

DECLARATION

# SAMIA AFRO-CLASSICS: A CREATIVE COMPOSITION

This Thesis is my own work and has not been prepared for a degree in any  
University

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This Thesis has been submitted to the University of Nairobi for the degree of

A creative work submitted in partial fulfilment of the requirements for the  
degree of Master of Arts in the Department of Music, Faculty of Arts of  
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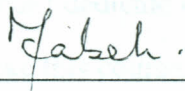
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## DECLARATION

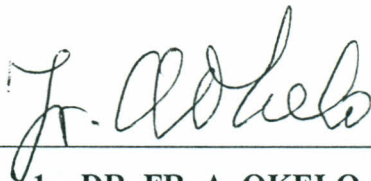
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The writing of this work would not have been possible without the cooperation of a large number of people to whom my sincere gratitude and appreciation is due.

## DEDICATION

It is with great joy and pleasure that I dedicate this work to my uncle, Mr Joseph Maero Oyula who enabled me to undertake this course.

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## ABSTRACT

While arranging Samia folk songs, many arrangers have not considered musical components that are important in its tradition, for example, syllabic intonation, scales and speech rhythm. The end result has been distortion of the melodic flow, misplaced accents in the syllables and words of the Samia songs. This has interfered with the Samia dialect and speech rhythm.

The study, Samia Afro-Classics, was prompted by the above and the fact that, the composers and arrangers may not have considered the Luhya sub ethnic factor. This is also due to the fact that the Samia have their own musical components. The study has a creative arrangement and a composition done in Samia tradition observing its speech rhythm, accents and syllabic intonation.

Specifically, the study sought to:

- collect Samia folk songs from various performing groups,
- transcribe the folk songs collected with a view to classify them,
- adapt and arrange Samia folk songs with an intention of producing a creative work using Western techniques,
- compose a piece of music with Samia rhythm and dialect using Western notation and
- analyse the two creative works.

The study used the theory of cultural change which involves acculturation, syncretism and diffusion processes to merge the Samia and Western elements. The snowball and purposive sampling methods were used to get the respondents.

The music elements of the two cultures were identified and merged. For example, from the Samia, there were melodic elements, speech rhythms and syllabic accents, while from the Western music there were, harmony, dynamics, intervals, notation, bar and bar lines, time signature, key signature and tempo. Finally, an analysis of the creative works was done.

## DEFINITION OF TERMS

In this study the following terms assumed the meanings assigned to them herein.

<b>Afro-classic</b>	'Afro' refers to African. 'Classic' refers to Western classical, therefore, 'Afro-classics' refers to the merging of African and Western musical elements.
<b>Arrangement</b>	The re-organisation of existing folk tunes by exploiting inherent qualities.
<b>Arutu</b>	A set of six to eight drums played by one performer in Samia
<b>Children</b>	Youths between ages 6 - 12 years.
<b>Composition</b>	An original piece of music.
<b>Elements</b>	Components.
<b>Ekengele</b>	A metal ring used as a musical instrument among the Samia.
<b>Folk</b>	People, therefore, folk music is the music of the people, performed in their tradition.
<b>Girls</b>	Unmarried females.
<b>Group</b>	A number of people performing together as a unit.
<b>Illiterate musicians</b>	Musicians who have not learnt to read and write music.
<b>Literate musicians</b>	Musicians who have learnt to read and write music.
<b>Luhya</b>	A Bantu community found in the Western Province of Kenya.
<b>Luo</b>	A Nilotic community found in the Nyanza Province of Kenya.
<b>Notation</b>	The art of writing music.
<b>Okungulo</b>	A Samia name for a one stringed fiddle - <i>esiriri</i> .
<b>Orutu</b>	A one or two stringed fiddle found among the Luo of Western Kenya and Northern Tanzania.
<b>Rests</b>	Symbols used to denote silence in music.
<b>Samia</b>	A sub ethnic group of the Luhya residing in Busia District of the Western Province of Kenya.
<b>Women</b>	Married females.

# TABLE OF CONTENTS

DECLARATION .....	ii
DEDICATION .....	iii
ACKNOWLEDGEMENTS .....	iv
ABSTRACT .....	v
DEFINITION OF TERMS.....	vi
TABLE OF CONTENTS .....	vii
LIST OF FIGURES.....	x
LIST OF TABLES.....	x
CHAPTER I .....	1
1.0 BACKGROUND INFORMATION.....	1
1.1 STATEMENT OF THE PROBLEM .....	2
1.2 OBJECTIVES OF THE STUDY .....	3
1.3 RESEARCH PREMISE.....	3
1.4 RATIONALE AND SIGNIFICANCE.....	4
1.5 SCOPE AND LIMITATION .....	6
1.6 THEORETICAL FRAMEWORK .....	7
1.7 LITERATURE REVIEW.....	7
1.7.1 African, Western classical and Samia music characteristics.....	7
1.7.2 Afro-classic efforts.....	8
1.7.3 Related issues.....	10
1.7.4 Conclusion.....	13
1.8 METHODOLOGY .....	13
1.8.1 Sampling .....	13
i) Primary Sources.....	14
ii) Secondary Sources.....	16
1.8.3 Data Interpretation and Analysis.....	16
CHAPTER II.....	17
2.0 THE MUSIC OF THE SAMIA.....	17
2.1 PRINCIPLES AND PRACTICES OF THE SAMIA .....	17
2.1.1 Concept of Samia Music .....	18
2.1.2 Music Making and Music Makers in the Samia Community.....	18
2.1.3 Dance.....	20
2.1.4 Choice of Music for Performance.....	20
2.1.5 Song Texts.....	21
2.1.5.1 Simbi .....	21
2.1.5.2 Omwoyo Kwalira.....	22
2.1.5.3 Ndumbu.....	23

2.1.5.4 Mbalikha.....	24
2.1.5.5 Amalwa ke chupa.....	25
2.1.6 The Musical Instruments.....	26
2.1.6.1 Okungulo - (Esiriri).....	26
2.1.6.2 Ekengele.....	27
2.1.6.3 Engabe.....	28
2.1.6.4 Ekhombi/Olwika.....	29
2.1.6.5 Enyengo.....	29
2.1.6.6 Pekce.....	30
2.1.6.7 Endeke.....	31
2.1.6.8 Eng'oma chia arutu.....	31
2.1.6.9 Navava.....	32
2.1.6.10 Omwoyo.....	33
2.2 PERFORMANCE.....	33
2.2.1 Occasions.....	34
2.2.2 Invitation and Preparation for Performance.....	36
2.2.3 The Stage for Performance - (esibanja).....	36
2.2.4 Dance Teams.....	37
2.2.5 Speeches Between Performances.....	37
2.3 SPECIALIST MUSICIANS AND COMPOSERS.....	37
CHAPTER III.....	39
3.0 TRANSCRIPTION OF SIX SAMIA SONGS AND TWO OKUNGULO TUNES.....	39
3.1 ADEYA OMUKOSI.....	39
3.1.1 Text Analysis.....	39
3.1.2 Adeya Omukosi Transcription.....	40
3.1.3 The Structure of the Music.....	41
3.2 MANG'ONG'O.....	42
3.2.1 Text Analysis.....	42
3.2.2 Mang'ong'o Transcription.....	43
3.2.3 The Structure of the Music.....	44
3.3 KHWEYA.....	45
3.3.1 Text Analysis.....	45
3.3.2 Khweya Transcription.....	46
3.3.3 The Structure of the Music.....	47
3.4 NABWALA.....	48
3.4.1 Text Analysis.....	48
3.4.2 Nabwala Transcription.....	49

3.4.3 The Structure of the Music.....	50
3.5 DEYA IDEYA .....	51
3.5.1 Text Analysis.....	51
3.5.2 Deya Ideya Transcription.....	52
3.5.3 The Structure of the Music.....	53
3.6 MBIRI .....	54
3.6.1 Text Analysis.....	54
3.6.2 Mbiri Transcription .....	54
3.5.3 The Structure of the Music.....	55
3.7 OKUNGULO/ESIRIRI TUNES .....	56
3.7.1 Okungulo Tune One.....	56
3.7.2 Okungulo Tune Two .....	57
CHAPTER IV .....	58
THE CREATIVE ARRANGEMENT.....	58
4.0 INFORMATION ON THE CREATIVE ARRANGEMENT .....	58
4.1 THE SONG TEXTS.....	58
4.1.1 Omwana Wange Uno .....	58
4.1.2 Aliena .....	58
4.1.3 Sevula vakeni .....	59
4.1.4 Nisiri Omwana Omudoto .....	60
THE ARRANGEMENT	
OMWANA UNO .....	62
4.3 ANALYSIS OF THE ARRANGEMENT .....	78
CHAPTER V.....	81
THE COMPOSITION.....	81
5.0 INFORMATION ON THE CREATIVE COMPOSITION .....	81
5.1 THE SONG TEXTS.....	81
5.2 THE CREATIVE COMPOSITION	
MAMA.....	83
5.3 ANALYSIS OF THE COMPOSITION.....	88
CHAPTER VI .....	90
6.0 SUMMARY, CONCLUSIONS AND RECOMMENDATIONS.....	90
6.1 Introduction.....	90
6.2 Summary and Conclusions.....	90
6.3 Recommendations.....	91
BIBLIOGRAPHY .....	93
APPENDIX I	
INTERVIEW SCHEDULE.....	96

APPENDIX II

OBSERVATION SCHEDULE.....96

APPENDIX III

TENTATIVE STUDY SCHEDULE.....97

APPENDIX IV

THE BUDGET.....97

AREA INHABITED BY THE LUHYA IN KENYA.....98

BUSIA DISTRICT.....99

SAMIA OF FUNYULA DIVISION AND THEIR NEIGHBOURS.....100

**LIST OF FIGURES**

Fig. 1 Okungulo/Esiriri .....26  
Fig. 2 Ekengele.....27  
Fig. 3 Engabe.....28  
Fig. 4 Ekhombi/Olwika.....29  
Fig. 5 Enyengo.....30  
Fig. 6 Pekee.....30  
Fig. 7 Endeke.....31  
Fig. 8 Engoma chia arutu.....32  
Fig. 9 Navava.....33

**LIST OF TABLES**

Table 1 FUNYULA DIVISION: Pilot Research Information .....14  
Table 2 Traditional Musicians.....15  
Table 3 Church Musicians.....15  
Table 4 Type of Song/Performing Group (Number interviewed).....15

## CHAPTER I

### 1.0 BACKGROUND INFORMATION

The Samia is a sub ethnic group of the Luhya community. They are found both in Samia South and North of Funyula Division in Busia District of Western Province of Kenya. Their immediate neighbours are Marachi and Bakhayo on the north east, Banyala on the south, the Luo on the east; and the Samia Bagwe on the west.

Singing among the Samia is commonly done by the female folk. Some songs are sung by girls and others by women. The men play *efumbo* or *engabe* (drums) and *olwika* or *ekhombi* (horns). The other musical instrument *okungulo/esiriri* (one stringed fiddle) accompanies *engoma cha arutu* (*arutu* drums) a set of six to eight drums played by one performer. There is also *ekengele* played by men. The songs are mostly accompanied by *pekee* (bottle-top shakers) played by the females themselves.

Were and Wilson (1968) observed that, when the Luo migrated from Sudan they passed through Samia and settled in the present Ugenya, Usonga, Alego and Gem. During their migration they invaded and conquered Bantu communities including the Samia.

