources for example, the fiddles (*okungulo*), egg shaker, wooden block, and djembe drums fused with dawuro percussions on the same stave. The anticipated length of this music is five minutes.

My Humble Prayer (Seeking God's Contrition)

Lyrics by: Easter Buyiekha

Music by: Easter Buyiekha
arranged by:

Moderato
♩ = 100

Soprano
Alto
Contralto
Piano

mp

6

S Lord I come with
A Lord I come with
CAlt. Lord I come with

Pno. *cresc.*

11

S thanks and praise, Lord re - ceive my hum - ble
A thanks and praise, Lord re - ceive my hum - ble
CAlt. thanks and praise, re - ceive my hum - ble

Pno.

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16

S
prayer;

A
prayer;

CAlt.
prayer;

Pno.

21

S
Lord I come with thanks and praise; Lord re -

A
Lord I come with thanks and praise; Lord re -

CAlt.
Lord I come with thanks and praise; Lord re -

Pno.
mp

26

S
ceive my hum - ble heart.

A
ceive my hum - ble heart.

CAlt.
ceive my hum - ble heart.

Pno.

31 *mp*

S give me the zeal to please you Lord, give me a

A give me the zeal to please you Lord, give me a

CAlt. give me the zeal to please you Lord; give me

Pno. *mp*

36

S truth full heart of God;

A truth full heart of God;

CAlt. truth full heart of God;

Pno.

41 *espress.*

S give me the will to please you Lord; give me a

A give me the will to please you Lord; give me a

CAlt. give me the will to please you Lord; give me a

Pno.

46

S pure and a hum - ble heart Lord I' ll serve you for

A pure and a hum - ble heart; Lord I' ll serve you for

CAlt. pure and a hum - ble heart Lord I' ll serve you for

Pno.

51

S ev - er more.

A ev - er more.

CAlt. ev - er more.

Pno.

56

S Lord my soul my mind will cher - ish

A Soul my mind will cher - ish

CAlt. Lord my soul my mind will cher - ish

Pno.

61

S *mp*
 you; will cher - ish you; I come to you with

A *mp*
 you; will cher - ish you; come to you with

CAlt. *mp*
 you; will cher - ish you; *mp*

Pno. *mp*

66

S
 thanks and praise Lord I come to thy name Lord I

A
 thanks and praise I

CAlt.
 thanks and praise Lord I come to thy name.

Pno.

71

S
 come to thy name; Lord I come with thanks and

A
 come to thy name come to you with thanks and

CAlt.
 come to thy name. I come to you with thanks and

Pno.

76

S
praise lord I come with thanks and praise

A
praise come with thanks and praise

CAlt.
praise lord I come with thanks and praise

Pno.

81

S
Lord, re - ceive my hum - ble prayer

A
Lord, re - ceive my hum - ble prayer

CAlt.
Lord, re - ceive my hum - ble prayer

Pno.

86

S
make me thy dwell - ing place thy dwell - ing

A
make me thy dwell - ing place thy dwell - ing

CAlt.
make me thy dwell - ing place thy dwell - ing

Pno.

p *f*

91

S
place Lord I'll serve you for ev - er more;

A
place Lord I'll serve you for ev - er more.

CAlt.
place Lord I'll serve you for ev - er more.

Pno.

96

S
Lord, I come _____ lord I

A
Lord, I come with thanks and praise lord I

CAlt.
Lord, I come with thanks and praise I

Pno.

101

S
pray to thy name Lord re - ceive me,

A
pray to thy ho - ly name Lord re - ceive me

CAlt.
pray to thy ho - ly name Lord re - ceive me

Pno.

106

S thanks and praise I bring them to you.

A thanks and praise I bring them to you.

CAlt. thanks and praise I bring to you.

Pno.

111

dolce

S thanks and praise I bring them to you.

dolce

A thanks and praise I bring them to you.

dolce

CAlt. thanks and praise I bring to you.

Pno.

116

rit.

S thanks and praise I bring them to you.

A thanks and praise I bring them to you.

CAlt. thanks and praise I bring to you.

Pno.

OBURE BWANGE

Esther Buyiekha

Moderato $\text{♩} = 76$
mp

Soprano
Du - nge - re - e - re o mwa - na ye - e - ma ya - rie 'mba nde

Alto
Du - nge - re - e - re o mwa - na ye - e - ma ya - rie 'mba nde

Tenor
-

Bass
-

Clap
mp

4

S
mba - nde na ng'o - ri mba - nde sa - kwa *gliss*

A
mba - nde na ng'o - ri mba - nde sa - kwa *gliss*

T
-

B
- *mp* Du - nge - re - e - re o -

c.
- *mp* Du - nge - re - e - re o

7

S
-

A
-

T
8 mwa - na ye - e - ma ya - rie mba - nde mba - nde na - ng'o - ri

B
mwa - na ye - e - ma ya - rie mba - nde mba - nde na - ng'o - ri

c.
7

©

2
10

Adagio $\text{♩} = 60$
mf

S
Taa - taa

A
Taa - taa

T
mba - nde sa - kwa
gliss
Taa - taa
mf

B
mba - nde sa - kwa
gliss
taa - taa
mf

c.

13

S
ta - mbu - ra m - to mwa - na ke - nda

A
ta - mbu - ra m - to mwa - na ke - nda

T
taa - taa

B
taa - taa

c.

16

S
Taa - taa taa - taa

A
taa - taa taa - taa

T
taa - taa taa - taa taa - taa taa - taa

B
taa - taa taa - taa taa - taa

c.

19

S ta - mbu - ra m - to taa - taa mwa - na ke - nda

A ta - mbu - ra m - to taa - taa mwa - na ke - nda

T 8 taa - taa taa - taa taa - taa mwa - na ke - nda

B taa - taa taa - taa mwa - na ke - nda

c. 19

22

S taa - taa taa - taa

A taa - taa taa - taa

T 8 taa - taa taa - taa taa - taa

B taa - taa taa - taa taa - taa

c. 22

25

S taa - taa

A ta - mbu - ra m - to taa - taa mwa - na ke - nda

T 8 ta - mbu - ra m - to taa - taa mwa - na ke - nda

B ta - mbu - ra m - to taa - taa mwa - na ke - nda

c. 25

28

S
taa - taa taa - taa taa - taa taa - taa

A
taa - taa taa - taa taa - taa

T
taa - taa taa - taa

B
taa - taa taa - taa taa - taa

c. 28

31

S
ta - mbu - ra m - to taa taa mwa - na ke - nda

A
ta - mbu - ra m - to taa - taa mwa - na ke - nda

T
taa - taa taa - taa taa taa mwa - na ke - nda

B
taa - taa taa - taa mwa - na ke - nda

c. 31

34

S
taa taa taa - taa taa - taa taa - taa

A
taa - taa taa - taa taa - taa taa - taa

T
taa - taa mwa - na ke - nda taa - taa

B
taa - taa taa - taa taa - taa

c. 34

37

S khu - ria 'ma yo - ni ka - rio 'bu - re ah ke - u na - mi ra - khu -

A

T taa - - - taa taa - taa taa - taa

B

c.

40

S mi - sa - la ah ah khu - ria 'ma yo - ni ka - rio 'bu - re ah

A ah ah ma - yo - ni ah ah

T taa - taa taa - - - taa taa ah

B khu - ria 'ma - yo ni bu - re ah

c.

43

S ke - u na - mi ra - khu - mi - sa - la ah ah ma - ma ye ye

A ke - u - na - mi - ra khu - mi - sa - la ah ah

T ah taa taa - taa mwa - na ke - nda

B taa - taa taa - taa ma - ma ye

c.

46

S
ye ye ye ye ma - ma ye ye ye ye ka - ma - la

A
ye ye ye ye ye ye ka - ma - lo 'bu -

T
ye ye ye ye ye ka - ma - lo 'bu -

B
ye ye ye ye ye ye ye ka - ma - lo 'bu -

46

c.

49

S
mp cho cho cho ye ye ye ye

A
re bwe - fwe *mp* cho cho ye ye ye ye

T
re bwe - fwe *mp* cho cho ye ye ye ye

B
re bwe - fwe *mp* cho cho ye ye ye

49

c.

52

S
ka - ma - lo 'bu - re bwe - fwe *mp* cho cho ye

A
ka - ma - lo 'bu - re bwe - fwe *mp* cho cho ye ye ye ye

T
ye ka - ma - lo' bu re bwe - fwe *mp* cho cho ye ye ye ye

B
ka - ma - lo 'bu - re bwe - fwe *mp* cho cho ye ye ye

52

c.

55

S ye ye ye ka - ma - lo 'bu - re bwe - fwe *r* *p* cho cho cho

A ye ye ye ye ka - ma - lo 'bu - re bwe - fwe *p* cho cho

T ye ye ye ye ka - ma - lo' bu re bwe - fwe *p* cho cho cho

B ka - ma - io 'bu - re bwe - fwe cho cho

55

c. ||

58

S *mp* khu - ria 'ma - yo ni *cresc.* khu - ria 'ma - yo - ni *f* khu - ria 'ma - yo - ni

A *mp* khu - ria 'ma - yo - ni *cresc.* khu - ria 'ma - yo - ni *f* khu - ria 'ma - yo - ni

T khu - ria *cresc.* khu - ria *f* khu -

B khu - ria *cresc.* khu - ria *f* khu -

58

c. ||

61

S *mp* khwe - u - na - mi - ra khu - mi - sa - la ah ah khu - ria 'ma - yo - ni

A *mp* khwe - u na - mi - ra khu - mi - sa - la ah ah

T *mp* ria khwe - u - na - mi - ra khu - mi - sa - la ah ah

B *mp* ria khwe - u - na - mi - ra khu - mi - sa - la ah ah ah ah

61

c. ||

8
64

cresc.

S
khu - ria 'ma - yo ni khu - ria 'ma - yo ni khu - ria 'ma - yo ni

A
cresc.
khu - ria 'ma - yo ni khu - ria 'ma - yo ni khu - ria 'ma - yo ni

T
8
ah khu - ria 'ma - yo ni khu - ria 'ma - yo ni

B
cresc.
ah ah khu - ria 'ma - yo ni

c. 64

67

mp *mf*

S
khwe - u - na - mi - ra khu - mi - sa - la ah ah ma - ma

A
mp *mf*
khwe - u - na - mi - ra khu - mi - sa - la ah taa

T
mp *mf*
khwe - u - na - mi - ra khu - mi - sa - la ah ah taa - taa

B
mp *mf*
khwe - u - na - mi - ra khu - mi - sa - la ah ah taa

c. 67

70

S
ma - ma ma - ma ah

A
taa - - - taa taa - ta - mbu - ra - m - to taa

T
8
taa - taa - taa taa taa - taa taa - taa - taa

B
70
taa - taa taa - - - taa taa - taa

c. 70

73

S mwa - na ke - nda ke - nda taa - taa

A taa mwa - na ke - nda taa - taa

T taa mwa - na ke - nda taa - taa

B taa mwa na ke nda taa - taa

c.

76

S ma - ma ma - ma ma - ma

A ka - ma - la ka - ma - la ka - ma - la

T ka - ma - la ah ka - ma - la ah ka - ma - la

B ka - ma - la ah ka - ma - la ah ka - ma - la

c.

79

S ye ka - ma - lo 'bu - re bwe - fwe cho cho ma - ma

A ye ka - ma - lo 'bu - re bwe - fwe cho cho ma ka - ma - la

T ka - ma - lo 'bu - re bwe - fwe cho cho ma ka - ma - la

B ka - ma - lo 'bu - re bwe - fwe cho cho ma ka - ma - la

c.

82

S ma - ma ma - ma ye ka - ma - lo 'bu -

A ma ka - ma - la ma ka - ma - la ye ka - ma - lo 'bu -

T ma - ma ka - ma - la ma - ma ka - ma - la ka - ma - lo 'bu -

B ma - ma ka - ma - la ma - ma ka - ma - la ka - ma - lo 'bu -

c.

85

S re bwe - fwe cho cho ka - ma - lo 'bu - re bwe - fwe cho cho *p*

A re bwe - fwe cho cho ye ye ka - ma - lo 'bu - re bwe - fwe cho cho *p*

T re bwe - fwe cho cho ye ye ka - ma - lo 'bu - re bwe - fwe cho cho *p*

B re bwe - fwe cho cho ye ka - ma - lo 'bu - re bwe - fwe cho cho *p*

c.

88 $\text{♩} = 110$ *playfully*

S o - bu - re bwa - nge *f* o - bu - re bwa - nge ne - nde

A o - bu - re bwa - nge o - bu - re

T o - bu - re bwa - nge o - bu - re

B o - bu - re o - bu - re

c.

91

S kha-nya - ma ne - nde i - fu - lu A - u - ma si - ngi - ra o - khi -

A o - bu - re o - bu - re o - bu - re

T o - bu - re oh oh o - bu - re si - ngi - ra o - bu - re

B oh oh o - bu - re oh oh o - bu - re o - bu - re

91

c.

94

S nie ma - be - ka ma - be - ka ke - ne a - u - wi a

A ma - be - ka o - bu - re - - - o - bu - re a - u - wi cha cha cha

T o - bu - re o - bu - re a - u - wi cha cha cha

B oh o - bu - re o - bu - re cha cha cha

94

c.