The Luo occupation took a long time during which socio-cultural sharing took place among the invaders and the invaded, resulting into peaceful co-existence. This co-existence has significant impact on the culture of the Samia. The sharing of socio-cultural activities between the Samia and her neighbours affected her musical activities, such as songs, dances, musical instruments and occasions where such musics are performed. Such influences were brought not by the Samia neighbours only but also by missionaries who were foreigners.

As observed by Njiro (1985), the Missionaries introduced Western education to Africans and ended up translating school books and hymns into various ethnic languages, to ensure that the Africans were able to understand what they read. During the exercise, they fitted African words to Western melodies. They treated the Luhya ethnolinguistic groups as a homogeneous one ignoring their dialectical differences. During the process of fitting ethnic

words to Western melodies, they did not realise that by doing so they were distorting the intended meanings.

To correct the anomaly, the study set out to observe the Samia traditional music components which were important for the creation, presentation and understanding of their music. These were used along with Western musical components to arrange and create works with elements from the two music cultures, namely, 'Afro-classics'. This study differed from Ogalo's (1995) as shown below;

- The creative arrangement is for female voices-Soprano I, Soprano II, Alto I, and Alto II; whereas Ogalo's study was for Male voices in six parts - Two Soli, Tenor I and II, and Bass I and II.
- The creative composition is for solo voice with piano accompaniment. Ogalo's creative composition had an instrumental work for *Orutu, Nyatiti, Bul, Gara, Oduong', Ongeng'o*, and piano.
- At the end of each work there is a detailed analysis.
- The text is in the Samia language whereas Ogalo's was in *Dholuo*.

## 1.1 STATEMENT OF THE PROBLEM

While arranging Samia folk tunes, many arrangers have not considered musical components which are important in its traditional culture. Such components as syllabic intonation, scales and speech rhythm have not been taken into consideration in the available arrangements and compositions. The end result, therefore, becomes a distortion of the melodic flow, with misplaced accents in the syllables and words of the Samia songs.

The overlooked factors mentioned above have interfered with Samia speech rhythm and therefore its dialect. The arrangers and composers may have had no consideration of the Luhya and more so the knowledge that the Samia is a sub ethnic group that has its own musical characteristics.

The situation prompted this study which was concerned with the arrangement and composition of Samia folk tunes using Western notation, while keeping Samia speech rhythm and dialect intact.

## **1.2 OBJECTIVES OF THE STUDY**

The general objective of the study was to arrange and compose pieces of music with traditional speech rhythm, accents and syllabic intonation of the Samia. However, the specific objectives were:

- to collect Samia folk tunes from various performing groups,
- to transcribe the folk tunes collected with a view to classify them,
- to adapt and arrange Samia folk music with an intention of producing a Samia creative work using Western devices,
- to compose and write a piece of music with Samia rhythms and dialect using Western notation, and
- to analyse the two creative works.

## **1.3 RESEARCH PREMISE**

The existing arrangements, adaptations and compositions of Samia folk songs have been distorted (in speech rhythm, intonation and accents) so much so that their melodic flow has ceased to be that of the Samia dialect. This premise was therefore based on the assumptions that,

- some Samia music can be notated in Western style without distortion,
- it is possible to arrange and compose Samia folk tunes using Western conventional notation, by selecting suitable elements from both musical cultures,
- the speech rhythm of any given community determines the accuracy of the melodic flow of their songs, and
- the meaning of words in a given language may change if their accentuation and intonation is interfered with.

## 1.4 RATIONALE AND SIGNIFICANCE

Some musicians have tried to arrange folk songs of Kenya using Western compositional style. Quite a number of these arrangements are Luhya folk songs. These include:

Arthur Kemoli	<i>No Musalaba Gogenda</i>	- Maragoli
	<i>Nandio Kwalange</i>	- Maragoli
	<i>Mushere Mwene</i>	- Isukha
David Zalo	<i>Na Maua ka Khwatola</i>	- Butso
	<i>Yesu Wainyanza</i>	- Butso
Joseph Muyale	<i>Amalwa ke Ichupa</i>	- Samia
Lycmas Omari	<i>Mbiri</i>	- Samia

Each of the above mentioned songs is unique to a particular ethnic group within the Luhya community. From the researchers point of view, the composers made artistic arrangements without paying attention to the traditional idioms.

In the case of *Amalwa ke Ichupa* which is a Samia folk song, the dialect has been distorted. In the song the following sentence comes up as, "*Amalwa ke ichupa kalera busolo*" but according to the Samia, it should be, "*Amalwa ke chupa kareta obusolo*." The same distortion is also found in the *Mbiri* arrangement. In this case, the wrong accentuation and melodic tonal variation have even changed the original meaning of the song.

Blacking (1973:40), observes that, "... the Venda learn to understand music as they understand speech." This means that their musical sounds follow the speech rhythm of their language. In this context, it is easy to perform the songs accurately, and this is also applicable to the Samia and other Luhya communities.

The following are the three versions of *Amalwa ke ichupa kalera busolo* and *Mbiri*, showing their rhythmic patterns.

## Excerpt (i)



A - ma-lwa ke-i - chu-pa ka - le - ta bu-so-lo

## Excerpt (ii)



A-ma-lwa ke-i - chu-pa ka - le - ta bu-so-lo

## Excerpt (iii)



A-ma-lwa ke - chu-pa ka - le-ta o-bu-so-lo

In excerpt (i) the rhythmic pattern used by the arranger contradicts the speech rhythm of the Samia language. It also differs from the Samia dialect slightly. Excerpt (ii) shows the speech rhythm as it is in the spoken language, the syllabic accents fall in the correct places. Excerpt (iii) shows the same in the Samia dialect with proper accents, speech rhythm and intonation.

## Excerpt (iv)



Mbi - ti we mbi-ti na lo - ba - nga e - he mbi-ti na-lo...

## Excerpt (v)



Mbi - ti ee ee mbi-ti na lu - va - nga ee mbi-ti na lu...

In excerpt (iv), the arranger has distorted the rhythm and the lyrics have been changed and given a totally different meaning, *Mbiri nalobanga* means *Mbiri* is fishing, as opposed to excerpt (v) in which the rhythm has been maintained and retains the traditional Samia melody with the correct message, *Mbiri na Luvanga*, meaning *Mbiri* of the *Luvanga* 'clan'.

Syllabic intonation, accent and speech rhythm are the three main factors generally overlooked by many arrangers and composers. This may be so because a majority of the arrangers and composers create words to fit the already existing tunes, instead of using the words to determine and influence the flow of the melodies. Samia folk songs have therefore been affected by the Western style of music notation in the arrangement and composition processes used by the arrangers and composers. The arrangement and composition in this study maintained the speech rhythm and dialect; therefore the message in the songs was upheld.

In combining Samia music elements with Western ones, the works will be sources of information for students pursuing music composition in various institutions of learning. The information will be used for the purpose of analysis and as reference materials for those undertaking similar studies. It will also help those notating and transcribing Kenyan Musics. Since one of the Educational objectives is to preserve Kenyan Musics, the researcher has come up with notations of Samia Musics for future use.

### **1.5 SCOPE AND LIMITATION**

The study was carried out in Funyula Division because this is the area inhabited by the Samia ethnic group of the Luhya community. The researcher was restricted, specifically, to the area in which the Samia live and therefore from which the Samia folk tunes were performed and recorded.

The study did not cover the whole of the Luhya community. This was done to avoid the previous error of assuming uniformity of traditional music idiom across the community.

The literature available on Samia 'Afro-classics' was limited, therefore resource materials for reference in this study was hardly enough. Also, some Samia musical elements could not be notated because of lack of appropriate notation signs to be used. For example, ululation in Samia does not have a conventional representation symbol.

## 1.6 THEORETICAL FRAMEWORK

The study used the theory of cultural change which involves the process of acculturation, syncretism and diffusion.

According to Merriam (1964), change is a constant human experience though its rates are different from one culture to another. The theory highlighted and assisted in identifying the cultural changes that have so far led to the current musical elements in the arrangement and composition of the two works.

The theory of change recognises the stability of cultures and their ability not to change wholesome and overnight, (Merriam *ibid.*). The theory that recognises stability of cultures was used along with the theory of cultural change in identifying stable elements in the musics of the two cultures.

The process of acculturation involves the acquisition of the cultural characteristics by another culture either through direct contact or interaction, (Merriam *ibid.*). The theory of acculturation was used to bring out the musical elements which had been incorporated into the Samia contemporary music from other musical cultures.

Syncretism is the process in which elements borrowed from two different cultures blend to fit in the communities involved. The theory of syncretism was used in the study to blend the Samia and Western musical elements in the two works.

Diffusion is the achieved cultural transmission, Blacking (1987). This theory was used in the study to determine the cultural changes that had taken place in the merger of the two works.

## 1.7 LITERATURE REVIEW

### 1.7.1 African, Western classical and Samia music characteristics

According to Senoga-Zake (1986), African music is characterised by tradition; each society has its own music which pertains to a specific culture. The songs may be

accompanied by musical instruments or unaccompanied. It is not possible to generalise and compare African music because music making is spontaneous and strongly folk; and there are no written records. The strongest element in African music in general and Samia music in particular is the solo-chorus pattern, its complex rhythms and repetitive nature of the melodies.

Akin Euba, a Nigerian composer, in his contribution to the *Choral Journal* of May, 1993 observed that the contemporary aspects of African music are due to the introduction of Western education and Western musical instruments which have facilitated the musical change experienced in the continent.

Grun (1991) in his *Timetables of History*, observed that, Western music has characteristics developed all the way from about 4000 B.C. to date. These characteristics determine the music of a particular period. For example, the Twentieth Century music is characterised by freedom from a tonal centre, exploration and experiment leading to new trends and techniques and in some cases new sounds! These musical periods are Ancient, Medieval, Renaissance, Baroque, Classical, Romantic and Twentieth Century.

Samia 'Afro-classic' composition as a topic of the study has not attracted many scholars, so there is hardly any literature for reference. However, there are a few works worth mentioning which are related to this study.

### **1.7.2 Afro-classic efforts**

Ogalo (1995) in his study, *Luo 'Afro-Classics' from Kenya*, observed that many Luo composers have arranged various Luo folk tunes using Western music compositional techniques. In the process, they have misplaced the accents in both syllables and words. At the end of the whole process, the Luo speech rhythm was distorted. This study was done specifically on Luo music and the researcher recommended that similar studies be done on the music of other ethnic communities in Kenya. This researcher therefore took up that recommendation by dealing with the Samia music.

Ballanta (1995) incorporated ideas gained from his research in African Music, with European Music to create what he referred to as 'new music'. Among these innovations is the use of African rhythms in duple and triple metre; and elements of the subdivision of the pulse. He also maintained the call and response structure; and retained the use of Western music instruments. He wrote *libretti* for his operas basing his stories on African themes in an African setting.

His 'new music' is based on the result of the research he did in a particular area and on the laws that he formulated at that time. He does not specify if it is applicable to any other merger between the music of two other different communities. The Samia creative work in this study used traditional rhythms, and the call - response patterns in the merger where applicable.

The following composers have arranged some of the Kenyan folk melodies, purely from the artistic point of view and may not have necessarily observed their intonation and dialectic accentuation. Some of these arrangements have already been published while others have been performed by groups at the Kenya Music Festival.