97

S u - wi o - bu - re bwa - nge o - bu - re bwa - nge A - u -

A cha cha cha o - bu - re o - bu - re

T cha cha cha o - bu - re o - bu - re

B cha cha cha bwa - nge o - bu - re bwa - nge o - bu - re

97

c.

100

S ma si - ngi - ra o - khi - nie ma - be - ka a - u - wi a -

A o - bu - re o - bu - re cha cha cha

T oh oh o - bu - re oh oh o - bu - re cha cha cha cha cha

B o - bu - re o - bu - re cha cha cha a -

100

c.

103

S u - wi a - u - wi a - u - wi cha cha cha

A cha cha cha a - u - wi cha cha cha cha cha cha

T cha cha cha cha cha cha cha cha cha

B u - wi cha cha cha cha cha cha cha cha cha

103

c.

106 *♩=78 sweetly*

S A - u - ma we - su - nge nya - du - ndo khi - nia

A A - u - mo 'khi - nie ma - be - ka ma - ni we - su - nge a - ma - be - ka eh A - u - mo 'khi

T A - u - mo 'khi - nie ma - be - ka ma - ni we - su - nge a - ma - be - ka A - u - mo 'khi -

B A - u - mo 'khi - nie ma - be - ka ma - ni we - su - nge A - u - mo 'khi -

106

c.

109

S
 nya - du - ndo khi - nia ma - be - ka

A
 nie ma - be - ka ma - ni we - su - nge eh nya - du - ndo khi - nia ma - be - ka cha cha cha

T
 8
 nie ma - be - ka ma - ni we - su - nge eh khi - nia cha cha cha

B
 nie ma - be - ka ma - ni we - su - nge nya - du - ndo eh ma - be - ka cha cha cha

c. 109

112

S
 A - u - ma khi - nia ma - be - ka wa - ngwe wa - ngwe - e - e

A
 eh A - u - ma khi - nia ma - be - ka cha cha cha ko - lo - ngo - lo

T
 8
 A - u - ma khi - nia ma - be - ka cha cha cha taa = 90 taa ko - lo ngo - lo

B
 A - u - ma eh eh cha cha cha taa - taa ko - lo - ngo - lo

c. 112

115

S
 wa - ngwo 'ri - mu - si - ru wa - ri na ba - na ya - si - ka - la mu - la - la

A
 ko - lo ngo - lo wa - ri na ba - na ko - lo - ngo - lo ko - lo - ngo - lo

T
 8
 taa taa ko - lo ngo - lo wa - ri na ba - na ko - lo - ngo - lo mmwa - na ke - nda ko - lo ngo - lo

B
 taa - taa ko - lo - ngo - lo wa - ri na ba - na ko - lo - ngo - lo ko - lo - ngo - lo

c. 115

118

S wa - ngwe ma - ma ko - lo - ngo - lo wa - ngwe - e - e wa - ngwo 'ri - mu - si - ru

A ah ko - lo - ngo - lo ko - lo - ngo - lo ko - lo - ngo - lo

T ah ko - lo - ngo - lo wa - ngwe wa - ngwe wa - ngwe wa - ngwe

B cha chi cha ko - lo - ngo - lo ko - lo - ngo - lo ko - lo - ngo - lo

118

C

121

S wa - ri na ba - na ya - si - ka - la mu - la - la cha chi cha ko - lo - ngo - lo

A ah ko - lo - ngo - lo ko - lo - ngo - lo cha cha cha ko - lo - ngo - lo

T ko - lo - ngo - lo mmwa - na ke - nda ko - lo ngo - lo cha cha cha ko - lo - ngo - lo

B ah ko - lo - ngo - lo ko - lo - ngo - lo cha cha cha cha cha ko - lo - ngo - lo

121

C

124

S cha chi cha chi cha ah khi - nia ma - be - ka ah khi - nia ma - be - ka

A ah ko - lo - ngo - lo ah khi - nia ma - be - ka ah khi - nia ma - be - ka

T ah ko - lo - ngo - lo ah khi - nia ma - be - ka ah khi - nia ma - be - ka

B cha chi cha chi cha ko - lo - ngo - lo ah khi - nia ma - be - ka ah ah khi - nia ma - be - ka

124

C

127

S A - u - ma we - su - nge nya - du - ndo khi - nia eh a - ma - be - ka

A A - u - mo 'khi - nie ma - be - ka ma - ni we - su - nge nya du - ndo khi - nia a - ma - be - ka

T A - u - mo 'khi - nie ma - be - ka ma - ni we - su nge nya - du - ndo khi - nia a - ma - be - ka

B A - u - mo 'khi - nie ma - be - ka ma - ni we - su - nge nya - du - ndo khi - nia a - ma - be - ka

127

c. ||

playfully

130

S eh o - bu - re bwa - nge eh o - bu - re bwa - nge o - bu - re bwa - nge

A eh o - bu - re bwa - nge o - bu - re o - bu - re bwa - nge

T o - bu - re bwa - nge eh o - bu - re bwa - nge

B oh bwa - nge ah o - bu - re eh eh

130

c. ||

133

S eh eh A - u - ma si - ngi - ra o - khi - nie ma - be - ka a -

A o - bu - re o - bu - re ma - be - ka o - bu - re

T oh oh o - bu - re oh oh o - bu - re o - bu - re

B oh oh o - bu - re o - bu - re oh o - bu - re

133

c. ||

136

S u - wi a - u - wi a - u - wi - - a -

A a - u - wi cha cha cha cha cha cha a - u - wi - cha cha cha

T cha cha cha cha cha cha cha cha cha cha

B cha cha cha a - u - wi cha cha cha cha cha a -

c. 136

139

S u - wi cha cha cha A - u - ma we - su - nge nya - du - ndo we - su - nge

A cha cha cha A - u - mo 'khi - nie ma - be - ka ma - ni we - su - nge

T cha cha cha cha cha A - u - mo 'khi - nie ma - be - ka ma - ni we - su - nge

B u wi cha cha cha A - u - ma khi - nia ma - be - ka ne - nde e - su - nga

c. 139

Khweya

For Treble Voices and soli(OptPercussion)

Composed by
Esther Buyiekha

$\text{♩} = 110$

repeat *mp*

Soli

Soprano 1

Soprano 2

Alto

Okungulo 1 *mf*

Okungulo 2 *mf*

Djembe

Shakers

Wood Blocks

5 *mf*

khwe - ya khwe-ya khwe - ya *mf*

khwe - ye 'da - la *mf*

khwe - ye 'da - la *mf*

khwe - ye 'da - la

5

5

W. Bl.

9

Soli

A - nya ngo khwa - ma - nya mu - lwa - nyi khwa - ma - nya

S 1

Khwe - ya khwe ye 'da - la Khwe - ya khwe - ye 'da - la

S 2

Khwe - ya khwe - ye 'da - la Khwe - ya khwe - ye 'da - la

A

Khwe - ya khwe - ye 'da - la Khwe - ya khwe - ye 'da - la

O1.

O2.

W. Bl.

13

Soli

khwe - ya khwe - ya khwe - ya khwe - ya khwe - ya khwe - ya

S 1

khwe - ye 'da - la khwe - ye 'da - la

S 2

khwe - ye 'da - la khwe - ye 'da - la

A

khwe - ye 'da - la khwe - ye 'da - la

O1.

O2.

W. Bl.

17

Soli
A - nya - ngo khwa - ma - nya mu - lwa - nyi khwa - ma - nya

S 1
Khwe - ya khwe - ye 'da - la Khwe - ya khwe - ye 'da - la

S 2
khwe - ya khwe - ye 'da - la khwe - ya khwe - ye 'da - la

A
khwe - ya khwe - ye 'da - la khwe - ya khwe - ye 'da - la

O1.
O2.

W. Bl.

21

Soli
khwe - ya khwe - ya khwe - ya

S 1
khwe - ye 'da - la

S 2
khwe - ye 'da - la khwe - ye 'da - la

A
khwe - ye 'da - la

O1.
O2.

W. Bl.

25

Soli

S 1

Khwe - ya khwe - ye 'da - la Khwe - ya khwe - ye 'da - la

S 2

khwe - ya khwe - ye 'da - la khwe - ya khwe - ye 'da - la

A

khwe - ya Khwe - ye 'da - la khwe - ya Khwe - ye 'da - la

O1.

O2.

W. Bl.

29

Soli

khwe - ya khwe - ya khwe - ya

S 1

da - la khwe - ye 'da - la da - la ah khwe - ye 'da - la

S 2

da - la khwe - ye 'da - la da - la ah khwe - ye 'da - la

A

da - la khwe - ye 'da - la da - la ah khwe - ye 'da - la

O1.

O2.

W. Bl.

33

Soli

eh eh eh eh

S 1

S 2

A

khwa-khe - re 'mi - ri - mo khwa-khe - re 'mi - ri - mo

O1.

O2.

33

W. Bl.

37

Soli

ba - ra - ga - be - bu - na - ndi Khwa - Khe re 'mi - ri - mo

S 1

khwa-khe - re 'mi - ri - mo khwa-khe - re 'mi - ri - mo ba - ra - ga

S 2

khwa-khe - re 'mi - ri - mo khwa-khe - re 'mi - ri - mo ba - ra - ga

A

khwa-khe - re 'mi - ri - mo khwa-khe - re 'mi - ri - mo ba - ra - ga

O1.

O2.

37

W. Bl.

41

Soli *ba - ra - ga be - bu - na - ndi ___ Khwa - khe - re 'mi - ri - mo*

S 1 *ba - ra - ga be - Bu - na ___ ndi a - ba - ra - ga ___ khwa - khe - re 'mi - ri - mo khu - de - kha*

S 2 *khwa - khe - 're mi - ri - mo ba - ra - ga be - Bu - na - ndi a - ba - ra - ga ___ khwa - khe - re 'mi - ri - mo khu - de - kha*

A *khwa - khe - re 'mi - ri - mo a - ab - ra - ga khwa - khe - re 'mi - ri - mo khu - de - kha*

O1.

O2.

41

41

W. Bl.

45

Soli *ba - ra - ga be - bu - na - ndi ___ khwa - khe ra mi - ri - mo ba - ra - ga be - bu - na - ndi ___ khwa - khe 're - mi - ri - mo*

S 1 *ba - ra - ga ba - ra - ga*

S 2 *ah ah ba - ra - ga eh eh*

A *ba - ra - ga eh eh khwa - khe - re 'mi - ri - mo*

O1.

O2.

45

45

W. Bl.

49

Soli 
 si - mi - nyu ni si ri - kho khwa - khe - re 'mi - ri - mo

S1 
 be - Bu na - ndi a - ba - ra - ga — khwa - khe - re 'mi - ri - mo khu - ri - ma khu - ri - ma

S2 
 a - ba - ra - ga — khwa khe - re 'mi - ri - mo khu - ri - ma khu - ri - ma

A 
 a - ba - ra - ga — khwa khe - re 'mi - ri - mo hu - ri - ma khu - ri - ma

O1. 

O2. 

W. Bl. 

53

Soli 
 si - mi - nyu ni - si - kho - khwa - khe - re 'mi - ri - mo si - mi - nyu ni si ri - kho khwa - khe - re 'mi - ri - mo

S1 
 khu - de - kha ba - ra - ga be - bu - na - ndi — Khwa - khe - re 'mi - ri - mo

S2 
 khu - de - kha khu - te - nya

A 
 khu - de - kha khu - te - nya

O1. 

O2. 

W. Bl. 

57

Soli
 si - mi - nyu ni - si - ri - kho ___ khwa - khe - re 'mi ___ ri - mo

S 1
 ba - ra - ga be - bu - na - ndi ___ Khwa - khe - re 'mi - ri - mo ba - ra - ga be - Bu - na - ndi a - ba - ra - ga ___ khwa khe - re 'mi - ri - mo ni - khwe - ya

S 2
 ba - ra ga ___ ba - ye ___ khwa - khe - re 'mi - ri - mo ba - ra - ga be Bu - na - ndi a - ba - ra ga ___ khwa khe - re 'mi - ri - mo ni - khwe - ya

A
 ba - ra - ga a - ba - ra - ga khwa - khe - re 'mi - ri - mo ni - khwe - ya

O1.

O2.

W. Bl.

61

Soli
 ba - ra - ga be - Bu na ndi ___ khwa - Khe ra mi - ri - mo

S 1
 ba - ra ___ ga khwa - khe re 'mi - ri - mo khwe - ye ___ 'da - la khwe - ye 'da - la ah ___ khwe - ye ___ 'da -

S 2
 ba - ra - ga khwa - khe re 'mi - ri - mo khwe - ye 'da la ba - ra - ga be - bu - na - ndi ___ Khwa - khe re 'mi - ri - mo khwe - ye 'da -

A
 ba - ra - ga eh eh - khwe - ye 'da - la khwa - khe - re 'mi - ri - mo khwe - ye 'da -

O1.

O2.

W. Bl.

65

Soli

si-mi - nyu ni-si-ri-kho__ khwa - khe re 'mi - ri - mo

S 1

la ba-ra - ga khwa - khe - re 'mi - ri - mo khu - cha 'ma - chi khwe - ye 'da - la ah__ ba - ra - ga

S 2

la ba-ra__ ga khwa - khe - re 'mi - ri - mo khu - cha 'ma chi ba - ra - ga be - bu - na - ndi__ Khwa - khe - re 'mi - ri - mo

A

la khu - cha 'ma chi khwa - khe - re 'mi - ri - mo

O1.

O2.

65

W. Bl.

69

Soli

khwe - ye 'da -

S 1

be - Bu na__ ndi a - ba - ra ga - khwa - khe re 'mi - ri - mo khwe - ye 'da - la ba - ra - ga ba - ra - ga khwe - ye__ 'da -

S 2

a - ba - ra ga khwa - khe re 'mi - ri - mo khwe - ye 'da - la ba - ra - ga ba - ra - ga khwe - ye 'da -

A

a - ba - ra - ga khwa - khe - re 'mi - ri - mo khwe - ye 'da - la

O1.

O2.

69

W. Bl.

73

Soli

la khwe - ya khwe - ya khwe - ya

S 1

la khwe - ye 'da - la khwe - ya khwe - ya khwe - ye 'da -

S 2

la khwe - ye 'da - la khwe - ya khwe - ya khwe - ye 'da -

A

khwe - ya khwe - ya khwe - ye 'da - la khwe - ya khwe - ya khwe - ye 'da -

O1.

O2.

73

73

W. Bl.

77

Soli

khwe - ye 'da - la ah khwe - ye 'da - la khwe - ye 'da - la khwe - ye 'da -

S 1

la ba - ra - ga be - Bu - na - ndi khwa - khe - re 'mi - ri - mo

S 2

la khwa - khe - re 'mi - ri - mo khwe - ye 'da - la khwe - ye 'da - la khwe - ye 'da -

A

la khwa - khe - re 'mi - ri - mo khwe - ye 'da - la khwe - ye 'da - la khwe - ye 'da -

O1.

O2.

77

77

W. Bl.

Khweya
rit. **Moderato** $\text{♩} = 72$ **mp** 11

81

Soli
la khwe - ye 'da - la khwe - ye 'da - la ko - na ndo - lo **mp**

S 1
da - la khwe - ya mu - re - si **mp**

S 2
la khwe - ye 'da - la khwe - ya da - la khwe - ya mu - re - si **mp**

A
la khwe - ye 'da - la khwe - ya khwe - ya mu - re - si **mp**

O1.
81

O2.
81

W. Bl.
81

85

Soli
ko - na ndo - lo ko - na ndo - lo ko - na ndo - lo

S 1
wo - mwa - na mu - re - si mu - re - si wo - mwa - na

S 2
wo - mwa - na mu - re - si mu - re - si wo - mwa - na

A
wo - mwa - na mu - re - si mu - re - si wo - mwa - na

O1.
85

O2.
85

W. Bl.
85

89

Soli *p*
 ko - na ndo - lo ko - na ndo - lo oh ma - ma ye - cha

S 1 *p*
 mu - re - si mu - re - si mu - re - si mu - re - si ko - na ndo - lo ma - ma ye - cha

S 2 *p*
 mu - re - si mu - re - si mu - re - si mu - re - si ma - ma ye - cha

A *p*
 mu - re - si mu - re - si mu - re - si ma - ma ye - cha

O1.

O2.

89

89

W. Bl.

93

Soli
 mu - re - si mu - re - si oh ma - ma ye - cha

S 1
 ko - na ndo - lo ko - na ndo - lo ko - na ndo - lo ma - ma ye - cha

S 2
 ma - ma a - ne - cha na - ma - be - re - - - ma - ma ye - cha

A
 a - ne - cha na - ma - be - re - - - ma - ma ye - cha

O1.

O2.

93

93

W. Bl.

97

Soli
mu - re - si mu - re - si oh ma - ma ye - cha

S 1
ko - na ndo - lo ko - na ndo - lo ko - na ndo - lo ma - ma ye - cha

S 2
ma - ma a - ne - cha ne - ndo 'bu - khi - - - ma - ma ye - cha

A
a - ne - cha ne - ndo 'bu - khi - - - ma - ma ye - cha

O1.

O2.

97

97

W. Bl.

Allegretto $\text{♩} = 105$

mf *playfully*

101

Soli
ma - ma ma - ma ma - ma ma - ma

S 1
mf
i - cho - lo - lo *mf* i - cho - lo - lo i - cho - lo - lo i - cho - lo - lo

S 2
mf
ma - ma ye - cha ma - ma ye - cha

A
mf
ma - ma ye - cha ma - ma ye - cha

O1.

O2.

101

101

W. Bl.

105

Soli
ma - ma ma - ma ye - cha ma - ma ma - ma ye - cha

S 1
i - cho - lo - lo i - cho - lo - lo i - cho - lo - lo i - cho - lo - lo

S 2
i - cho - lo - lo ma - ma ye - cha i - cho - lo - lo ma - ma ye - cha

A
i - cho - lo - lo ma - ma ye - cha i - cho - lo - lo ma - ma ye - cha

O1.

O2.

W. Bl.

109

Soli
mu - re - si wo - mwa - na *f* mwa - na re - ra na - ria re -

S 1
ma - ma ye - cha re - ra na - ria *f* re - ra na - ria mwa - na re - ra na - ria re -

S 2
ma - ma ye - cha re - ra na - ria *f* re - ra na - ria re - ra na - ria re -

A
ma - ma ye - cha re - ra na - ria *f* re - ra na - ria mu - re - si wo - mwa - na mu - re - si wo - mwa - na

O1.

O2.

W. Bl.

113

Soli

ra na - ria wo - mwa - na re - ra na - ria re - ra na - ria e - ng'e - ni ma - be - re

S 1

ra na - ria wo - mwa - na re - ra na - ria wo - mwa - na re - ra na - ria re - ra na - ria re -

S 2

ra na - ria wo - mwa - na re - ra na - ria wo - mwa - na re - ra na - ria re - ra na - ria re -

A

mu - re - si wo - mwa - na mu - re - si wo - mwa - na re - ra na - ria re -

O1.

O2.

113

113

W. Bl.

117

a tempo ♩ = 110

Soli

ra na - ria

S 1

ra na - ria

S 2

ra na - ria khwe - ye 'da - la

A

ra na - ria khwe - ye 'da - la

O1.

O2.

117

117

W. Bl.

120

Soli

khwe - ya

S 1

khwe - ye 'da - la Khwe - ya khwe - ye 'da - la da - la

S 2

khwe - ye 'da - la khwe - ya khwe - ye 'da - la da - la

A

Khwe ye 'da - la khwe - ya Khwe ye 'da - la da - la

O1.

O2.

W. Bl.

124

Soli

khwe ya khwe - ya

S 1

khwe - ye 'da - la da - la ah khwe - ye 'da - la khwe - ya ba - ra - ga

S 2

khwe - ye 'da - la da - la ah khwe - ye 'da - la khwe - ya ba - ra - ga

A

khwe - ye 'da - la da - la ah khwe - ye 'da - la khwe - ya

O1.

O2.

W. Bl.

128

Soli

khwe - ye 'da - la khwe - ya khwe - ya

S 1

ba - ra - ga khwe - ye 'da - la khwe - ye 'da - la khwe - ya khwe -

S 2

ba - ra - ga khwe - ye 'da - la khwe - ye 'da - la khwe - ya khwe -

A

khwe - ya khwe - ya khwe - ye 'da - la khwe - ya khwe -

O1.

O2.

W. Bl.

132

Soli

khwe - ya *ff* khwe - ya da - la ah khwe - ye 'da - la

S 1

ya *ff* khwe - ye 'da - la ba - ra - ga be - Bu - na - ndi khwa - khe - re 'mi - ri - mo

S 2

ya *ff* khwe - ye 'da - la khwa - khe - re 'mi - ri - mo khwe - ye 'da - la

A

ya *ff* khwe - ye 'da - la khwa - khe - re 'mi - ri - mo khwe - ye 'da - la

O1.

O2.

W. Bl.

CHAPTER FIVE

DISCUSSION AND INTERPRETATION OF FINDINGS

5.0 Introduction

This chapter discusses research findings guided by the research objectives of the study. Observations, interviews conducted by the researcher, and information from secondary sources yielded useful information that was contextualized in relation to the research questions and objectives. Questionnaires, interviews, observations and information from secondary sources were used to corroborate the responses obtained through the survey. In addition, this chapter discusses challenges faced by the researcher during the composition journey, for example, transcriptions, issues of cultural music appropriations, hindrances and how the researcher overcame them. Discussion and interpretation were done according to the research objectives which were:

- i. Exploration of Western classical musical features compatible with Samia idiom which enabled creation of art music.
- ii. Examination of dominant features from Samia children folk music for compositional ideas.
- iii. Composition and arrangement of art music from the selected children folk music for dissemination and posterity.

Other research findings were referred to so as to establish issues, events, occasions, approaches and styles of teaching, dancing and composing. This study had a wide range of experienced traditional music trainers, soli, dancers, singers, composers, arrangers of art music, and teachers who trained children folk music. Majority of the respondents had musical background from their families, hence, were motivated from such elaborate exposure. Similarly, the background of most composers of art music in the Western world affected their composition as established by the secondary sources.

5.1 Exploration of Western Classical Musical Features Compatible with Samia Idiom which Enabled Creation of Art Music

Features of music in this context include sources, themes, musical elements and style, and performance setting.

5.1.1 Sources of Music

The study established that composers from African and Western cultures get raw material with which to compose from the environment. The sources of children folk music were similar in both African and Western musical idioms. The major source of children folk music among the Samia community was cultural activities. This was a clear indication that Samia people, both young and aged highly regard cultural practices. Similarly, in order to compose art music for children, Kodály (1965) used a large number of traditional singing games, chants, and folk songs, drawn from the child's own heritage of folk song material and later expanded to include music of other cultures and countries. Bartók (1981) observes that Hungarian folk songs were employed by classical composers through recording, accurate transcription, analysis and classification. He argues that for composers to write music based on the folk melody, they must be bound by its individual peculiarity, appropriate setting, socio-cultural and linguistic factors surrounding it and its people.

The Samia people mixed freely as they exchanged their emotions, experiences and talents. In most cases, children observed and imitated adults. Samia children also learn folk music through people's daily life activities, behaviour, animals and birds, folk music from nature such as wind, environment, what people interacted with and many insignificant others. The study revealed that most composers were inspired to compose based on the surrounding and occasions. For instance, Orff (1966) states that children start learning music as passive listeners with common sounds such as; a dog barking, a door slamming, a plane passing overhead and object dropping. It is therefore, evident that in both cultures, the source of music is based on the surrounding. According to (Sandra, Judith, Iain, 2015), musical behaviours are universal across human populations and at the same time, highly diverse in their structures, roles and cultural interpretations. Music making is necessarily a cultural performance because conventions about the structure of music, its instrumentation, context of performance and meaning are all learned.

5.1.2 Most Common Themes Addressed in Children Folk Music

The study revealed that the most common themes addressed in Samia children folk music were; unity and cooperation in the society, importance of teamwork, solidarity and co-ordination, common sounds in the environment, daily activities such as feeding and lulling children, children food, normal daily work done by family

members and hygiene. Similar themes are addressed in the Western classical music. For instance, Orff and Keetman (1966) embraced the process of building an ensemble among children from a small idea or sound into extensions and complexities through children's contributions, co-operation, and collaboration with others. In similar vein, Schoenberg (1964) observes that group classes require peer interaction and communication which encourage teamwork as children must collaborate during learning and performance of songs. Kodály uses various themes while introducing rhythmic patterns to children. They include snail, blue bells, ring around the rosy, and hot porridge. The themes and musical behaviour cut across both African and Western musical idioms.

5.1.3 Musical Elements Observed in Folk Tunes by Composers and Arrangers

The study established that some of the elements in folk tunes which composers and arrangers observed before choosing the tune to use in the creative process are; lyrical melody that allows craftsmanship, harmony which is sometimes solo, unisonal or natural overlapping of the melody between solo and chorus sections, texture which is mainly unisonal or solo. The text should be relevant to the intended audience, common rhythmic and metrical components, the structure of the melody which is either strophic, call and response or solo, number of bars in each phrase, the beginning and ending notes, rhythmic setting to facilitate proper understanding of the text of the song, common motifs entailed in the folk music, tonality (key/pitch) not necessarily related to the Western classical scales, but based on the scale of the idiom of the community.

The study established that the scales in folk music were diverse. Composers and arrangers analyze the music in order to get the pitches, intervals and rhythmic patterns accurately. It was evident that some pitches, intervals and rhythmic motifs were recurrent in most of the folk music, hence, compelling composers and arrangers to use them in art music. Detailed analysis of musical elements common in Samia children folk music is highlighted under the next section.