Basler, P.	-	<i>Gikuyu folk tunes for piano and horn</i>
Khadambi, L.K.	-	<i>Tiriki and Turkana folk tunes</i>
Mganga, B.	-	<i>Kamba, Luhya, Miji-Kenda, and Taita folk tunes</i>
Mwiruki, G.K.	-	<i>Giriama, Maragoli and Taita folk tunes</i>
Njoora, T.K.	-	<i>Embu, Luhya, Luo and Gikuyu folk tunes for piano</i>
Ochieng', S. M	-	<i>Luo folk tunes</i>
Otieno, S.A.	-	<i>Gikuyu, Luo and Nandi folk tunes</i>

Although these songs may be referred to in their various ethnic backgrounds, none has direct dialectical nor intonation reference to the Samia 'Afro-classic' creative study.

### 1.7.3 Related issues

Acquaah-Harrison (1993) in a paper on Ghanaian Music noted that the talking drums follow the intonation of a given language. It is therefore not possible for rival villages to understand the message intended because of the intonation involved. In this case, each language has its own intonation in its dialect.

Intonation of the Luhya language should not be generalised and assumed to be accurate and acceptable to the whole community. Each sub ethnic group should uphold its intonation to maintain the tradition of its own dialect and therefore music. In this case, the study emphasized and upheld the importance of Samia dialect in the arrangement and creativity of music.

Musumba (1992) in her study, *The effects of acculturation on Church Music: A Special Case of the Church of God of East Africa - Nairobi*, observed that, "The congregation has borrowed a lot of body dance styles like - *Lipala* from Luhya traditional dance, pop secular dance movements, use of modern dance from various Pentecostal and African Independent Churches." She further contended that these dances have been blended to meet Church requirements. This is due to cultural interaction among the congregations. That, there is the use of ululation and glottal sounds commonly used in folk music. The Churches have adopted the use of traditional instruments which in turn have changed the styles of their music. That is, the songs and their performance. The Church music has taken to Western harmony and the use of African rhythmic patterns. The Samia 'Afro-classics' study also borrowed certain elements from Western music to blend in the arrangement and composition.

Attridge (1982) observed that all languages have different rhythmic features. These include patterns of stress, intonation, pauses, speed control and emphasis modes. That, metrical form is based on the rhythmic characteristics of the syllable and stress. This confirms that in dealing with each ethnic group, its rhythmic features, intonation, accents and syllabic divisions should be put into consideration. This enables the speech rhythm and dialect of the ethnic group to be maintained as in the case of the Samia language.

Chernoff (1979) observed that in African Music, 'rhythm is to the African what harmony is to Europeans', and it is in the complex interweaving of contrasting rhythmic patterns that he finds his greatest aesthetic satisfaction. In this context, each ethnic group has its own rhythmic pattern in the folk tunes. The Samia people, therefore, do have rhythms too, prevailing in their music. For the sake of accuracy of the Samia dialect, the folk tunes were not distorted, and this helped to uphold the correct use of the Samia idiom. On the other hand, (Chernoff *ibid.*) does not refer to any merger of African rhythms with Western music notation. Nettl (1964:234) observed,

Among the many things which cause musical styles to change is the contact among peoples and cultures, and movement of populations which is one cause of such contact.... People living side by side influence each other, where there is movement of populations the greater number of contacts increase the possibility of musical change.

An ethnic group with contacts therefore is likely to experience a greater or more rapid musical change than the one with less or no contacts. That group with many outside contacts may therefore have more variety in its music than the one with a limited set of contacts. With this in mind, it should be noted that the change should not erode the traditions of the two cultural groups involved. (Nettl *ibid.*) further observed that,

... another force towards change may be called assimilation, the tendency of neighbouring styles to become similar. While musical material which moves from one place to another influences the styles in its environment, there is also a force of attraction among the styles which are in constant contact. In this connection, only what is applicable to both cultural groups may be assimilated and every style therein.

Merriam (1964) had the following observations about song texts,

Song texts are language behaviour rather than music sound, but they are an integral part of music, ... Language clearly affects music in that speech melody sets up certain patterns of sound which must be followed to some extent in music, if the music text fusion is to be understood by the listener. ... song itself gives the freedom to express thoughts, ideas and comments which cannot be stated boldly in the normal language situation.

In this context, the music should follow the speech rhythm and not vice versa; though the words end up being melodious when assigned to sound. Music and language are interrelated and the melodic flow of a song should keep to the speech rhythm of a language to

enable it make sense. The dialect of a community should be upheld to render proper communication in a song and any distortion may change the meaning intended.

Nketia (1963:11) discussing the music of Ghana observed that, "... although every society creates its music, one comes across instances of borrowing and adaptation in various parts of Ghana. There is interchange between societies in the same language group..." He refers especially to the Akan group comprising of Fante, Ashanti and Akim and further observed that, "... there is also interchange between societies in different language groups especially in areas where social interaction has been greatest and prolonged."

The above observations are attributed to the acculturation process in an African setting. The author does not refer to this process between African and Western cultures but further observed that,

... the creation of musical types for recreational use is a continuous process. New types spring up through the leadership of creative individuals whenever people begin to get tired of the usual ones.... it is in this sphere that innovations in the use of instruments in styles of dancing, in styles of singing are first tried out.

Nketia (*ibid.*) contended that only musical types that are respectable, attractive in style and content are tried out. This was in reference to the process of innovation especially in the Akan area. The same could also apply to the Samia.

Jones (1959:231) while referring to Schneiders work in West Africa observed that, "Musical intervals agree with the tonal distinction; and that if this were not so, it would be impossible for a true melody to develop at all." This re-affirms the fact that a good melodic flow requires the speech rhythm to be accurate; if tampered with, then, the melody may lose its traditions. This was also important when we compared the general Luhya idiom and the Samia dialect.

According to Seeger (1958), there are two types of transcription of the Western music notation; prescriptive and descriptive notations. Prescriptive notation involves writing music using the conventional music manuscript and signs. The interpretation of the signs and their

application depends on each individual. The terms used to indicate speed, intensity and accentuation of music may be interpreted differently by various people.

Descriptive notation involves the use of graphic sound recording. This type of transcription being a new form of technology in notation is disadvantageous because one may not interpret the recording easily. This study used the prescriptive notation.

#### **1.7.4 Conclusion**

The merger of the Samia and Western music characteristics used the observations outlined as follows;

- the speech rhythm and dialect of the Samia was maintained and not confused with the general Luhya idiom.
- the intonation was upheld to keep the Samia dialect and meaning of words.
- the borrowing of certain elements was done where necessary. Only those elements that conformed to the melodic flow of the Samia were used.

The merger of the two musical cultures will help to fill a gap that exists ; and to enlarge the reference in relation to what other scholars have done.

## **1.8 METHODOLOGY**

The study used empirical and descriptive survey methods.

### **1.8.1 Sampling**

Kenya Population Census (1989) gives the population of the Samia as 60,180. In the census, there are 27,890 males and 32,290 females. Out of these, there are 14,963 males and 13,220 females who are given as literate but there is no information on those who are musically literate.

According to Otieno and Nakitare (personal interviews: 1997), there are 7 literate male Church musicians in Funyula Division. But according to Achieno (personal interview 1997), there are 4 male and 12 female literate musicians in the division.

Since the numbers of illiterate and literate musicians are not recorded in the census, the study used the snowball and purposive sampling methods. In the snowball sampling, the researcher used known musicians to lead him to the next. In the purposive sampling, the researcher visited known musicians who directed him to the groups that finally provided a representative sample of Samia folk songs.

In Funyula, there are more females than males (Population Census 1989). Also, most Samia songs are performed by female members of the community. Therefore, the choice of respondents was based on the ratio of 2 males to 3 females.

Sampling units were choral groups, dancers and instrumentalists who were categorised as men, women and children. These were either individual or group performers.

**Table 1 FUNYULA DIVISION: Pilot Research Information**

	Male	Female	Total
Population	27890	32290	60180
Literate	14963	13220	28183
Literate Church Musicians	7	-	7
Literate Musicians	4	12	16

### 1.8.2 Data Collection

#### i) Primary Sources

##### a) Oral Interviews

These were conducted in order to explain the meaning of the songs and dances; and the occasions when they are performed. The performing group leaders answered the questions. A Sony tape recorder was used to record the songs which were thereafter transcribed, notated and categorised according to the themes.

## b) Participant Observation

This enabled the researcher to participate and have a feel of the performances. It helped the researcher to transcribe the songs easily and accurately as he was able to perform the rhythms practically.

Cultural centres with live performances or venues of music festivals helped provide opportunities for participant observation. The researcher performed amongst the competitors and conducted choirs. The information collected was used conceptually in the Samia 'Afro-Classics'. The researcher therefore used the musicians and songs as shown in the table below.

Music is an art; out of the whole population of men and women, there may be very few artists. In most cases the men were required to give information about what they had observed in song performances since they are not performers.

### Table of Musicians and songs

**Table 2 Traditional Musicians**

	Male	Female	Total
Literate	2	3	5
Illiterate	2	3	5
Old renown	2	3	5

**Table 3 Church Musicians**

	Male	Female	Total
Literate	2	-	2
Illiterate	2	3	5
Old renown	2	3	5

**Table 4 Type of Song/Performing Group (Number interviewed)**

	Children	Male	Female
War songs	None	2	None
Funeral songs	None	-	1
Working songs	3	2	3
Play songs	5	1	3
Marriage songs	2	None	5
Mockery songs	3	2	3
Wrestling songs	None	2	3
Praise songs	2	2	3
Total	15	11	20

## ii) Secondary Sources

In addition to Primary Sources of data collection, library and archives were used. These included the Kenyatta University Moi Library, Kenya Institute of Education Library, Kenya Broadcasting Corporation Library, the British Council Library and personal libraries. The information sought was that connected with Afro-classics, Samia folk songs and musical merger between different communities.

### 1.8.3 Data Interpretation and Analysis

The folk tunes recorded were analysed according to the categories specified by the interview data. The researcher then grouped them according to themes; for example, marriage songs, mockery songs, work songs, children play songs and so on. The folk tunes used in the arrangement were then selected and transcribed.

The two creative works were undertaken simultaneously depending on the musical ideas that came up. During the composition, the researcher made reference to books of harmony and the works of various composers, both African and Western. Blacking (1973:67) observed that, "Composers acquire characteristics of style by listening to music of the past and present." Finally, a melodic and harmonic analysis was done on the two works, which were also electronically tested.

## CHAPTER II

### 2.0 THE MUSIC OF THE SAMIA

#### 2.1 PRINCIPLES AND PRACTICES OF THE SAMIA

The Samia, like most ethnic groups in Kenya do not have a word equivalent to the English words 'music' and 'musicians'. Instead, the performers are identified with the specific area of performance. According to the Samia, music consists of *okhwemba* (singing), *okhukhina* (dancing) and *okhuba* or *obubeni* (the playing of musical instruments). Since in a performance the three activities go hand in hand, the music of the Samia cannot be defined by one word. The Luo like the Samia have no definite word for 'music' and 'musicians'. This is confirmed by Nyakiti (1988) in his study on the four composers of the Luo. He observed that the music is identified by the musical instruments and the occasion for which it is performed; while the musicians are identified by the musical instruments played.

The songs performed by the Samia are identified by the occasions. For example, traditional beer songs are *enyembo chia amalwa*, working songs are *enyembo chie emirimo* and war songs are *enyembo chie eye*.

The instrumental music is identified by the instruments producing the music. Hence, *olwika* is the music of *olwika*- a horn, *okungulo* is the music produced by *okungulo*- a fiddle, *arufu* is the music produced by *arutu* drums and *endeke* is the music produced by *endeke* - ankle bells.