Based on secondary sources, the study revealed that Western classical music is light, has clear texture and is less complex. The music comprises short melodies with clear cut phrases and clearly marked cadences. Similarly, Samia children folk music has lyrical and short melodies with the last notes either suggesting finality or need for

continuity. The texture of classical music is homophonic with clear melody above the chordal accompaniment while the texture of Samia children folk music is either a single layer (solo and unison) or two layers as a result of overlapping of the melody between the solo and chorus section. The homophonic texture of Western classical music enabled composers and arrangers of art music to treat the Samia folk tune as the main melody supported by different vocal strands either below or above it.

According to Chires (2017), Western classical music is characterized by clear musical form with a well-defined contrast between tonic and dominant introduced by clear cadences. For instance, the sonata form consisted of three main sections as follows: Exposition of the theme, development through craftsmanship, recapitulation (going back to the previously heard material). Samia children folk music is characterized by solo section which announces the beginning of the song being performed. The soloist keeps varying the solo sections as the songs progresses. The chorus section may vary or remain the same. The performance is characterized by repetition of the previously heard sections of the folk song. The two musical idioms accommodated each other.

Compositions in classical music normally move from tonic, dominant and back to tonic. Widespread adoption of equal temperament made classical musical structure possible, by ensuring that cadences in all keys sounded similar. Samia folk music begins on any note of the scale and ends mostly on the tonic. The soloist varies the tonal centers at discretion, and when this happens, the choral group automatically shifts to the soloist's pitch. This makes the two idioms compatible and ideal for fusion to create art music. Classical music entails variety of keys, melodies, rhythms, dynamics, meters, change of mood and timbre. Similarly, Samia children folk music has diverse scales, melodies, rhythms and meters.

Classical musical style is supported by technical development in instruments. Orchestra increased in size and range and became more standardized. Great prominence was given to instrumental music, with the keyboard instruments becoming richer and powerful. Percussions such as timpani, bass drum, cymbals and triangles became important. Strings such violins, viola, and cello formed part of the orchestra (Dolan, 2013). Samia folk music is accompanied by fiddles (*okungulo*), Samia drums (*engabe, arutu drums*), shakers (*pekee/amanyanga*) and the horn

(*oluika*). This made it possible to use the violin timbre in place of the Samia fiddle evident in the arrangement titled *Khweya*. Percussions such as the timpani, bass drum, cymbals and triangles may be used in place of Samia drums and shakers to achieve the same textural effect. The Piano which is a classical instrument was used to accompany the art music titled *My Humble Prayer* whose theme was derived from Samia children sacred folk music.

Classical music was characterized by improvisation in ornaments, tempo rubato heard in cadenza, a passage found in concertos and solo works designed to allow skilled performers to exhibit their virtuoso skills on instruments (“Classical Music in the 21st century”, n.d.). Similarly, only skilled performers are able to play the Samia fiddle passages, traditional ornaments such as *glissandos*, and fast syncopated rhythms exhibited in Samia folk music. Multiple rhythms of Samia drums require skillful drummer to exhibit dexterity in playing of the instruments. The study revealed that singing of solo sections of Samia folk music required a very talented performer to execute embellishments like *glissandos*, half spoken and half sung passages while keeping the correct pitch, rhythm and meter.

The soloist cues other performers, sings very high and low registers, exudes confidence and sets the mood of the performance. The soloist in the Western context can be equated to the conductor who plays similar role during the performance and bears similar characters like those of the soloist. For instance, Schoenberg (1970) states that the conductor guides the singers or orchestra during performance to ensure that the ensemble produces the best results. The conductor brings unity and harmony in the group, sets the tempo and mood of the performance. Schoenberg further highlights the qualities of the conductor as; comfortable leading the group, great motivator and communicator, should exude stage presence, well organized, flexible, should be able to use hand gestures or signs that singers clearly understand.

Dolan (2013) states that the use of musical notation is often an effective method for transmitting classical music since the written music contains the technical instructions for performing the work such as pitch and rhythmic details. At any rate, the written score does not usually contain explicit instructions as to how music should be interpreted in terms of production or performance, apart from directions for dynamics,

tempo and expression. This is left at the discretion of performers, who are guided by their personal experience and musical education. The study established that most Samia children folk music was well accommodated by Western notation. The notation facilitated the writing of art music based on both Western and African idioms. Therefore, Western notation is also an effective method for transmitting Samia children folk music since it is a universal language of writing art music. The study also gives detailed narrative of each art music. This enables performers to access more information that might not have been included in the music scores.

The musical elements stated above cut across both African and Western idioms. Their compatibility therefore, made it possible to write art music based on both idioms. For instance, Haydn used emotionally appealing melodies. He took existing ideas and radically altered how they functioned earning him the titles “father of the symphony” and “father of the string quartet”. The common practice of arranging art music requires that the arranger takes the existing folk tune, and then crafts it into art music using the Western classical style while maintaining the rhythm and melody of the original folk tune alongside other developmental techniques.

Similar view is given by Bartók (1936) who states that when composing art music based on the folk melody, the composer is bound by its individual peculiarity, appropriate setting, and socio-cultural and linguistic factors surrounding it and its people. Ballanta (1995) composed operas by merging African and Western musical idioms which he referred to as ‘new music.’ He used African rhythmic patterns, maintained the call-response structure, but used Western musical instruments. In his art music, African traditional musical idiom is prominent.

Orff process of writing music for children was complemented by the use of musical features such as folk and folk-like songs in the pentatonic mode, ostinato patterns that are spoken, sung, played and moved. He made use of percussion instruments. Students learnt about rhythm, melody, harmony, texture, form and other elements of music. Most Samia children folk melodies comprised of these features. For instance, the song titled *Khweya* fitted in pentatonic scale.

Campbell and Scott-Kassner (2010) argue that children music is associated with rhythm, pitch, singing, listening, moving, playing and creating. Orff and Keetman (1966) approach to teaching children music uses elements of music such as rhythm and melody expressed in different textures (timbre) and registers, together with language and movement according to the child's world. Instruments used by children promote the use of pentatonic scale. He uses diatonic melody played in parallel thirds, harmonic progressions in thirds, 4/4 time, dotted and syncopated rhythms. These elements are similar to those established in Samia children folk music.

According to Wilkins (2006), Western music is characterized by additive rhythms and subdivision of the beat. She further observes that Indian and African music, use rapid pulses that are built into rhythmic patterns. In the arrangement titled *Khweya*, additive rhythm is used at the beginning section in (3/4 then 4/4) and the second last section *Muresi Wo Mwana* in (4/4 and 3/4) meter.

5.1.4 Performance Setting

The study revealed that children performed songs whenever they met. This was usually in the evening and after supper. Sometimes children sang these songs during Christmas festive season. Children sang, played and socialized. At times, whenever children met at home to play with locally made balls and skip ropes, they could stage a performance. This is in tandem with Whitebread (2011) who argues that children play consistently supported by adults in all societies and cultures, most clearly in the manufacture of play equipment and toys.

According to Fox (1977), Schaefer and Reid (2001), archeological and cross cultural records indicate the prevalence of play and games since pre-historic times supported by the existence of dice, gaming sticks, gaming boards and various forms of ball-play materials made of stones, sticks and bones from Paleolithic Era. Frost (2010) states that excavations in ancient China, Peru, Mesopotamia and Egypt have revealed miniature models made of pottery and metal, most probably used as toys for children and drawings showing depictions of people playing and play objects such as tops, dolls and rattles.

The study also established that while at school, children sang and played traditional music during break time or games time. Similar sentiments are given by Aicher (2012) who argues that, as children grow, they receive many opportunities to engage in music-making and music-listening, individually, with their family, with peers, or with other adults. This takes place in various environments such as playground, at school and at home. It is evident that children play cuts across all cultures. However, children use play equipment which are culture specific to enhance their games. It is important for composers and arrangers to maintain the setting and play objects that conform to the community from which the folk music is drawn.

5.2 Examination of Dominant Features from Samia Children Folk Music for Compositional Ideas

5.2.1 Dominant Features in Relation to Performance

The study findings showed that the dominant elements of performance of Samia children folk music were; entertainment, passing messages, enjoyment, pleasure and imitating adults (demonstrating how to cook, fetch water, sweep, lull children). They also imitated animals, birds, nature among others. This enhanced their moral and social growth. The study revealed that the main purpose of children folk music is entertainment. Children folk music use simple language, economy of words, short phrases and repetitions. It is full of games and fun. Performance of most children folk music requires a solo and chorus sections. Children folk music enhanced language and speech development. It also promotes oratory power in the children on Samia cultural practices at the tender age.

5.2.2 Common Musical Features in Samia Children Folk Music

The following are common musical features evident in Samia children folk music useful for composition and arrangement of art music.

a) Tonal centre: The study established that the soloist did not pitch herself in order to start singing, however, the rest of the singers responded in the same pitch. Playback of songs on phones and use of the piano helped to identify the pitches. The common tonal centres in children folk music were G and Eb. Pitch determination was based on the piano on the piano, tuned at A = 440.

b) Melodic Contour: Most songs had phrases that rise and fall by intervals of 2nds, 3rds, perfect 4ths and 5ths.

c) Melodic Range: Analysis of the folk songs established that most of children folk songs had melodic range between 2nds, 3rds, perfect 4ths and 5ths.

d) Phrases: They were varied and analyzed based on the number of bars. Analysis revealed that the most common phrases were half bar, found in chorus sections. One bar phrase and one and a half bar phrases were common in solo sections. The solo parts were varied and longer than chorus sections. Three songs had equal phrase lengths in solo and chorus parts.

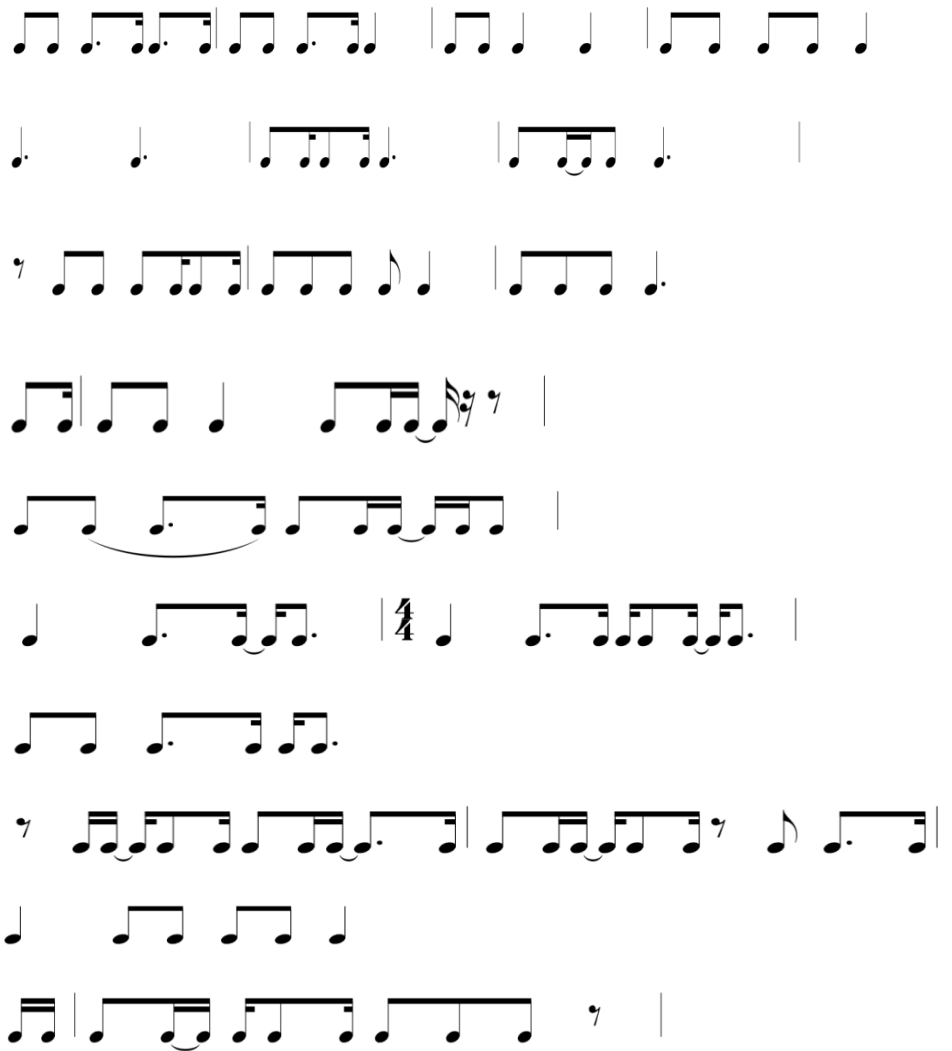
e) Musical Structure: Seven songs were in solo and response style, three songs in solo style and one song in unison/strophic. Solo and response style was the dominant in children folk music.

f) Intervals: Samia children folk songs that were analyzed had intervals mainly between a major second and perfect fourth. The rest of the intervals had less frequency. It was evident that children folk songs were lyrical (progressed in narrow leaps). The study established that the most common interval in children folk music was a second. Perfect fourth, minor third and major third were also common in children folk music.

g) Speech and Melody: Analysis revealed that in most of the transcribed folk songs, the text fitted in the melodic lines, however, in some songs, some words were altered to fit in the melodic lines. The alteration did not affect the meaning of the text in children folk songs.

h) Rhythm and Meter: Rhythms varied from one song to another. Metric organization depended on rhythmic patterns and note values. The following rhythmic patterns were evident in the transcribed folksongs. Most of Samia children folk songs were in common time/simple quadruple.





i) Starting and Closing Notes: The study revealed that the majority of children folk songs began on the dominant and tonic notes of the scale, and ended on the tonic key.

j) Tempo: The tempo varied based on the type of songs. Lullabies, sacred song and songs narrating initial stages of child development were slow. The rest of the play songs were performed at fast tempo. The crotchet metronome varied between **66** and **114**.

k) Harmony: The natural harmony was evident in two folk songs as a result of the overlap between solo and chorus sections. One song had an overlap of the intervals 4th and 2nd while another one had an overlap of a 6th. Therefore, the harmony was not based on Western point of view where chords are sounded simultaneously.

I) Beats: Children folksongs began on the first beat of the bar, up beat and off beat. The analysis of the songs revealed the majority of the transcribed children folk songs started on the strong beat of the bar.

M) Games: Most of the children songs involved games, movement and gestures except for lullabies and sacred songs that required less movement and gestures.

5.3 Composition of Art Music from the Selected Children Folk Music for Dissemination and Posterity

5.3.1 Foundational Issues in Composition

To compose art music based on children folk music, it was important for the researcher to assess the level of participation of children in folk music, resources available in the rural setting, children interest in folk music and need for dissemination.

The study revealed that most children did not perform traditional music. Their participation in traditional music was less compared to the past. The underperformance was attributed to dynamism in culture. There was pressure to cover the prescribed curriculum and imposed limitations on children free play opportunities within the home context. Most parents and caregivers did not give children time to practise this oral tradition as it was before. For instance, communal life was no longer embraced; families confined their children at home and did not allow them to socialize with other children like in the past. The interest in this cultural practice automatically faded away.

Some children were attracted to television, mobile phones among other devices of technology. Consequently, they were very minimally aligned to cultural practices. The study also established that some members of the community perceived children folk music as retrogressive and primitive. In the modern era, for example, the time meant for children to play, was assigned for remedial teaching, hence, children did not have time to learn folk songs.

The study confirmed that human resources were available and adequate in rural settings. Time, space and equipment were fairly available. This meant that the

resources available were enough but were not maximally utilized to reap much out of it. The study established that if the potentiality of resources was well tapped, dissemination of Samia traditional folk music would be enhanced among the children to enable them interact with their culture.

The study established that there was need for dissemination of children folk music. Play is important for children. It enables them to learn their cultural values, skills and knowledge. Children folksongs help them to have a sense of identity. Children should be able to tell their historical lineage in future which is informed by oral tradition. Composition and arrangement of art music based on children folk songs would be an alternative way of preserving and disseminating children folk music. However, most composers and arrangers focused on adult based folk music in writing of art music. They observed that there were many performance spaces of adult based art music. Composers always assumed that children folk songs could only be performed by children. All composers of art music admitted that there was a big gap regarding repackaging of children folk music into art music.

Despite modernization Galway (1968) argues that in the Western world, nursery rhymes remain ubiquitous part of children literature passed on from one generation to the next as part of a shared oral tradition. Some of the features that characterize these rhymes are; rhythm and rhyme for ease of remembrance, and amusement. They vary in style, subject, tone and theme. They involve performer and audience, hence, motivating children to perform. They are full of imitations of what is within the surrounding, for instance, mother goose melody. They make use of personification such as the singing tree. Some of these features, if well fused in art music would attract children to participate in children oral tradition. The study, therefore, suggests that it is necessary to fuse features of music that were appealing from Western with African idiom to ensure that African children folk music is taught and preserved for future generations through art music.

5.3.2 Factors to Consider Before and When Composing Art Music

Composers should establish reasons for composing. The study revealed that there are various reasons for composing. Some composed music to impart knowledge to the people/audience, for instance, about emerging issues. Others wrote music in order to inspire, experiment, being responsive to the needs of the society and wanting to

remain relevant in the music field. They also wrote music to perfect and sharpen their skills as musicians. Some composed in order to leave a legacy and ensure there was continuity of folk music in the world of art music.

Similarly, in the Western world of music, composers for instance, Bartók and Kodály felt the need to give back to the people of Hungary their own musical heritage and raise the level of musical literacy, not only in academy students but also in the population as a whole. They argue that music belongs to everyone, not just to the educated upper classes. Soon, this led Kodály to get involved in the education of young children and further to involve all around him. Bailey (2007) states that the objective of composing music is to express oneself while satisfying the audiences on the other hand. Therefore, it is evident that the reasons and inspiration to compose are universal across all cultures.

The study confirmed that popular music styles had influenced the approach of composition of art music based on folk music in a number of ways. Children found songs composed in popular music style appealing. This was a clear indication that if composers wrote art music in popular style, children participation in folk music would increase. On the other hand, composers identified themselves with various styles of art music. For instance, Rhumba, Waltz, Bossa Nova fused with Rhumba; Twist fused with Rhumba and Pop fused with Choral. Therefore, composers of art music based on children folk music should consider exploiting the above mentioned styles. This would bring variety in the performance of children folk music through art music. This study therefore, revealed that there were as many styles of art music composition depending on the interest and exposure of the composers. This is supported by Schoenberg (1964) who argues that there is no formula of producing a great composition. Each composer has unique ways of coming up with novel ideas.

The findings of the study confirmed that composers chose folk music depending on what they wanted to address. This was enhanced by choosing appropriate tune and text. Composers and arrangers looked for the rich cultural aspects in the folk tunes that would make the listener from that community identify with the music. Sometimes composers and arrangers looked at the chances of the growth or development of music. Some composers preferred a longer solo part and shorter

response. They paid attention to the text and theme of the songs, and were able to choose the main song and additional songs which had to be related.

The study established that there were certain aspects of the folk melody which had to be maintained in the creative process. The idiom of music and the community from which the folk music is drawn should relate with what is written down as music. The melody, rhythm, meter and correct textual accentuation should be maintained. It was evident that most Samia folk music began on the off beat, some on the up beat and a few on the strong beat of the bar. The functionality of the music should be maintained, however, some folk songs are recontextualized based on what the composer and arranger wishes to convey.

When composing art music based on folk music, the majority of Kenyan composers preserve traditional melodies, rhythms and correct accentuation. Other characteristics that are to be maintained are; call-response, rhythmic syncopations with dotted rhythms, anacrusis, rhythmic repetitions, unity derived from repeated musical materials, syllabic texts, sectional designs that use return of previously heard materials. These findings are in tandem with Schoenberg (1970) sentiments regarding the form of art music in Western culture. He states that the form of Western melodies consist of a beginning, continuation and repeat of the beginning. Agawu (2003) supports the above sentiments by stating that compositions must deliver a message rather than just coming up with melodies, harmonies and other musical developmental features. Therefore, the message of the original melody should be maintained.

On the other hand, some aspects of the original melody are lost during composition and arrangement. Ornaments such as *glissandos* and shouts were difficult to notate accurately. It was noted that authentic monophonic value or unisonal texture which was meant for emphasis was lost. Also natural allocation of tune/melody to gender was lost. For instance, the folk music that is traditionally performed by female members of the society may be arranged for male singers or mixed groups and vice versa.

The study revealed that sometimes the functionality of the music was lost in the process of composing and arranging art music. When composing art music for

competition, the aspect of the specific function of traditional music was written did not matter. Some folk songs were re-contextualized. According to Wambugu (2012), some of the African aspects of the melody lost are; intonation, vibrant drumming, unison elements, and quality of the dance. Vocables cannot be captured accurately. Despite this challenge, the composer of art music should try as much as possible to give performance directions that would enable the performers to bring out these aspects that are difficult to notate.

The study revealed that the fusion of African and Western musical idioms had become a common practice of composing art music. This was because composers found it appealing whenever they fused African and Western music idioms. This was a realistic situation of change in culture, which included music. Composers wanted to repackaging African music to fit in the current performance space. The study established that such combination was not only inevitable in music but also in other aspects of culture, for example, dressing, the food consumed and technology among others. Therefore, composers needed to have detailed knowledge of the folk music to be fused with Western music.

The researcher obtained detailed knowledge of Samia children folk music from Samia culture bearers in order to compose art music. Similarly, Kodaly used authentic children games, nursery songs and chants, authentic folk music to compose children art music. He took time to travel to villages of Hungary and collected one thousand children songs. He argues that there was a close relationship between the music of the people and the music of great composers. He believed that the love for the master works could be cultivated through the knowledge of and the love for one's own folk music. According to Paterson (1995), Western influence and the adoption of new styles and tunes has created a form of Kenyan music which focuses on traditional elements fused with foreign styles to produce something new and interesting. Similarly, Musungu (2010) composed a Samia marriage suite which combined African and Western musical idioms. He composed for the Samia fiddle (*okungulo*) and the piano. He also composed for S1, S2, A, with piano accompaniment. In these compositions, the Samia traditional music idiom was dominant.

5.3.3 Challenges Faced During Composition

The study revealed that little research had been carried out in the country on composition and arrangement of art music using children folk music. It was very difficult to get reference materials regarding composition and arrangement of art music based on children folk music. Frequent consultations with the researcher's supervisors and contemporary composers of art music enabled the researcher to get the required information. It was sometimes difficult to accurately transcribe folk melodies with ornaments such as, *glissandos*, shouts, vocables and ululations. The researcher used the *FINALE* music software to transcribe the music as close as possible to the original folk melodies. Some folk melodies adopted multiple meters which made it difficult to combine them with melodies whose meters were different. The researcher came up with developmental techniques that treated the melody which was not compatible in terms of meter and rhythm as an interlude to next song. The interlude enhanced a smooth transition to the new section.

The study established that some melodies were too short to sustain much musical development. The composer was compelled to combine such melodies with other melodies that were related either in theme, text, tonality or rhythm. The melodic contours of some melodies did not allow much room for development. Such melodies were used as prelude or interlude and served the purpose of introducing an idea or telling a story in the music. For instance, in the composition titled *Obure Bwange*, the prelude *Dungerere* introduces the first step that a child makes while attempting to stand alone. The prelude serves the purpose of introducing this important stage in a child's development.

5.3.4 Issues of Cultural Music Appropriations

The fusion of African and Western idioms during the composition of art music led to cultural music appropriations. Often, the original meaning of some of the Samia cultural elements were lost or distorted during the creative process. The study established that sometimes the melody got lost as the composer created new vocal strands to add texture to the existing melody. It is advisable that melody should always stand out in spite of additional developmental techniques. Free style and vigorous dance movements that characterize folksongs were lost since minimal dance movement was required to enhance the performance of art music. Drumming in

African folk tunes played different roles such as marking the climax, transitions, providing ventilation in the performance. In art music, drumming became an accompaniment.

Ornaments such as *glissandos*, ululations, vocables, vocal interjections, and shouts were difficult to notate accurately. Authentic monophonic value or unisonal texture which is meant to ground the folk melody was lost because different vocal strands were added to the original melody to give the music a different texture. Tonal shifts are usually not restricted to any particular key scheme in the performance of folksongs. This was lost during the process of composition since modulations in the Western idiom must be related. For example, the melody modulated to the dominant, subdominant, relative minor among other keys of modulation.

Natural allocation of the melody to gender was lost. For instance, the melody meant for female voices may be allocated to male singers while composing for the mixed choirs. Sometimes the functionality of the music was lost, traditional folk music was written for a specific function but during the composition of art music, the folk tune can be re-contextualized to fulfill the composer's intention. For instance, when writing music for competition, the aspect of why the folk music was originally composed did not matter. The study revealed that the setting of the performance changed from the village setting to concert halls or any other platforms organized for purposes of performance. The performance of art music was timed; hence time factor was considered during composition.

It was observed that despite the fusion of two musical cultures, one of them must remain dominant. In this study, the Samia culture stood out. Therefore, the dominant features that characterized the Samia children folk music were maintained. The study revealed that the idiom of music and the community from which the folk music is drawn should relate with what is written down as music. The melody, rhythm, meter and correct textual accentuation of Samia children folksongs were maintained. The study also revealed that most Samia folk music begins on off beat, some on the up beat and a few on the strong beat of the bar. These elements were maintained while creating art music. The call and response structure of the folksongs was maintained.

The keys used in art music were based on scales that existed in the Samia community. Therefore, during the performance of art music, the dance movements should be maintained to reflect the Samia idiom. The functionality of the music should be maintained at the level of composing and arranging. Suchoff (1976) discusses what Béla Bartók laid emphasis on during the creative process. He stressed the importance of capturing the spirit of the folk music while adapting folk tunes in to art music.

Influences of peasant music (folk music) should be the expression of the real spirit of the music of any particular people, which is so hard to render in words. The manner in which the spirit is interpreted in the composition is closely dependent upon the personality and musical talent of the particular composer... (p.324).

He urges that one should listen to the authentic folk music and if possible record the salient features of the melody which should be captured in art music.

5.4 The Role of Children in the Community

This study centred on the children and the need for them to interact with their oral tradition. It was therefore, necessary to discuss the importance of children in the society.