Types of vocal music are identified by the way they are delivered; so that *olwembo*-song (*enyembo* - plural) refers to vocal styles in which words are sung in strict rhythm. *Okhugweya* - recitation refers to a vocal style in which words are recited in free rhythm. Therefore, *olwembo* includes all the tunes that are sung or played on instruments and performed to all regular metre. Instrumental music originated from songs. The tunes played on the instruments were those that were sung in most cases.

The musicians (the producers of music) are identified with the instruments and the type of music they produce. For example *omukhubi wa arutu* - the one who plays *arutu*. Literally means the one who beats the *arutu* drums. Nyakiti (1988) observed further that the Luo consider their musical instruments as 'things' or 'objects' that are played 'beaten' to produce sound. The Samia do also share this sentiment. For example the playing of any musical instrument of the Samia is referred to as *okhuba*. The player is *omubi* or *omubeni*. The musical instruments are *emiimo*.

### 2.1.1 Concept of Samia Music

Like Western Music, Samia music has its own rhythm, metre and melody. It is performed the way it is. The Samia refer to the performance of their music simply as "the way we do it." Thus *nga khwembanga* - the way we sing, *nga khubanga* - the way we play, *nga khukhinanga* - the way we dance. All these performances fall into the acceptable structure of rendition by the community.

The Samia like the Venda (Blacking 1967) are fully conscious of mistakes in their performances. They may not state precisely what is wrong, but they will sincerely explain that something does not sound right. When they dance to the singing they will tell where the steps do not match the rhythmic patterns. Where one is not flexible in movement, the Samia will explain how rigid their bodies are, and how one is not musical.

### 2.1.2 Music Making and Music Makers in the Samia Community

Music making among the Samia is organised as a social event, in which a performance is closely related to some specific occasions. These are organized into two groups. The first group has the music which serves ritual functions in which music making is obligatory. For example, *amakhwana* the celebration of the birth of twins and *esidialo* - marriage ceremony.

The second group has music making being incidental. For example *okhuba endavwa* - the singing and playing of tins near the white ants nests which will make them think it is raining and therefore come out. This is incidental, that is, the main purpose being to trap the white ants - *eswa*.

There is also the other aspect of music making, this is, music which is not related to any function at all and is performed for its own sake. For example, a member of the society whistling or humming a tune while walking. Some may play musical instruments as they rest to pass time, this is for recreation purposes.

Music makers in the Samia community participate in specific functions in which music has to be performed as a flavour to whatever goes on. For example some medicine men use *enyengo* a shaken gourd and song to expel evil spirits from their patients.

There are some music makers who are controlled by gender or kinship. In this case, for example, only girls related to the bride would go to collect her from her new home for *esidialo* ceremony, (official handing over for marriage) after her abduction. It was a common practice for a boy to send his peers to abduct a girl he intended to marry to his home and therefore declaring a marriage unofficially. Only chosen girls would make music as they go to collect the bride - *obweya*.

Music makers do also meet and perform without prior arrangements. For example, spectators to a wrestling bout or in recent times spectators of a football match sing and cheer the competitors. In this group, may also fall the funeral dirges, *okhucherera* as mourners move around the homestead singing praises of the dead.

Another group of music makers in Samia may be the specialists in various musical fields. They are organized, have leaders and their performances are regulated. To this group belong the *endeke* players - ankle bell players, *abakhini* - dancers, *pekee* players - bottle top shakers, and the *arutu* players. The women dancers wear *owaro* (sisal skirts) and hold *engeso* (a kind of sickle but slightly bigger) in their hands.

There are also music makers who, as individuals, make their own music. This they do by humming and whistling tunes as they tend the animals, rest in a shade or work on their *shambas*.

### 2.1.3 Dance

Like most ethnic groups of the world, Samia music is integrated with dance. This is a physical behaviour that supplements the verbal qualities of their music, therefore music and dance are inseparable.

The names of the dances are given according to the traditional context. For example, *amakhwana* is a dance performed at the celebration of the birth of twins - *amakhwana*. The dance is performed by married men and women in the village of the concerned couple. *Emiseve* is a dance performed by those possessed by ancestral spirits - *emiseve*.

The dance may also take on the name of the costumes worn. For example, *Owaro* is a dance for those with sisal skirts. *Joho* is a dance for those with *johos*, (a gown) especially worn when a son-in-law is to go for *olung'anyo* ceremony (*makumbusho*) after the death of the father-in-law or mother-in-law.

The medium of production may also provide a dance name. For example, *arutu* the dance of *arutu* music, *engabe* the dance of *engabe* music, and *okungulo* the dance of *okungulo* music.

### 2.1.4 Choice of Music for Performance

The choice of the music for performance is dependent on the social event and the leaders. The type of music would be chosen as the occasion dictates. For example, *esidialo* a marriage ceremony would need *enyembo chio bweya* - marriage ceremony songs. *Omweya* is a bride. These songs may also be called *enyembo chie sidialo*. Beer party *amalwa ko lukhungu* would need *enyembo chia malwa* - beer party songs.

In the Samia community musical types are named after the functions in which they are performed. For example, *enyembo chia makhwana* - songs for the celebration of the birth of twins are performed during the *amakhwana* ceremony. *Enyembo chio bweya/esidialo* are performed during a marriage ceremony - *esidialo*.

The musical types may also be named after the principal instruments used. For example, *okungulo* music for the string fiddle *okungulo*, *engabe* music for *engabe* (a Samia long drum). They may be named after a specific name of the dance for which the music is performed. For example, *ekworo*, a dance for boys or *ebodi*, a dance for girls. Lastly the musical types may be called by the costumes used by the performers. For example *owaro* - the sisal skirts.

### 2.1.5 Song Texts

The word *olwembo* (song) in Samia covers both the texts and their melodies. Depending on the social event, the text may take more weight than the melody, though both may enhance each other.

Samia songs can be composed on complex or simple themes. Some are humorous, sentimental and philosophical. The mood of the occasion is reflected in the choice of the themes. The following are some of the songs and the texts as performed by the Samia.

**Key: S = Solo, C = Chorus**

#### 2.1.5.1 Simbi

Original text		Literal translation
1. S. Ee iola	...	Eh it is howling
C. Simbi yaola	...	<i>Simbi</i> is howling
2. S. Ee iola	...	Eh it is howling
C. Simbi yaola	...	<i>Simbi</i> is howling
yarachari		a white one

	ikhongo ee		a big one eh
	simbi yaola		<i>Simbi</i> is howling
3. S.	Ee iola	...	Eh it is howling
	C. Simbi yaola		<i>Simbi</i> is howling
	yarachari		a white one
	ikhongo ee		a big one eh
	simbi yaola		<i>Simbi</i> is howling

### Text Analysis

This song is performed by girls who have to collect the bride after the abduction. The bride has to be taken back to her home for the official send off - *esidiolo*.

The singers refer to the bride as *Simbi*, that *Simbi yaola* i.e. that the bride is great. They also add that *simbi yarachari* - *Simbi* the white one. This refers to the bride as being spotless, without blame, *ikhongo* - the big one.

All in all, the girls are praising the bride so that she may be received with respect and joy at her home.

#### 2.1.5.2 Omwoyo Kwalira

Original Text		Literal translation
1. S. Omwoyo eee	...	The heart eh
kwalira		it cried
omwoyo ee		The heart eh
kwalira		it cried
Omwoyo ee		The heart eh
Kwalira omwoyo		it cried the heart
Njia wefwe	...	Going home
Kwalira	...	It cried
2. S. Khumaido	...	On groundnuts

C.	Kwalira omwoyo	...	It cried the heart
3. S.	Njia wefwe	...	Going home
C.	Kwalira	...	It cried
4. S.	Khununi	...	On simsim
C.	Kwalira omwoyo	...	It cried the heart

### Text Analysis

This song was performed by the bride and her maids while standing in her mother-in-law's house. She sung while waiting for the groom to give her presents to welcome her to the new home. The presents would be in a form of money, a goat or a calf. She had to be given the gifts so that she may clean herself off the remnants of simsim and groundnuts that were thrown at her.

If the groom was not able to give any present, then the bride and her maids would remain standing and singing until dawn. They would then leave for their home in disgust. This would then mean that the marriage is broken. In this case the groom would be embarrassed by his peers. He had to struggle to ensure that there was something to give and also to prove that he was ready for marriage.

The bride sung that her heart cried - *omwoyo kwalira*, she meant that her heart was heavy with grief due to the non availability of the groom. She continued that *njia wefwe* going home *kwalira* - it cried. She needed to be rescued from the ordeal of standing all through.

#### 2.1.5.3 Ndumbu

	Original text		Literal translation
1. S.	Ndumbu, ndumbu	...	calf, calf
	eya abana befwe		of our children
C.	e e yakhomera	...	eh eh is fat
2. S.	ndumbu	...	calf

C.	yakhomera	...	is fat
3. S.	ndumbu	...	calf
C.	e e yakhomera	...	eh eh is fat
4. S.	khwalia omutere	...	we ate <i>omutere</i>
	khwakhomera ndumbu		we have fat calves
C.	e e yakhomera	...	eh eh is fat
5. S.	ndumbu	...	calf
C.	yakhomera	...	is fat
6. S.	ndumbu	...	calf
C.	e e yakhomera	...	eh eh is fat

### Text Analysis

This is a harvest song in which the community sings happily about the health of their children. A female leader sings the solo as the rest chorus, especially, in a ceremony after a good harvest.

The Samia like other Luhya ethnic groups value *ndumbu* - a calf. Those with heavy calves denote feeding well and thus are strong for work. While those with less muscle on the calves portray weakness and thus not very popular in the community.

*Omutere/murenda* is a traditional vegetable very common in the community. One may eat a lot of *ugali* with *omutere* thus becoming strong with *ndumbu*.

#### 2.1.5.4 Mbalikha

Original text		Literal translation	
1. S.	Mbalikha	...	Jealousy
C.	Funaka makumba	...	breaks bones
2. S.	Mbalikha	...	Jealousy
C.	Funaka makumba	...	breaks bones
3. S.	Emoni	...	eyes

C. Funaka	...	breaks
4. S. Makulu	...	legs
C. Funaka makumba	...	breaks legs.

### Text Analysis

This song is sung by elderly women to newly married ones. They sing it to discourage the younger women from being jealous. This is because at this stage for the newly married couples, there are many temptations. So, the girls are told in the song that jealousy - breaks bones *mbalikha funaka makumba*. That it breaks legs as well as the eyes.

In reality, the song is a metaphor used to mean that due to jealousy, one may be down hearted so much so that it may be impossible to move or see. It is not possible to internalize many things when you are jealous.

#### 2.1.5.5 Amalwa ke chupa

Original text		Literal translation
1. S. Amalwa ke chupa	...	Alcohol in a bottle
kano namalwa		this is the alcohol
C. kareta obusolo		brings quarrels
2. S. chang'aa firifiri	...	<i>chang'aa firifiri</i>
amalwa ke chupa		alcohol in a bottle
kareta obusolo		brings quarrels
chang'aa firifiri		<i>chang'aa firifiri</i>

### Text Analysis

This is a beer party song - in praise of *chang'aa*, a traditionally distilled alcoholic drink. The soloist in such a gathering is usually a female, with both a male and female chorus. The men play only a supportive role.

The singers say that bottled alcohol causes quarrels, may be to warn those taking it to be cautious in consumption. *Firifiri* is a measure corresponding to the western tot, though the quantity in a *firifiri* is slightly more than that in a tot. The song is also performed while taking other types of traditional alcohol like *busaa* or *amalwa koluchekhe* - beer that is taken using a syphon.

## 2.1.6 The Musical Instruments

Musical instruments in Samia are known as *esiimo* while the players are *abakhubi/ababeni* a single player is *omukhubi/omubeni*.

### 2.1.6.1 Okungulo - (Esiriri)

The *okungulo-esiriri* is a single stringed musical instrument or a one stringed fiddle. It has a resonator, a bridge, an arm, a string/wire and a peg. The resonator is covered by a membrane - goat skin on one side. It is played by bowing.

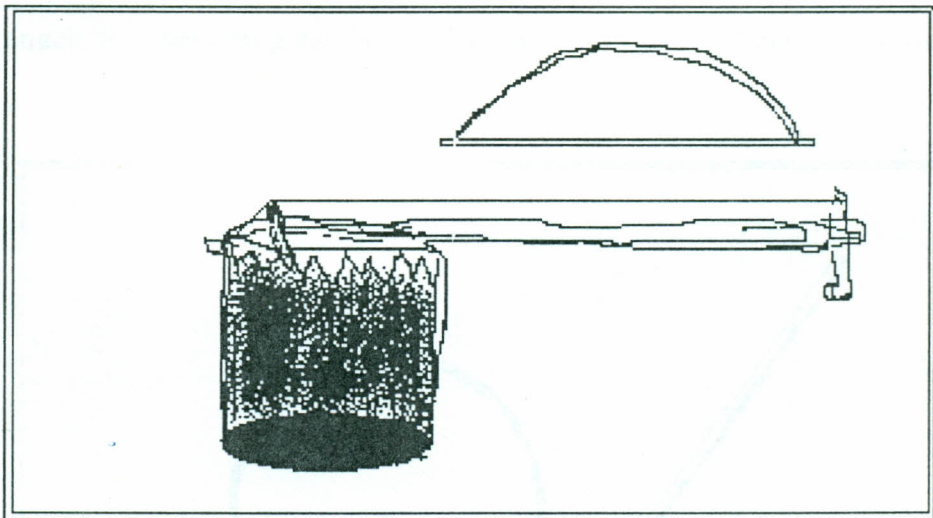


Fig. 1 Okungulo/Esiriri

The resonator is made from *omudwa* tree trunk hollowed and cut to size. It may be between 4-6 inches in diameter, while the arm is about 1.5 feet to 2 feet long. The peg is a 5-6 inch nail with one end bent or a piece of wood of the same length. The skin reaches about

0.5 or 1 inch from the top of the resonator. It is held firmly onto the resonator by small sharpened wooden pegs. A wire runs from the peg to the protruding neck of the arm over the bridge.

*Okungulo* plays in unison with the singer. It is held in the left hand, with the resonator protruding in the arm pit. The performer alternates the fingers of the left hand on the wire to produce the required sound as he bows. *Okungulo* corresponds to *orutu* of the Luo and *mbeve* of the Akamba. *Obukhoni* a liquid from euphobia tree that has been dried is used as resin to apply on the sisal fibres of the bow string. This helps to produce a firm grip and the production of a clear tone. Tuning is done by loosening or tightening the peg to produce the required pitch.

Among the Samia community, *okungulo* is played by men only. Some of the known players include Akhenda Mugola, Nadongo, Ng'weno and Sylvester Otieno.

#### 2.1.6.2 Ekengele

The ekengele is a metal ring that is round and varies in size. Its diameter varies from 4-9 inches.

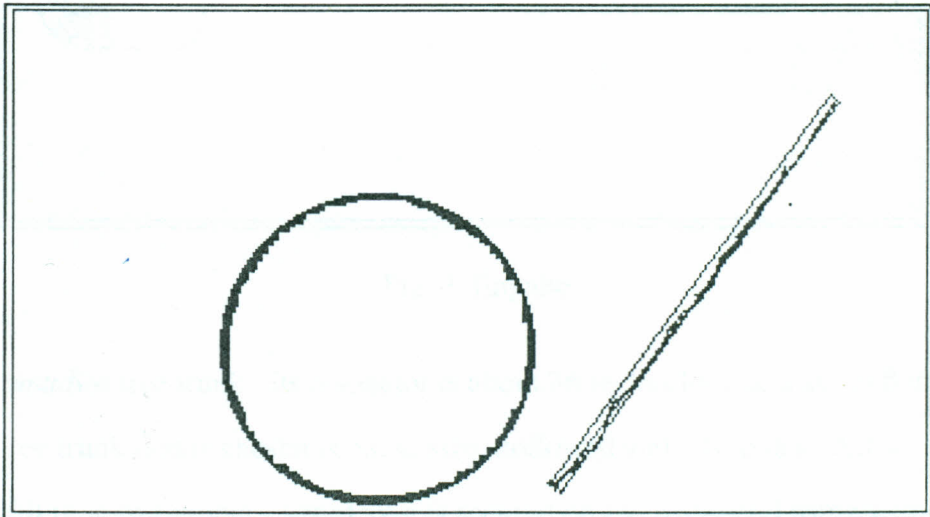


Fig. 2 Ekengele

It is used to maintain the tempo and to decorate the rhythmic patterns used in the performance.

The ring is held in the left hand while the thin metallic rod is held in the right hand. When playing one may muffle the sound by holding the ring tightly and un-muffle the sound by holding it loosely. At times the ring is placed on a medium sized box to resonate the pitches produced by *ekengele*. Barasa Obenge is one of the players of *ekengele*. It is played by men only.

### 2.1.6.3 Engabe

The *engabe* is a long drum in body, it corresponds to *Isikuti* drum of the Isukha and Idakho.

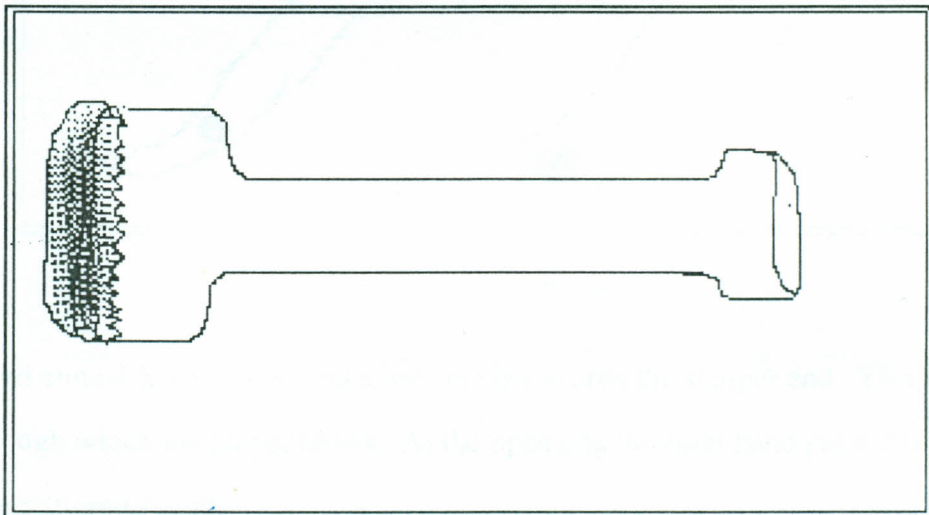


Fig. 3 Engabe

It is made from *omudwa* tree trunk. Its resonator is about 36 inches long and about 8 inches in diameter. A tree trunk that is chosen is cut to size, hollowed and left to dry. After smothering and filing, a wet monitor lizard skin is secured on the wider end using wire nails or wooden pegs; the narrower end is left open. If a goat skin is used, tuning has to be done by warming in the sun or by a fire. Otherwise the monitor lizard skin doesn't need any warming.

*Engabe* is strapped on the shoulder so that the open end is at the back of the player. It is played by striking the membrane - skin using the palms of the hands. It is played usually by men, and some of the known players include, Ogungo, Ouma Ongaro, Mujumbe and Sumba.

#### 2.1.6.4 Ekhombi/Olwika

The *ekhombi/olwika* is made from the horns of animals *ekhulo* - buck or *eng'ombe* - cattle respectively. *Ekhombi* is smaller in size than *olwika*.

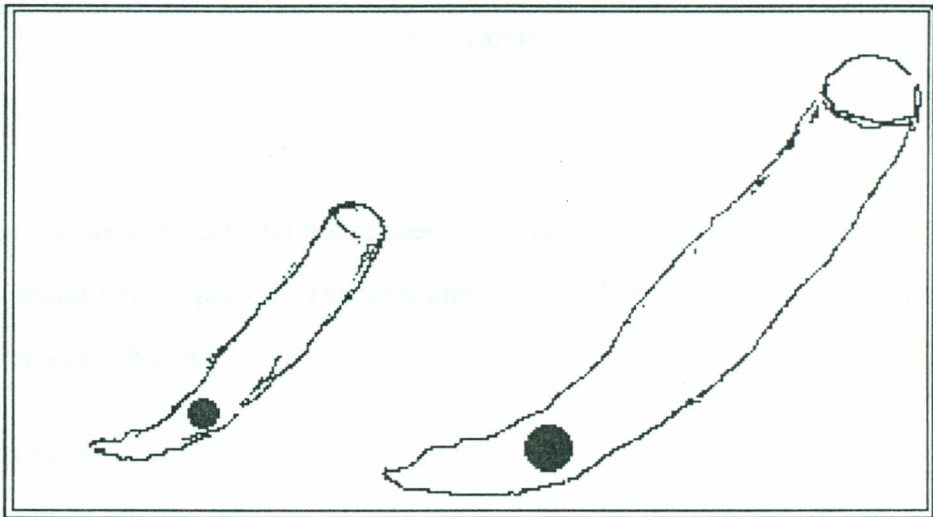


Fig. 4 Ekhombi/Olwika

A desired animal horn is used and a hole made towards the sharper end. This is the mouth hole through which the player blows. At the open end the right hand palm closes and opens to get the required sounds.

*Ekhombi/Olwika* are played by men, some of the renown players include Makaka, Jeyo and Olungo.

#### 2.1.6.5 Enyengo

The *enyengo* is made from *ebuka* - a gourd half filled with dried seeds or pebbles. The gourd is closed and shaken by hand. It accompanies *engabe* and *arutu* drums during a performance. It can be shaken by men or women depending on the performance.

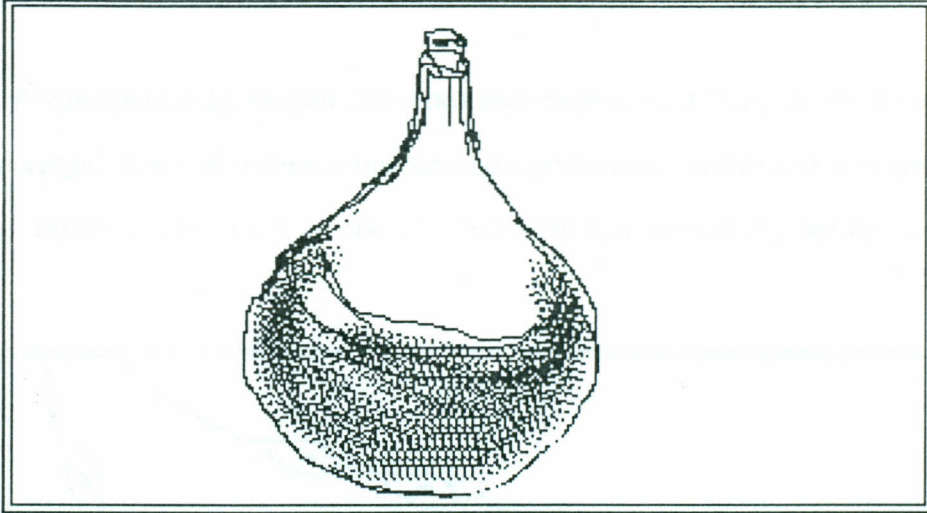


Fig. 5 Enyengo

#### 2.1.6.6 Pekee

The *pekee* consists of flattened bottle tops, at the centre of each, a hole is made through which a metal wire is passed. The wire ends are fixed into a short stick about 6 inches long, which is the handle.