Children are a source of joy to parents, the family and the community at large. When a child is born, the community celebrates through music, dance and other community-specific rituals that welcome the baby. Children enhance continuity of the generations. For instance, if a man married a barren woman, the society allows the man to marry another wife who can bear children. If the man is infertile, the wife is advised by the culture bearers to get into intimate relationship with one of the closest relative to the husband in order to bear children. This explains the role of children among the Samia community. Children are named after the ancestors, the living dead, grandparents, parents and prominent people in the society. It is hoped that when these children grow up, they assume the roles of the people they are named after.

Children are considered as the future custodians of the community's cultural values. Through music, children are taught the roles handled by adults in preparation for the same in future. Most games in children folk songs model adulthood to them. The songs prepare them to take adult responsibilities when they become adults. They are considered as the future leaders of any given community and the society. This is

evident in the messages contained in children oral tradition, for instance, advice, scorn, mockery, praise and encouragement among others. Children are commended for the work well done and reprimanded for failing to conform to the norms of the society. Finally, children are expected to take care of their old parents including the final send off. This is reinforced by the Samia saying which states that, *Esiduyu sinuna omwana nisiakofula*. This saying means that parents will always depend on their children at old age. Children are held in high esteem among the Samia community. This justifies why children's needs ought to be addressed in society, for instance, provision and enhancement of children's play and singing opportunities.

CHAPTER SIX

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

This chapter looks at the research questions formulated in the study, salient conclusions informed by data/material encountered during the study, the researchers informed perspectives and stance. The conclusions and recommendations made are supposed to guide composers and arrangers to write music in Samia or any other Kenyan language using both Kenyan and Western music elements. The study may be used as a reference material by performers of art music composed from folk music. This section also discusses the relevance of this study to policy makers and suggests some ideas to researchers who may wish to undertake similar research in future.

6.0 Summary of the Research Findings

The study investigated art music contributions inspired by Kenyan folksong repertoire: A case of innovation drawn from Samia children songs. To exhaustively get detailed information regarding the study, questionnaires, interviews, FGD, and observation schedules were used to collect data to obtain a comprehensive picture of the situation. The study identified features which characterized composition of art music, approaches used in teaching folk music to children and forms of music training which existed in Samia community. The study targeted teachers who trained children folk music, composers of art music, FGD participants, children who performed Samia folk music, and children folk music. After a coordinated collection of data, these subsequently coded, analyzed and expressed through frequency tables, figures and percentages. Verbal responses were transcribed and presented in prose form. The study findings from the analyzed data were presented under themes based on the objectives of the study. The following sections offer a summary of the major findings.

6.1 Western Classical Musical Features Compatible with Samia Idiom Which Enabled Creation of Art Music

6.1.1 Sources of Music

This study revealed that in both African and Western cultures, music making is a cultural performance because conventions about the structure of music, its instrumentation, context of performance and meaning are learned. Therefore, the sources of children folk music in both cultures were; cultural activities, people's daily

life activities, behaviour, animals, birds, wind, environment, what people interacted with and many insignificant others.

6.1.2 The Most Common Themes Adressed in Samia Children Folk Music

The most common themes addressed in children folk music as per the findings of the study were; unity and cooperation in the society, importance of teamwork, solidarity and co-ordination, common sounds in the environment, daily activities such as feeding and lulling children, children food, normal daily work done by family members and hygiene. At times, folk music addressed guidance and counselling, cohesion and integration in the society. Similar themes were addressed in children folk music in Western musical idiom evident in studies by Kodály, Choksy, Bartók, Orff among others.

6.1.3 Musical Elements that Enhanced the Fusion of the Two Music cultures

In Western classical music idiom, the melody is introduced in form of a question whose completion is a melody that suggests finality (an answer). Similarly, in African music idiom, the melody is introduced in form of a call and is completed by a response. The texture in African context is enhanced by melodic and percussive instruments, while in the Western context; the texture is characterized by vertical harmonies based on simultaneous sounding of chords at intervals of thirds. The texture of the music is further enhanced by melodic and percussive instruments. In both idioms, the text of the music must follow the natural speech rhythm to bring out the intended meaning.

The form of music is an important aesthetic element in both idioms. While the Western culture, for instance, adopted ternary (ABA) form, the main form in African culture was call-response (solo-chorus). Repetition of the previously heard music brings unity in the piece of music which featured in both idioms. Both cultures shared similar metrical components, for instance, 4/4, 3/4, 2/4, 6/8 and additive rhythms such as 3/4 to 4/4. In both idioms, some rhythmic motifs were dotted and syncopated. Music began either on anacrusic beat (up beat), strong beat of the bar or off beat. Both idioms have a variety of key schemes. It was evident that some key schemes were common in both cultures, hence, enabling the composer to easily choose the keys that were compatible. In both idioms, children folk music was commonly composed in pentatonic scales. Both idioms used embellishments (ornaments) to make the music

more appealing. Trills, mordents, appoggiaturas, acciaccaturas were commonly used in Western compositions, while in African idioms, ornaments such as *glissandos*, *shouts*, *ululations* and vocal interjections were commonly used. Some sections of the songs in both idioms were half spoken and half sung. This was used to vary the style of performance of art music.

Features of performance such as; improvisation cut across both cultures. For instance, in a choral performance, the solo performer sometimes is at liberty to improvise some sections of the song to enhance the performance. Similarly, the soloist in African folksong improvises when necessary. Children activities were characterized by skipping of ropes, imitating activities done by adults such as cooking, sweeping, lulling children among others. These features must be captured in children art music.

An overwhelming proportion of the sampled population indicated that Samia folk music had rich cultural heritage that empowered children with knowledge, skills and values. These folksongs were used by the researcher to compose art music. The Western culture also drew their folk music from cultural activities of their people. For instance, Bartók and Kodály travelled to the villages of Hungary to collect authentic folk music for children, which they used to compose art music for children. It is also evident that some the classical music composers used folk music to compose art music.

In both idioms, identification of the soloist, conductor or solo performer was based on similar characteristics. For instance, in African context, the soloist controlled the performance while in the Western context, the conductor played similar role. The study revealed that there are Western classical musical features compatible with Samia music idiom. This enabled the composition and arrangement of art music.

6.2 Dominant Features from Samia Children Folk Music for Compositional Ideas

6.2.1 Dominant Features of Performance and Themes in Children Folk Music

The study revealed that the dominant features of performance of Samia children folk music were; entertainment, passing messages, enjoyment, pleasure and imitating

adults (demonstrating how to cook, fetch water, sweep, lull children). Children imitated animals, birds, nature among others. This enhanced their moral and social growth. The trainers noted that the main purpose of children folk music was entertainment. Children sang whenever they played and during games time while at school. Themes addressed in the songs included: Teamwork, solidarity, co-operation, cohesion, inspiration, greed, praise, ridicule, reprimand, education and scorn. The study established that some songs addressed messages of warning against stealing.

6.2.2 Dominant Musical Elements of Samia Children Folk Music

The dominant elements of music included; lyrical melodies with common interval of major second and half bar phrases, varied rhythms, common time meters, and correct textual accentuation. Some words were altered to fit in the melodic lines (speech and melody). Most Samia folk music began on off beat, some on the up beat and a few songs began on the strong beat of the bar. The common structure of folk music was call/response, and cultural expressions, for example, shouts, vocal interjections, *glissandos* and ululations were common in Samia folk music. The keys used in art music were based on scales that exist in the Samia community. The most common tonal centre in Samia children folk music was G. Most folk songs began on the dominant and ended on tonic. The tempo of the songs varied between 66 and 114 metronome marking. Performance of children folk songs was characterized by games, dance movements and gestures.

6.2.3 Characteristics of Children Folk Music

Children folk music was characterized by games and fun. Children sang and played at the same time. The songs entail simple language, economy of words, short phrases, repetition and a soloist. The tempo is fast compelling the children to articulate the words very fast. It is very difficult sometimes to follow the message whenever children performed these songs. Children were still young to articulate the words in the authentic idiom. Their aim is to sing and enjoy.

6.2.4 Attraction of Children to Western Game Songs

Children were attracted to Western game songs. Therefore, it was important to tap attractive musical elements in the Western music culture and fuse them with African musical idiom while maintaining the African identity. Some of the attractive features

in the Western culture were; rhythm and rhyme, performer/audience interaction, amusement, theme, and variation in style.

6.3 Process of Composition of Children Art Music for Dissemination and Posterity.

6.3.1 Reasons for Composing

The study confirmed that Composers wrote music in order to; impart knowledge, inspire the listeners, motivate their audience, experiment on how best they could use their knowledge in music through creativity, enjoy, respond to the needs of the society and remain relevant in the music field. They study were inspired by the need to leave a legacy and ensure there was continuity of Samia folk music in the society and the world. Some composers addressed emerging issues by using music as a medium of communication and wrote music which highlighted significant issues as felt by the community. Sometimes, they were asked to compose as need arose. They also wrote music for schools to perform during Kenya Musical Festivals (KMF) and other festivals. Other composers were inspired by sadness or happiness; whenever they attended funerals and wedding ceremonies. They were inspired to compose by what they encountered during the occasions. At times they composed music as a hobby.

6.3.2 Style of Art Music

The study revealed that the styles of music compositions were quite diverse and depended on the occasion, mood and purpose of the song. Some composers of art music ventured into stylistic exploration for uniqueness in the music field. They composed in Rhumba, Waltz, Bossa Nova fused with Rhumba, Twist fused with Rhumba, Pop fused with Choral, and Allegro style. African folk music was fused with Western style while keeping the identity of folk music. Some art music composers were not sure of the style in which they composed their music. They expressed the opinion that those who listened to their music were in a better position to identify their style of composition.

6.3.3 Factors which Composers Considered when Choosing the Folk Melody for Composition

Composers chose folk music depending on what they wanted to express through the tune and text. They looked for the rich cultural aspects that could make the listener from the community which the folk music is drawn to identify with the music. Composers looked for chances of growth and development in the music through craftsmanship. Some preferred longer solo parts and shorter responses. Others paid attention to the text of the music against the target audience. Composers looked at the theme of the songs at hand, chose the main song and additional songs whose themes were related.

6.3.4 Aspects of Folk Melody Maintained or Lost in Creative Process

The study revealed that there are certain aspects of folk music that must be maintained during the composition of art music. They included; melody, rhythm, correct accentuation of speech rhythm, and call-response style. However, some aspects were lost as a result of composing art music. For instance, unison singing replaced with Western harmonies, the soloist's role replaced by the conductor, vigorous dancing replaced by minimal dancing, and some embellishments like *glissandos*, ululations, chants, and shouts are lost because they cannot be accurately notated. It was evident that Western classical music notation cannot fully accommodate African music.

6.3.5 Fusion of African and Western Music Idioms as a Contemporary Practice of Composing Art Music

The compositions in this study are products of the fusion of African and Western musical cultures. The researcher considered all the factors regarding composition of art music as stated above by composers of art music interviewed in the study. The study established that Samia musical features could be merged with Western musical idiom to create art music. In the composition titled *My Humble Prayer*, the researcher used the text of Samia children sacred folk music to compose art music for soprano 1, soprano 2 and alto (SSA) with piano accompaniment. The composition is designed to be performed by adults but the song addresses children issues, hence, a child's voice is represented in the art music. The language used is English, however, the meaning of the original folk tune is maintained.

The researcher also arranged the SATB song titled *Obure Bwange*. The song addresses the stages of child development from the first step of standing alone without any support. The development progresses to walking, running and being able to play and dance. The song also highlights millet as the staple food of Samia children. Among the Samia community, most children folk music is never accompanied, hence, this arrangement is written for a cappella performance.

The third art song is titled *Khweya*. The arrangement is written for Soprano solo (li), Soprano 1, Soprano 2 and Alto (S1, S2, A) with the melodic accompaniment of the Samia fiddles called *okungulo*. The song is also accompanied by percussive instruments such as, *shakers*, *wooden blocks* and *djembe* drums fused on the staff with *dawuro* percussions. This enriches the texture of the art music. The song addresses children activities which model them to adulthood. The text and themes of the composition and arrangements are drawn from Samia children folk music. Instrumental accompaniment, melodies, harmonies, phrasing, pitch, scales, developmental techniques, form (structure) of the art music, language, rhythm, intervals, speech and melodic relationship, meter, tempo, texture, tonal shifts, ornaments, enabling skills and conditions, new knowledge, among other elements of music and features of performance are drawn from African and Western cultures.

6.3.6 Significance of the Study

This study can be used as a reference material to scholars and composers and arrangers of art music based on African traditional idiom. However, it is important to note that each traditional idiom is culture specific. While composers use this study to guide them when composing and arranging, they should remain within the confines of features of music that define a particular community. The study serves the role of preserving Samia children folk music through art music which can be used for future generations.

The art music in the study adds to the existing repertoire of art music based on children folk music. The study also increases performance space of children folk music through art music. Although the composition and arrangements in this study are based on children folk music, the intended performers are adults. The art music is designed to be performed in KMF, KM&CF, theatres, concert halls. The music may

be used during seminar, workshop and conference presentations related to children art music. The Western classical musical notation enhances accessibility to the art music.

The study established that most composers of art music in Kenya focused on composing art music based on adult folk music. This study, therefore, intended to inspire other composers and arrangers of art music from the diverse communities of Kenya to create art music based on children folk music. They should ensure that the child's voice is represented through their art music.

6.4 Recommendations

The researcher recommended that composers should consider repackaging children folk music into art music in forms that children could easily access, for example, the music should be scored in softwares that children could access through modern technology such as computer, laptops and mobile phones. Repackaging of children folksongs could be achieved through the fusion African and Western music idioms as demonstrated in the study.

Composers from different communities of Kenya should use this study as a guide to enable them write similar art music for children in the language they (composers) understand most. In addition to the emic knowledge of the composers, they should look at the salient features of music inherent in a particular community and maintain them in the process of composing. This practice would help in the preservation of Kenya's diverse children oral tradition.

The Ministry of Education should consider introducing traditional folk music as part of the syllabus in primary schools to help children learn their cultural practices and understand the roots of their background. Children need to be exposed more to their cultural music.

Educational stakeholders should define music goals and the role of folk music to children especially in lower and upper primary at the level of curriculum planning. This would enhance the relevance of education system to the needs of the society. In addition, promotion of awareness and change in attitude regarding children's play and

establishing funding agencies that promote play and play research would increase participation of children in children folk music.

6.5 Recommendations for Further Research

Similar studies should be undertaken on other cultural and ethnic groupings in Kenya which have not been studied. The researchers who intend to carry out a similar study should strive to understand in details the salient cultural aspects entailed in the folk music of the community under investigation.

When children are performing game songs, they lay much emphasis on the entertainment aspect of the music. The intention of the game songs is to elicit fun and joy. However, for purposes of aesthetics and craftsmanship, the researcher should combine songs that are related in themes or sequentially tell a story line. Meters in any given composition may vary. Different meters may be arranged in the manner that creates contrast in the composition.

There was need for each County government to come up with cultural centers in which cultural materials are kept for easy access. The stakeholders at the county government level should organize for non-competitive festivals to enable the communities within the County to showcase their rich cultural diversity. The festival should bring on board adults, youth and children.

Rarely was children-based art music used in secondary schools for prescribed work analysis purposes. It was, therefore, recommended that children art music be published and accredited for use in schools as prescribed works.

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APPENDICES

APPENDIX 1: INFORMED CONSENT

My name is BUYIEKHA PETRONILA ESTHER. I am a Master student from Kenyatta University. I am conducting a study on MUSIC CONTRIBUTIONS INSPIRED BY KENYAN FOLKSONG REPERTOIRE: A CASE OF INNOVATION DRAWN FROM SAMIA CHILDREN SONGS. The information will be used by the Ministry of Education Science and Technology through Kenya Music Festivals. The art music will be used to socialize children through performance. The information will also be used by Universities, Ministry of Sports Culture and the Arts and Kenya Institute of Curriculum Development by adding to the existing body of research on Kenyan children folk music. The interviews, filling in of questionnaires and performance may approximately take forty five minutes each.

Benefits

If you participate in this study, you will help us promote and propagate art music based on children folk music for dissemination and posterity. You will also help us to preserve children folk music for future generations.

Reward

You will receive no direct benefit from participating in this study, however, the researcher will acknowledge you for your contribution to the study. Composers of art music will get an opportunity to not only focus on adult folk music, but also children folk music as an alternative compositional material.

Confidentiality

The interviews, questionnaires, and performance will be done in identified venues within the school. Focus group discussion will be done in an identified homestead convenient to all participants. The research instruments will be kept in a locked cabinet for safe keeping. Everything will be kept private.

Contact Information

If you have any questions you may contact Dr. Njooora Timothy Supervisor 1. On 0721638979 or Dr. Andang'o Elizabeth Supervisor 2. On 0722370026 (Department of Music and Dance) or the Kenyatta University Ethical Review Committee Secretariat on chairman.kuerc@ku.ac.ke, secretariat.kuerc@ku.ac.ke.

Participant's statement

The above information regarding my participation in the study is clear to me. I have been given a chance to ask questions and my questions have been answered to my satisfaction. My participation in this study is entirely voluntary. I understand that my records will be kept private and that I can leave the study at any time.

Name of Participant.....

.....

Signature or Thumbprint

Date

Investigators statement

I, the undersigned, have explained to the volunteer in the language s/he understands, the procedures to be followed in the study and the risks and benefits involved.

Name of Interviewer.....

.....

Signature or Thumbprint

Date

APPENDIX II: QUESTIONNAIRE FOR TRAINERS OF CHILDREN FOLK MUSIC FOR COMPETITIVE AND NON-COMPETITIVE FESTIVALS

The researcher is undertaking a study on composition of art music through exploration of children folk music. The study will explore the integration of African and Western musical elements. Therefore, this questionnaire intends to get views of teachers (trainers) on children folk music which will give insight to composition of art music.

1. What is your source of children folk music?
.....
2. List down the dominant features of children folk music you have taught.
 - a.
 - b.
3. What are the most common themes addressed in children folk music?
.....
4. List down categories of children folk music.
 -
 -
5. Do you sometimes create children folk music?
Yes/No.....
If yes, describe the process of composition.....
.....
6. How often do children perform children folk music?.....
.....
7. Do you agree to the fact that there is need for dissemination of children folk music? Yes/No
- If yes, suggest ways you think this can be achieved?
.....
.....
- If no, give reasons for your answer.....
.....
.....

APPENDIX III: COMPOSERS INTERVIEW QUESTIONS

1. Please, briefly explain your historical and musical background.
2. Does your historical background affect your musical background?
3. How many pieces of art music have you composed?
4. Mention the number of compositions you have written under the following categories:
 - Purely Western vocal pieces with original melody.
 - African vocal pieces drawing from children folk music.
 - African vocal pieces drawing from folksongs other than children game songs.
 - Vocal pieces without accompaniment.
 - Vocal pieces with musical accompaniments.
 - If accompanied, list down the works and the instruments accompanying them.
5. What is your main reason for composing?
6. What inspires you to compose?
7. What is your main style of composition?
8. When using folk music to compose, how do you choose folk music to be used?
9. What elements in the folk tune do you look for before choosing the tune to use in composition?
10. What aspects of folk music do you maintain in the creative process?
11. Which aspects of original folk music are lost during composition?
12. As a composer, do you think a lot has been done as far as writing of art music drawing from children's folk music is concerned? Yes/No
 - Give reasons for your answer.
13. The fusion of African and Western musical idioms has become a common practice to composing of art music. Do you agree with this statement? Explain why or why not.
14. In your compositions, which style identifies you as a composer of art music?

APPENDIX IV: SCHEDULE OF QUESTIONS FOR SAMIA CULTURE BEARERS

Please answer these questions to the best of your knowledge. Your response will be instrumental to this study.

1. Please, give a brief history of your musical background.
2. What type of music do you engage in most?
3. What attracts you to this type of music?
4. Do children perform traditional music? Yes [] No []
 - If yes, how often do they perform this music?
 - If no, give reasons.
5. Who teaches them these songs?
6. How do they learn this music?
7. Which themes are addressed in these songs?
8. Are the songs performed related in themes?
9. Where do they perform this music?
10. What are the main characteristics in children folk music?
11. Do they perform with a soloist?
12. How do you identify the soloist?
13. Are there challenges you face in training children this traditional music today as compared to the past? Yes [] No []
 - Give reasons for your answer.
14. Do you compose new folk music for children?
15. How do you motivate them to perform folk music?
16. What are your experiences with regard to the interest of children in children folk music today?
17. In your opinion, do you think it is necessary today, to teach children their traditional music? Yes [] No []
 - Give reasons for your answer

APPENDIX V: OBSERVATION SCHEDULES

Section A: Types of music that children mostly interact with today. The five categories characterize children's genres.

Type	Frequently	Occasionally	Rarely	Never
Traditional game songs				
Traditional children songs (without games)				
Western game songs				
Pop music				
Sacred music				

Section B: Resources Available in rural setting

Name	Adequate	Fair	Inadequate	Remarks
Human resource				
Time				
Space				
Equipment				

APPENDIX VI: ANALYSIS FRAME

TITLE OF THE FOLKSONG	MELODIC CONTENT	RHYTHMIC CONTENT	HARMONIC CONTENT	REMARKS
My Humble Prayer (Melody from Abana Batiti)	<ul style="list-style-type: none"> The song is in diatonic major scale Sequential melodic contour (lyrical) Intervals of 2^{nds}, 3^{rds} and perfect 4^{ths} Themes of humility, obedience and honesty 	<ul style="list-style-type: none"> In 4/4 time Begins on the first beat of the bar Moderate tempo Quaver, crotchet and minim 	<ul style="list-style-type: none"> Strophic Verse/chorus 	Had similarity with Western style of music
Obure Bwange	a) Dungere-In pentatonic scale <ul style="list-style-type: none"> uses major 2^{nds} and glissandos Low register In 6/8 time Begins on the first beat of the bar Slow tempo Encouragement 	<ul style="list-style-type: none"> In 3/4 time Begins on the first beat of the bar Slow tempo Syncopated rhythm Clapping Theme of encouragement 	<ul style="list-style-type: none"> Unison Clapping Call-response 	Stages of children development which includes playing
	b) Taa taa- In pentatonic scale Intervals of major 2 ^{nds} , 3 ^{rds} and perfect 4 ^{ths}		<ul style="list-style-type: none"> Call-response 	Music develops children
	c) Mayoni <ul style="list-style-type: none"> Hexatonic scale Intervals of major 2nds, 3rds, and perfect 4ths High register 	<ul style="list-style-type: none"> In 6/8 time Begins on the off beat Moderate tempo Lamenting over food 	<ul style="list-style-type: none"> Call-response 	Sometimes the song uses long calls and short responses or vice versa
	d) Wangwe- <ul style="list-style-type: none"> Pentatonic scale 	<ul style="list-style-type: none"> Additive meter 	<ul style="list-style-type: none"> Call-response Long calls-short responses 	High register and

	<ul style="list-style-type: none"> • Intervals of major 2nds, 3rds, and perfect 4ths • High register 	<ul style="list-style-type: none"> • 4/4 and 3/4 time • Begins on the first beat of the bar • Fast tempo • Clapping • Warning theme 	<ul style="list-style-type: none"> • Varied calla-same response 	fast tempo marks the climax
Khweya	<p>a) Khweya/ Muresi wo mwana</p> <ul style="list-style-type: none"> • Pentatonic scale • Intervals of major 2nds, 3rds and perfect 4ths • High register 	<ul style="list-style-type: none"> • Additive 3/4, 4/4 • Begins on the first beat of the bar • Fast tempo • House hold chores • Entertainment 	<ul style="list-style-type: none"> • Call-response • Varied calls-same response 	Very playful
	<p>b) Baraga-same as above-hexatonic scale, intervals of 2nds, 3rds and 4ths, high register</p>	<ul style="list-style-type: none"> • 4/4 time • Begins on off beat • Play 	<ul style="list-style-type: none"> • Call-response • Varied calls and responses 	Very playful
	<p>c) Kona endolo-pentatonic scale, lyrical, soothing, intervals of 2nds and 3rds, low register, message of lulling e.g. mother will carry you, will bring milk</p>	<p>In 4/4 time, slow, begins on the first beat of the bar</p>	<ul style="list-style-type: none"> • Solo singer • Call only 	Playful with soothing character

APPENDIX VII: MUSIC EXCERPTS

My Humble Prayer (Seeking God's Contrition)

Lyrics by: Easter Buyiekha

Music by: Easter Buyiekha
arranged by:

Moderato
♩ = 100

Soprano
Alto
Contralto
Piano

6
S Lord I come with
A Lord I come with
CAlt. Lord I come with
Pno. *mp*
cresc.

11
S thanks and praise, Lord re - ceive my hum - ble
A thanks and praise, Lord re - ceive my hum - ble
CAlt. thanks and praise re - ceive my hum - ble
Pno.

© February 2018

OBURE BWANGE

Esther Buyiekha

Moderato $\text{♩} = 84$
mp

Soprano
Du - nge - re - e - re o mwa - na ye - e - ma ya - rie 'mba nde

Alto
Du - nge - re - e - re o mwa - na ye - e - ma ya - rie 'mba nde

Tenor

Bass

Clap
mp

4

S
mba - nde na ng'o - ri mba - nde sa - kwa

A
mba - nde na ng'o - ri mba - nde sa - kwa

T
mp
Du - nge - re - e - re o -

B
mp
Du - nge - re - e - re o

c.