A player of *pekee* holds the handle in her right hand and strikes the bottle tops - *pekee* against the left palm as she shakes them. *Pekee* is a current improvisation of shakers that is commonly used by women in Samia. It is an alternative to *enyengo*.

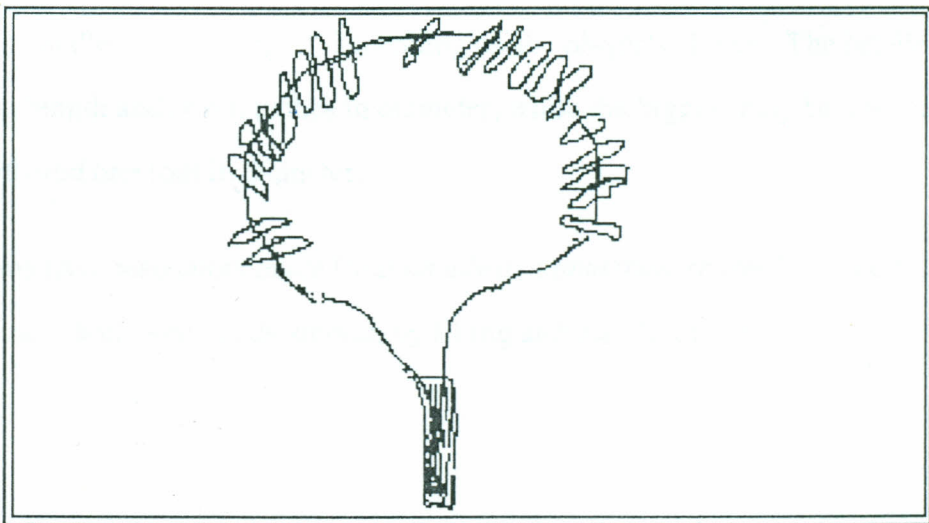


Fig. 6 Pekee

### 2.1.6.7 Endeke

The *endeke* are ankle bells shaped like a pea and made of cast iron, inside of which are metal ball bearings. A set of *endeke* is tied around a performer's ankle and is played by stamping the legs rhythmically. They are used by both men and women depending on the performance.

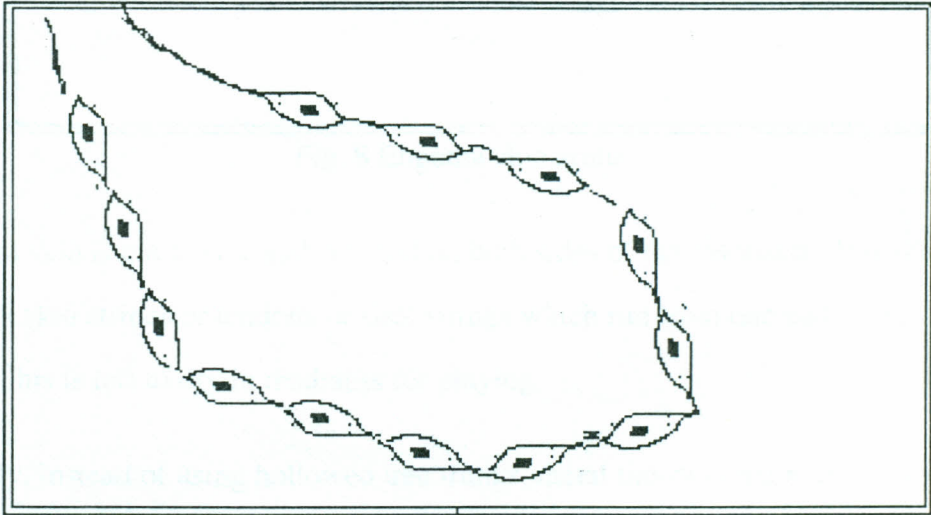


Fig. 7 Endeke

### 2.1.6.8 Eng'oma chia arutu

The *eng'oma chia arutu* consist of a set of 6 - 8 double headed drums of various sizes, ranging from the smallest to the biggest, depending on the player's choice. The smallest may be nine inches in length and seven inches in diameter; while the biggest may be one and a half feet in length and one foot in diameter.

The drums have resonators made from *omudwa* or *omukhoni* (euphobia) tree trunk cut to size. The trunk is hollowed, made smooth by filling and then left to dry.

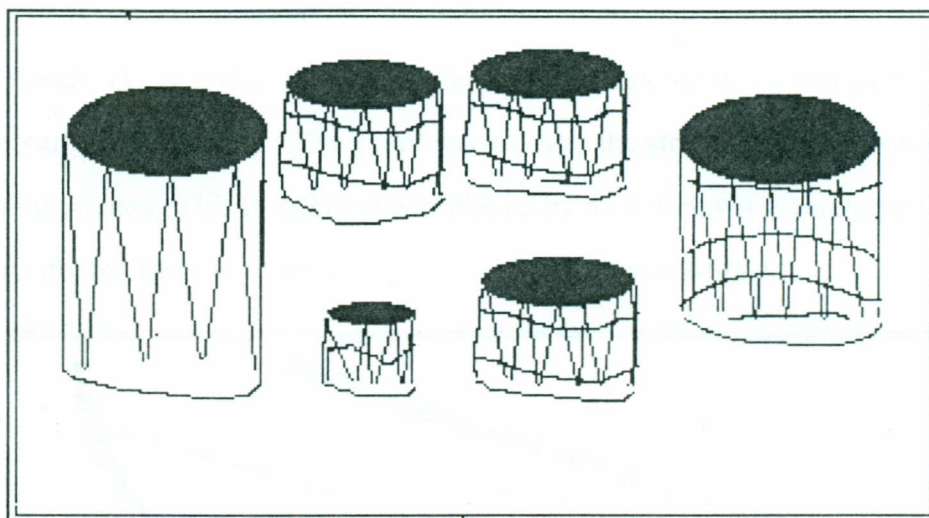


Fig. 8 Engoma chia arutu

Wet goat skin is cut to size and covered on both sides of the resonator. It is secured by similarly wet skin stripes or tendons or sisal strings which run from one end to the other of the resonator. This is left to dry in readiness for playing.

Presently, instead of using hollowed tree trunks, metal tins or containers of various sizes are used as resonators. The size of the drum dictates the kind of pitch produced. While playing, the drums are arranged on the ground in front of the player who sits on the kitchen stool - *esiteni*. The drums are played using sticks, one in each hand. The arrangement of the drums depends on the player and rhythmic pattern desired. The drums are tuned by warming on the fire or in the sun.

Some of the renowned players of *arutu* include, Mukaga, Mujumbe, Sumba and Hitila.

#### 2.1.6.9 Navava

The *navava* is made by using a stick - *olusala* of about 72 inches in length from *omudata* or *omukhoma* tree which passes through a gourd - *ebuka*. The holes on the gourd through which the stick passes are made by using a hot stick or a rod, so as not to break the gourd. The thin end of the gourd is cut off to leave an opening for letting out sound. A string is tied on one end of the stick to run tightly to the other end. It is a bow that corresponds to the *ntono* of the Kuria.

*Navava* stands on one end of the bow as the player strikes the string using a clean well prepared stick about 12 inches long. The gourd resonates as the string is struck at various points for different pitches. This instrument was played by men; today it is rarely performed because it plays a drone. One of the renown players of *navava* was Mukholi.

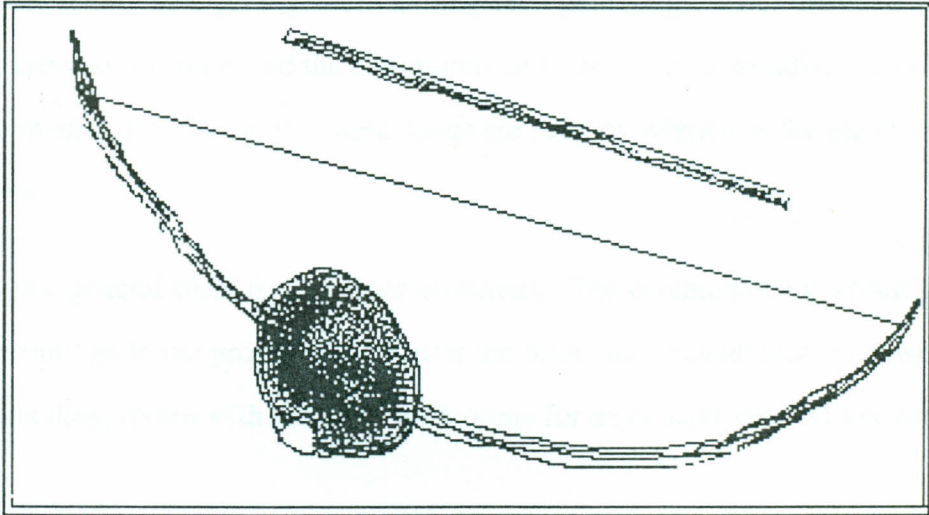


Fig. 9 Navava

#### 2.1.6.10 Omwoyo

*Omwoyo* is the heart or voice, in this case musically, it is the voice. It is one of the most utilised musical instrument in the Samia community. It can be manipulated to produce any pitch required depending on the vocal range of the performer - *esiakamo*,

The *omwoyo* sings out melodies accompanying the various musical instruments already discussed. Vocal practice in Samia is important for good singing. The Samia dance troupe has some of the best traditional vocalists - *enyembi*, like Anjilina and Rajwayi.

## 2.2 PERFORMANCE

The performers of Samia music may be instrumental players, singers or dancers. They are determined by the occasions because music and the occasions have to match. The performance is referred to by the name of the musical activity. For example, *abembi* - singers produce the melodies, *abakhini* - dancers produce the physical body movements while *ababeni* or *abakhubi* - players give the instrumental accompaniment to the songs.

### 2.2.1 Occasions

There are many occasions in which traditional music performances take place. These include; *amalwa kolukhungu* - beer party. This is an occasion in which a group of people come together to take beer. This may be after tilling, harvesting, mudding or thatching a house, and at times it may be a get together. During such gatherings, songs are sung in praise of their leaders, brewers, drinkers and the community at large. They also ridicule careless drinkers and the misfits in the society. These songs are sung by women as the men join as a supporting chorus.

*Esidialo* is a general word for marriage ceremony. The ceremony is two fold; when the bridal girls would go to the groom's home after the bride had been abducted known as *obweya*. The girls then, return with the bride back home for an official send off known as *esidialo*.

In this ceremony songs in praise of the bride, groom and their parents are sung. There are also songs to ridicule them and their homes; while in some instances there are educative songs about the new life that the couple has to lead.

*Amalengo* are the wrestling competitions. These are held normally between villages and the then administrative areas; for example between the Samia and the Banyala. The singing comprises of songs bringing in the wrestlers to the venue; those praising the winners and consoling the losers. They also ridicule the weak wrestlers at the same time. The singing is done by women supported by the male fans. At times the contestants start up their own songs which are taken up by the singers and the fans.

*Enyembo chie mirimo* are working songs. These are songs performed while tilling the land, harvesting, collecting firewood, grinding, collecting water or during communal work. They are performed to boost the morale for work, and to make it easier. *Enyembo chia bana* are children's songs. These are created from story telling and performed when children are playing. The songs also include lullabies which are sung to lull children.

*Okhucherera* are dirges. These are normally performed at funerals or to ridicule certain subjects and their behaviours. The songs are sung in praise of the dead, and scorn death, murder or suicide. They are also performed to ridicule girls that elope or a married woman who involves herself in extra-marital affairs. The songs, therefore, castigate such unacceptable behaviours.

*Ebodi* is a ceremony in which only girls are allowed to perform. They use strong boys as leaders for protection. They sing songs about their age-mates in the community. These are either songs of praise or songs to ridicule certain behaviours that are not acceptable. *Ebodi* is also used for competitive purposes between villages.

*Ekworo* is a ceremony in which only boys perform. The songs sung in the ceremony are in praise of good dancers, well behaved boys; ridicules some girls while praising others. It is held as a way of reducing female dominance in musical performance. It is also performed for competitive purposes between villages and for socialisation.

*Enyimbo chie yelokhulasana* are war songs. These songs are performed by warriors or by people welcoming them after a successful battle. The songs are also in praise of the warriors and to boost their morale.

*Amakhwana* are twins, and the ceremony performed at the birth of twins is also known as *amakhwana*. The delivery of twins in a family is taken as a bad omen in Samia community. In the ceremony, obscene songs and dances are performed. This is done to help cleanse the family as a repeat of the same may not be tolerated. The songs are performed by members of the village who visit the homestead concerned. Only married adults are permitted to perform.

There are also private performers in homes. The villagers and neighbours may gather to be entertained, they can dance and participate - *okhuyiora*. They may give gifts to the musicians, or promise to give presents in form of money and other items available.

The musicians then sing praises of their heroes and their generosity. Those who never keep to their promises are ridiculed. Wealthy people and community elders invite musicians to perform in their homes.

### 2.2.2 Invitation and Preparation for Performance

*Omubeni* is invited by a patron who requires the use of *esiumo* at an occasion. This may be funeral *olungayo* (*makumbusho*) or *esidialo*. If the player is free, then part payment is made for the invitation and transport.

Thereafter, the player has to prepare the songs and ensure that the musical instruments to be used are in good order. Some even use charms for protection and success on the material day. The performing troupe has to arrive normally in the evenings and be shown where to sit by a guide.

### 2.2.3 The Stage for Performance - (*esibanja*)

This is an enclosure in which the performance takes place. In the *esibanja*, the musician and his troupe have a section where they sit to perform; while the audience sits on both sides leaving the central area for dancing.

When all is ready, the players tune their musical instruments and play introductory numbers depending on the occasion. The time for the performance to start depends on the arrangements of the patron, so are the breaks for meals and refreshments.

During the performance there is a master of ceremony - *omwemeresi*, a member of the village who is respected, known to be physically strong, to use his physique when need arises. He organizes the performance to suit the dancers, who take part on village criteria or gender. In all, he keeps order in the whole performance. There are also instrumental interludes, for example, between *arutu* and *okungulo* or *engabe* and *okungulo*, depending on what is on offer.

#### 2.2.4 Dance Teams

*Omwemeresi* has to see how best the dance teams are organized. He does this according to villages, thus the host village and neighbouring villages, then lastly the guests. There may also be requests for girls or boys alone to dance, short couples, tall couples and so on. The rules are to be kept strictly, if not, one may be made to sit throughout without dancing as a punishment. At times this may lead to fights among the audience.

Those who want *okhulaya/okhwelaya* - to praise themselves or the musicians, are allowed by the master of ceremony and one has to pay to be allowed to talk.

#### 2.2.5 Speeches Between Performances

*Okhulaya/okhwelaya* involves reciting praise names and descriptive titles. One could extend to friends and relatives referring to their status and achievements. Some would describe individual appearances and physical states or qualities of individuals. They may also infer names of wild animals like *emboko* - buffalo, *engwe* - leopard and so on. While still others may introduce their own type of names different from the above, for example, *olupanga* for a panga or *embako* for a hoe.

*Okhulaya/okhwelaya* was used as a reflection of experiences to act as a lesson to members of the community at large. At the end of each recital there is the *okhufuya*, to give some gift to the *omubeni* - player, who would at the end of the session play a number for all those that recited.

### 2.3 SPECIALIST MUSICIANS AND COMPOSERS

The process of becoming a specialist musician - *omwembi* - a singer, *omubeni* - an instrumental player or *omukhini* - a dancer begins with exposure. A child who intends to be a musician has first to observe the specialist in action. Then, learn to perform on the medium desired, either by singing, playing or dancing. The playing on the musical instrument would be with or without permission of the owner of the instrument.

There are also inheritance tendencies in the learners which are cultivated by the specialist musicians to help the young musicians master certain skills. But in most cases learning to play is through apprenticeship. As explained by Akhenda Mugola, (personal interview 1998) "I used to sit next to Mujumbe to observe how he manipulated his fingers on the *okungulo* strings. Thereafter, I would also imitate the finger movements and in no time I was able to play short melodies."

The composers of songs too had to stay with the specialist soloists - *enyembi* to learn the art of being solo singers. They would sing in twos or threes to learn the melodic patterns, the fall and rise of the melodies to match with the speech patterns. Thereafter, they would be left to produce the specialists' songs and those of other composers. Later they would compose their own and introduce them to the dancers to perform.

A composer *omufumbuli* had also to create melodies for instruments like *ekhombi*, *olwika*, *arutu* and *engabe*. Mario, the only male singer who has defied the odds sings along Anjelina Ochenjo, the famous Samia traditional soloist. They mainly compose songs to go with *pekee* and *endeke*. Mario is also a player of *ekhombi*.

Traditional dancing too had to be mastered for effective performance. Good dancers are identified during *ebodi* ceremony and elevated to the main dance troupe. The traditional dance steps depend on the songs and their texts. There is no issue of creating new steps as the traditional ones have to be observed and performed. When new compositions are performed, traditional dance movements have to be synchronized with the singing to blend.

There are vocal compositions *echiafumbulwa* that accompany dances at various occasions. Some of these songs are accompanied by *arutu* or *engabe*. There are also instrumental compositions of *okungulo* tunes that are sung. Most of these compositions evolve around social events, the society, leaders and many other issues affecting the Samia society.

## CHAPTER III

### 3.0 TRANSCRIPTION OF SIX SAMIA SONGS AND TWO OKUNGULO TUNES

The following six vocal and two *okungulo/esiriri* melodies have been transcribed and analysed for ethnological and musicological understanding of the music among the Samia.

**Key: S - Soloist      C - Chorus**

#### 3.1 ADEYA OMUKOSI

##### Original Text

1. S. Adeya ee omwana omukosi  
C. Ichemulole Adeya
2. S. Adeya ee omwana omukosi  
C. Ichemulole Adeya  
Yebulwa munda mulala  
Ichemulole Adeya  
Yebulwa munda mulala  
Ichemulole Adeya

##### Literal Translation

- Adeya eeh the child liked  
Come and see Adeya  
Adeya eeh the child liked  
Come and see Adeya  
Born in the womb one  
Come and see Adeya  
Born in the womb one  
Come and see Adeya

#### 3.1.1 Text Analysis

##### Meaning

This song is performed at the bride's home as she arrives for the *esidialo* ceremony after the abduction. In the Samia community, if a boy was interested in a girl who proved stubborn, he would send a team of boys to abduct her, therefore, declaring a marriage.

As the bride and the girls approach their home, they sing the song in praise of the bride. They sing, *iche mulole Adeya* - come and see Adeya. The singing is supposed to alert the villagers that the bride has come back for *esidialo*, therefore joy and merriment has to be the order of the day.

##### Use of Words

The bride is referred to as *Adeya omukosi* - Adeya the loved one or the favourite.

## 3.1.2 Adeya Omukosi Transcription

$\text{♩} = (128 - 132)$

A-de - ya e e mwa - na mu - ko - si      A-de - ya e e mwa -

i - chem' - lo - l'A - de - ya,

na mu - ko - si

i - chem' - lo - l'A - de - ya.      Ye - bu - lwa mu - nda mu - la - la i - chem' - lo - l'A - de -

ya      Ye - bu - lwa mu - nda mu - la - la i - chem' - lo - l'A - de - ya

### 3.1.3 The Structure of the Music

#### Syllabic distinction between speech and song

The rhythm on *iche mulole Adeya* has been altered to *iche m'lol' Adeya*, *omwana* has been altered to *mwana* and *omukosi* has been altered to *mukosi* to fit the melodic line. The rest of the words follow both the speech and the melodic patterns.

#### Metre

The song is sung at moderate speed. The rhythm of the spoken words and that of the melodic line do not interfere with the speed of the song. The song is performed in common time.

#### Phrasing

There are six phrases of solo-chorus pattern. The chorus has the longest phrase of two bars. The solo and the chorus parts are separated by rests.

#### Patterns of the melody and tonality

#### Scale



The song uses F G A C and D.

#### Speech and Melody

The melodic line has brought about elision of texts changing *omukosi* to *mukosi*, *omwana* to *mwana* and *mulole Adeya* to *m'lol' Adeya*. The rest of the words correspond to the speech and melodic patterns. The solo-chorus pattern that starts is repeated and the song is completed by the chorus.

## Pitch and Melodic Range

The chorus enters a step higher from where the solo ends. The range of the song is a major 6th; it flows in seconds, thirds and fourths. It ranges between F and D ending on C.

### 3.2 MANG'ONG'O

#### Original Text

1. S. Mang'ong'o akingire Mang'ong'o  
C. No lweyo
2. S. Mang'ong'o akingire Mang'ong'o  
C. No lweyo
3. S. Ee  
C. No lweyo
4. S. Aa  
C. No lweyo
5. S. Mang'ong'o akingire Mang'ong'o  
C. No lweyo
6. S. Mang'ong'o akingire Mang'ong'o  
C. No lweyo

#### Literal Translation

- Mang'ong'o* is carrying *Mang'ong'o*  
He sweeps
- Mang'ong'o* is carrying *Mang'ong'o*  
He sweeps
- Eh  
He sweeps
- Ah  
He sweeps
- Mang'ong'o* is carrying *Mang'ong'o*  
He sweeps
- Mang'ong'o* is carrying *Mang'ong'o*  
He sweeps

#### 3.2.1 Text Analysis

##### Meaning

In a wrestling contest *amalengo* competitors are brought into the arena with song and dance. On winning the match, there is even more singing and dancing. The songs are performed by fans especially the female supported by their male counterparts. At times the wrestlers themselves have their own songs which they would start, then be taken up by the fans.

##### Use of Words

*Mang'ong'o* is one such song in which the wrestler sings as the fans respond. In the singing the champion refers to himself as *Mang'ong'o* (may be something gigantic) *akingire Mang'ong'o* is carrying *Mang'ong'o*. The dancing takes place around the arena as the fans chorus *no lweyo* - he sweeps. *Olweyo* is a kind of broom, so, the wrestler sweeps the opponents like a broom.