7

S

A

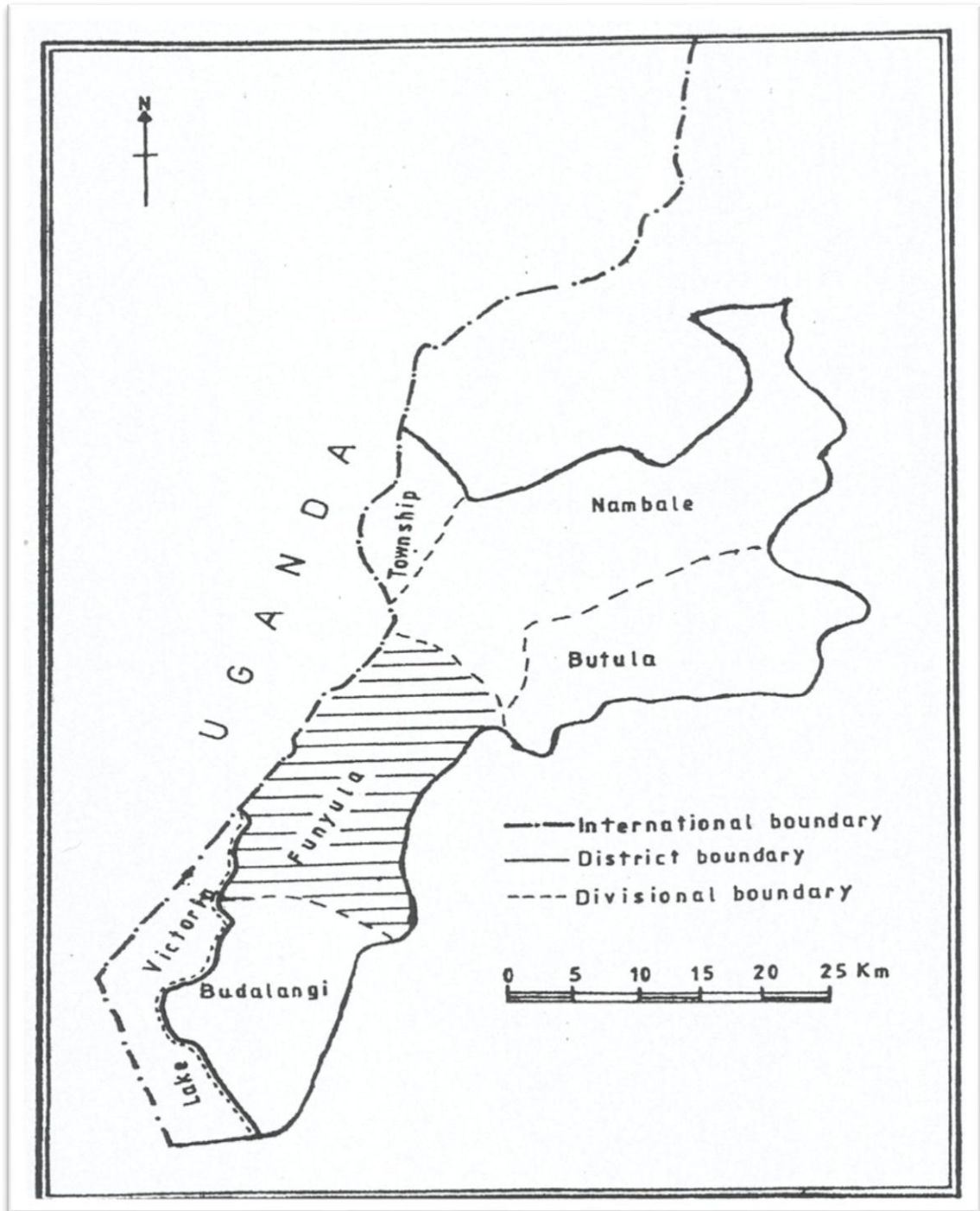
T
mwa - na ye - e - ma ya - rie mba - nde mba - nde na - ng'o - ri

B
mwa - na ye - e - ma ya - rie mba - nde mba - nde na - ng'o - ri

c.

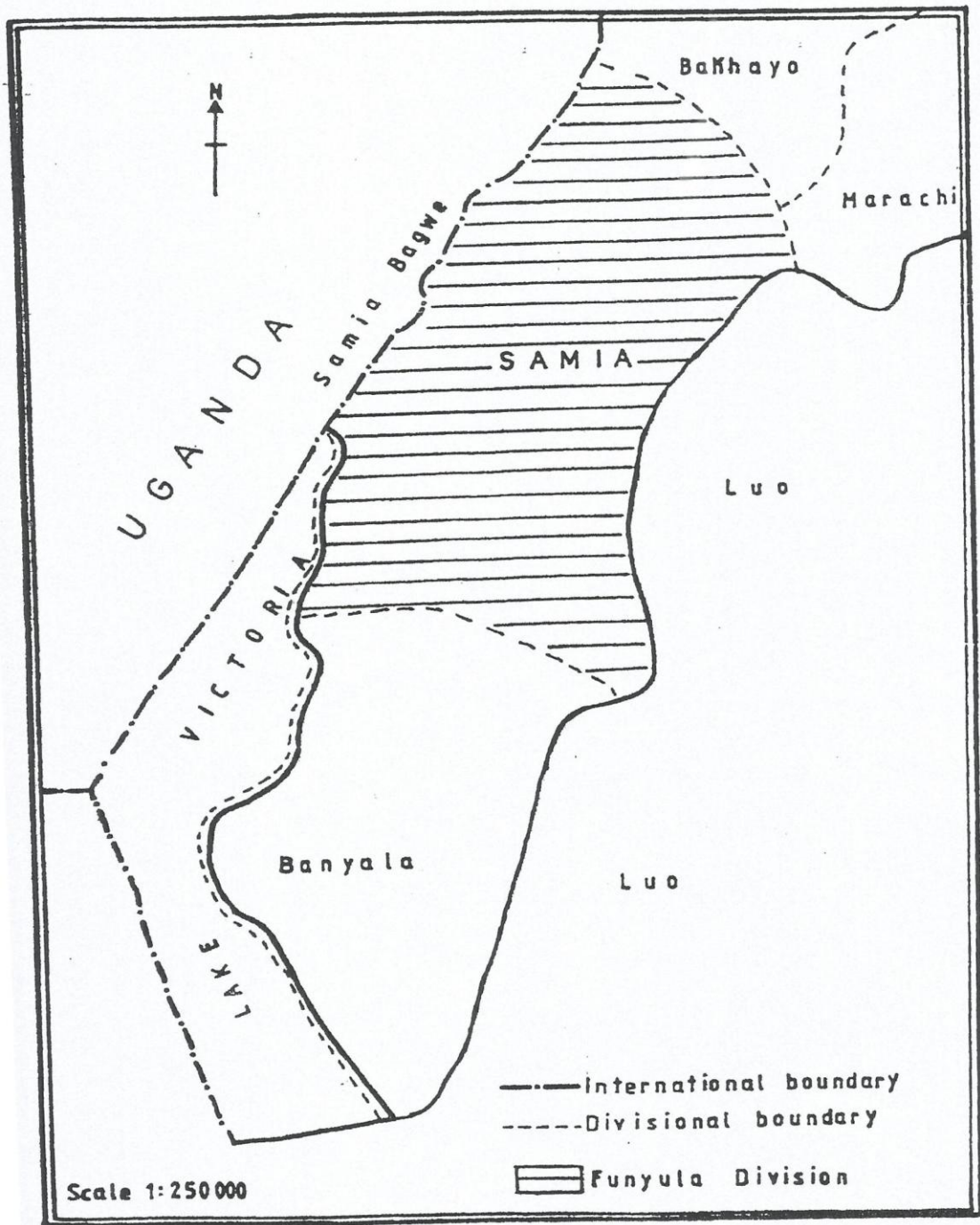
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**APPENDIX VIII: THE MAP OF BUSIA DISTRICT SHOWING FUNYULA
DIVISION (NOW SAMIA DISTRICT)**



Source: Musungu (2010).

**APPENDIX IX: THE MAP OF SAMIA DISTRICT AND HER
NEIGHBOURS**



Source: Musungu (2010)

APPENDIX X: LETTER TO THE DISTRICT OFFICER

Kenyatta University
Music and Dance Department
P.O Box 43844
Nairobi.

The District Officer

.....

.....

Busia

Dear Sir/Madam

RE: PERMISSION TO CONDUCT RESEARCH IN YOUR DISTRICT

I hereby request for your permission to allow me carry out a research in your district on children's game songs and folk songs.

Primary school teachers (trainers), composers of music are requested to respond to questionnaires, Samia traditional musicians and elders will respond to an interview schedule. The researcher will also use observation schedule to gather information about children's participation in game songs at the time of the study.

The information given will be treated with a lot of confidentiality and will be used only for the purpose of the study.

Your co-operation will be highly appreciated.

Yours faithfully,

Esther Petronila Buyiekha.

**APPENDIX XI: LETTER TO THE NATIONAL COMMISSION FOR
SCIENCE, TECHNOLOGY AND INNOVATION**

Kenyatta University
Music and Dance Department
P.O BOX 43844
Nairobi.

The Director General

National Commission for Science, Technology and Innovation

P.O Box 30623-00100S

Nairobi.

Dear Sir

RE: PERMISSION TO CONDUCT RESEARCH.

As part of ongoing Master's degree of Kenyatta University, I hereby request for your permission to allow me carry out a research on children's games songs. Primary school teachers (trainers), composers of music are requested to respond to questionnaires, Samia traditional musicians and elders will respond to an interview schedule. The researcher will also use observation schedule to gather information about children's participation in game songs at the time of the study.

The information given will be treated with a lot of confidentiality and will be used only for the purpose of the study.

Your co-operation will be highly appreciated.

Yours faithfully,

Esther Petronila Buyiekha.

**APPENDIX XII: LETTER TO HUMAN SUBJECTS PROTOCOL
ADMINISTRATORS**

Kenyatta University
Music and Dance Department
P.O Box 43844
Nairobi.

The Chief Executive Officer

Human Subjects Protocol Administrators

P.O Box

Nairobi.

Dear Sir/Madam

RE: PERMISSION TO CONDUCT RESEARCH.

As part of ongoing Master's degree of Kenyatta University, I hereby request for your permission to allow me carry out a research on children's games songs. Primary school teachers (trainers), composers of music are requested to respond to questionnaires, Samia traditional musicians and elders will respond to an interview schedule. The researcher will also use observation schedule to gather information about children's participation in game songs at the time of the study.

The information given will be treated with a lot of confidentiality and will be used only for the purpose of the study.

Your co-operation will be highly appreciated.

Yours faithfully,

Esther Petronila Buyiekha.

**APPENDIX XIII: RESEARCH AUTHORIZATION LETTER FROM
NACOSTI**

REPUBLIC OF KENYA



THE PRESIDENCY

MINISTRY OF INTERIOR AND CO-ORDINATION OF NATIONAL GOVERNMENT
ccbusia@gmail.com
Telephone: 055 - 22598
Fax No: 055 - 22231
When replying please quote

COUNTY COMMISSIONER'S OFFICE
BUSIA COUNTY
P.O. BOX 14
BUSIA (K)

Ref No. ADM 15/4 VOL.III/56
and Date

4th December, 2017

Deputy County Commissioner
SAMIA SUB-COUNTY

RESEARCH AUTHORIZATION

Following research authorization vide letter Ref. No. NACOSTI/P/17/22171/19581 dated 13th October, 2017 by the National Commission for Science, Technology and Innovation on "Music arrangements exploration inspired by Kenyan Folk Repertoire: A case of utilization of Samia Songs"

This is to inform you that Ms. Esther Petronila Buyiekha has been authorized to carry out research in Samia Sub-County for the period ending 12th October, 2018.

A handwritten signature in black ink, appearing to read 'Frederick Seunda', with a long horizontal line extending to the right.

Frederick Seunda
For: County Commissioner
BUSIA COUNTY

Copy to:

Ms. Esther Petronila Buyiekha
Kenyatta University
P.O.BOX 43844-00100
NAIROBI

APPENDIX XIV: RESEARCH CLEARANCE PERMIT FROM NACOSTI

CONDITIONS

1. The License is valid for the proposed research, research site specified period.
2. Both the Licence and any rights thereunder are non-transferable.
3. Upon request of the Commission, the Licensee shall submit a progress report.
4. The Licensee shall report to the County Director of Education and County Governor in the area of research before commencement of the research.
5. Excavation, filming and collection of specimens are subject to further permissions from relevant Government agencies.
6. This Licence does not give authority to transfer research materials.
7. The Licensee shall submit two (2) hard copies and upload a soft copy of their final report.
8. The Commission reserves the right to modify the conditions of this Licence including its cancellation without prior notice.



REPUBLIC OF KENYA



National Commission for Science,
Technology and Innovation

RESEARCH CLEARANCE
PERMIT

Serial No.A 16138

CONDITIONS: see back page

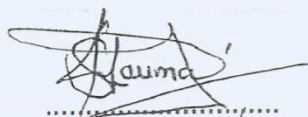
THIS IS TO CERTIFY THAT:
MR. ESTHER PETRONILA BUYIEKHA
of KENYATTA UNIVERSITY, 26700-100
NAIROBI, has been permitted to conduct
research in *Busia County*


on the topic: **MUSIC ARRANGEMENTS
EXPLORATION INSPIRED BY KENYAN
FOLK REPERTOIRE: A CASE OF
UTILIZATION OF SAMIA SONGS**

for the period ending:
12th October, 2018

Permit No : NACOSTI/P/17/22171/19581
Date Of Issue : 13th October, 2017
Fee Received : Ksh 1000




.....
Applicant's
Signature


.....
Director General
National Commission for Science,
Technology & Innovation