3.2.2 Mang'ong'o Transcription

1 = (132 - 138)

Ma - ng'o - ng'o a - ki - ngi - re Ma - ng'o - ng'o Ma - ng'o - ng'o a - ki - ngi - re

no - lwe - yo

4

Ma - ng'o - ng'o Ee Aa Ma - ng'o - ng'o a - ki - ngi - re

no - lwe - yo no lwe - yo no - lwe - yo

8

Ma - ng'o - ng'o Ma - ng'o - ng'o a - ki - ngi - re Ma - ng'o - ng'o

no - lwe - yo no - lwe - yo

### 3.2.3 The Structure of the Music

#### Syllabic distinction between speech and song

The words and the melody are well set to fit the speech pattern. Each syllable has a definite musical sound in each of the words.

#### Metre

The song is fairly fast, in simple triple time but the words sung and the speech rhythm do not interfere with the speed of the song.

#### Phrasing

There are twelve phrases in solo-chorus style. The solo part has the longest phrase of one and a half bars, while the chorus has the shortest of a half a bar. The rests separate the different phrases.

#### Patterns of the melody and tonality

#### Scale



The song uses C D F G and A

#### Speech and Melody

The solo changes its starting part a fifth lower as the chorus maintains *no lweyo* in pitch. The chorus responds to *Ee* and *Aa* as fill up sounds. The melody does not affect the speech pattern.

#### Principle which affects the setting of words to music

If the melodic line fits well to the words, then the speech pattern is not affected either in descends or ascends of the melodic line.

### Pitch and Melodic Range

The chorus enters a third higher or a second lower than the solo. The song flows at the intervals of a second, a third and a fourth. It ranges from middle C to A ending on G.

### 3.3 KHWEYA

#### Original Text

1. S. Khweya, khweya, khweya  
C. Khweya enyumba
2. S. Khweya, khweya, khweya  
C. Khweya enyumba
3. S. Mama niye  
C. Khweya
4. S. yamanya  
C. khweya enyumba
5. S. Abana  
C. khweya
6. S. khwamanya  
C. khweya enyumba

#### Literal Translation

Sweeping, sweeping, sweeping  
Sweeping the house  
Sweeping, sweeping, sweeping  
Sweeping the house  
Mother is the one  
Sweeping  
she knows  
sweeping the house  
Children  
sweeping  
we know  
sweeping the house

#### 3.3.1 Text Analysis

##### Meaning

This is a song performed by children as they play. It is a game song in which the children imitate sweeping. They sing that *mama yamanya* - mother knows, *abana khwamanya* - children we know; as they sweep the place where they are playing.

In the performance they need brooms to sweep with. There is one of them playing the part of mother sweeping. When it comes to the turn of *abana* - children, they all sweep because they sing that they know - *khwamanya*.

##### Use of Words

The children are personifying a mother sweeping in the game. They show that they know how to sweep a house.

### 3.3.2 Khweya Transcription

♩ = (116 - 120)

1

Khwe - ya khwe - ya khwe - ya Khwe -

khwe - ye nyu - mba

5

ya khwe - ya khwe - ya Ma - ma ni - ye ya - ma -

khwe - ye nyu - mba khwe - ya

10

nya a - ba - na khwa - ma - nya

khwe - ye nyu - mba khwe - ya khwe - ye nyu - mba.

### 3.3.3 The Structure of the Music

#### Syllabic distinction between speech and song

The elision of text on *khweya enyumba* has brought about *khweya nyumba* to fit the melodic line. The rest of the words match both the speech pattern and the melodic pattern.

#### Metre

The song is performed at a moderate speed, in simple duple time. The rhythm of the speech pattern and that of the melody do not interfere with the speed of the song.

#### Phrasing

There are twelve phrases of solo-chorus pattern. The longest is sung by the solo in two bars, while the chorus has the shortest on the *khweya*. The phrases are separated by rests.

#### Patterns of the melody and tonality

##### Scale



The song uses E G A B C D and E.

#### Speech and Melody

The solo and chorus patterns are maintained save for *mama niye*, *abana* and *yamanya* that are different from the starting phrase. Apart from *khweya nyumba* the rest of the words keep to the speech pattern.

#### Pitch and Melodic Range

The chorus entries are either a step lower or a fourth up. The song flows in seconds, thirds and fourths. It ranges between E and E an octave higher, ending on G.

### 3.4 NABWALA

#### Original Text

1. S. Khuteba Nabwala ya chaye?  
C. Yalekha baraga
2. S. Khuteba Nabwala ya chaye?  
C. Yalekha baraga  
Khuteba Nabwala ya chaye?  
Yalekha baraga

#### Literal Translation

I ask *Nabwala* went where?  
She left the young ones

I ask *Nabwala* went where?  
She left the young ones

I ask *Nabwala* went where?  
She left the young ones

#### 3.4.1 Text Analysis

##### Meaning

*Nabwala* is a clan name. A woman from *Abwala* clan married elsewhere would be referred to by her in-laws as *Nabwala*. This is a complaint song in which *Nabwala* left her marital home, her children, and disappeared. The singers are therefore asking *Nabwala ya chaye?* Where did *Nabwala* go? They are also wondering why she even left her young ones behind. A mother would always want to go with her children. The song could also be performed as a mockery. The singers may mock *Nabwala* who left her children, her marital home and wandered off.

##### Use of Words

In the song *baraga* refers to the children, otherwise, the rest of the words conform to their normal use.

### 3.4.2 Nabwala Transcription

$\bullet = (130 - 134)$

Khu - re - ba Na-bwa - la ya cha - ye?

Ya - le - kha ba - ra - ga

3

Khu - re - ba Na-bwa - la ya cha - ye?

Ya - le - kha ba - ra - ga

5

Khu - re - ba Na-bwa - la ya cha - ye? Ya - le - kha ba - ra - ga.

### 3.4.3 The Structure of the Music

#### Syllabic distinction between speech and song

The setting of the words to music has the syllable *te* in *khuteba* changed to *re* in the melody. Thus, the speech pattern has been altered to allow *khureba* in the melody. The rest of the words keep to the speech pattern.

#### Metre

The song is performed fairly fast, in common time. The speech and the melodic rhythms do not interfere with the speed of the song.

#### Phrasing

There are six phrases of solo-chorus pattern. The chorus has the longest phrase of two and a half bars. It also has the shortest response of a half a bar. These phrases are separated by rests.

#### Patterns of the melody and tonality

##### Scale



The song uses D F G A B<sub>b</sub> and C.

#### Speech and Melody

The solo part is lowered in the repeat, while the second response is longer incorporating the solo part. The melodic pattern has interfered with the speech tone as stated in the word *khuteba* which becomes *khureba* in the melodic line.

#### Principles which affect the setting of words to music

The speech pattern of a word may be altered to fit the melodic pattern either in ascends or descends.

### Pitch and Melodic Range

The chorus entries are very close to the solo part; the first one starts on the same note. The second is a tone higher than the solo part. The melody ranges from D above the middle C to C an octave higher. The song flows in steps and thirds ending on F.

### 3.5 DEYA IDEYA

#### Original Text

1. S. Deya, ideya  
C. Deya, ideya
2. S. Deya, ideya  
C. Deya, ideya
3. S. Ngade naundekhe  
C. Omuya kada
4. S. Ngade naundekhe  
C. Omuya kada  
khaloko mumabere

#### Literal Translation

Convince, convince  
Convince, convince  
Convince, convince  
Convince, convince  
Cheat me you will leave me  
The man is cheating  
Cheat me you will leave me  
The man is cheating  
night running in the millet *shamba*

#### 3.5.1 Text Analysis

##### Meaning

Four days after the bride had been abducted by the boys sent by the groom, the girls from her home were normally sent to bring her back home. At times the bride had to be persuaded to go back with them. This depended on the fact that if she went with them, on coming back she would be given presents by her husband and mother-in law. If they were not ready, they would withhold her going back to her home. This song was sung by the girls to persuade the bride to go back with them.

They sang that the groom was cheating her, he eventually would leave her; that he should cheat night runners who run in the millet *shamba* and not the bride. If the bride went with them, then she would be officially sent back with pomp in a ceremony - *esidialo*. This would make her a respectable woman in the community.

### Use of Words

*Deya* is used in the song to denote convince, while *omuya* is used mostly by age-mates, in this case, referring to the groom.

#### 3.5.2 Deya Ideya Transcription

$\bullet = (128 - 132)$

De - ya i - de - - - - ya

De - ya i - de - - - -

De - ya i - de - - - - ya

ya De - ya i - de - - - -

Nga - de na u - nde - khe

ya o - mu - ya ka - da

Nga - de na u - nde - khe

o - mu - ya ka - da kha - lo - ko mu ma - be - re.

### 3.5.3 The Structure of the Music

#### Syllabic distinction between speech and song

The setting of the words on the melody fits the speech pattern. There is a musical sound for each syllable in each of the words used.

#### Metre

The song is performed fairly fast, in simple duple time. The speech and the melodic rhythms do not interfere with the speed of the song.

#### Phrasing

There are eight phrases used in a solo-chorus pattern. The chorus has the longest phrase of two bars. Rests separate the phrases from the two parts.

#### Patterns of the melody and tonality

##### Scale



The song uses E G# A B and C#.

#### Speech and Melody

The solo and chorus parts are maintained. The text changes in the second section after the repeat. This section also has different phrasing for each part compared to the starting part.

#### Principles which affect the setting of words to music

If the melodic line and the speech tone fit well to words, then the speech pattern is not affected either ascending or descending.

## Pitch and Melodic Range

The chorus entries are a third lower than the solo part. The song flows in steps, thirds and fifths. It ranges between E and C# ending on G#.

### 3.6 MBIRI

**Key: U - Unison**

#### Original Text

U. Mbiri e e mbiri naluvanga  
Ee mbiri naluvanga omwefwe soulire  
omwoyo omwana yedeya.

#### Literal Translation

*Mbiri* eh eh *mbiri naluvanga*  
Eh *mbiri naluvanga* mother-in-law not heard  
the sound, the child is happy.

#### 3.6.1 Text Analysis

##### Meaning

*Mbiri* is a name of an old woman from *Luvanga* clan. She is referred to as *Naluvanga* - of the *Luvanga* clan. This song was performed by girls escorting the bride to her new home after the *esidialo* - the official send-off in a marriage ceremony. The mother-in-law is supposed to welcome her daughter-in-law with presents as she enters the home.

##### Use of Words

The singers are wondering if *omwefwe* - the mother-in-law has heard the singing at the entry - *soulire mwoyo*. They further sing that the bride is happy - *omwana yedeya*.

#### 3.6.2 Mbiri Transcription



1 = (128 - 132)

Mbi - ri e e mbi - ri na lu - va - nga e mbi - ri na lu -

3  
va - nga o - mwe - fwe so - u - li - re mwo - yo mwa - na ye - de - ya.

### 3.5.3 The Structure of the Music

#### Syllabic distinction between speech and song

There is elision of the text on *omwana* to *mwana*, similarly *omwoyo* to *mwoyo* to fit the melodic line. The rest of the words keep to both the speech pattern and melodic line.

#### Metre

The song is performed fairly fast, in simple quadruple time. The speech and the melodic rhythms do not affect the speed of the song.

#### Phrasing

There are two phrases performed by the solo. They are separated by rests and the longest one is three bars.

#### Patterns of the melody and tonality

##### Scale



The song uses G A B below middle C and D E F# A within the treble clef.

#### Speech and Melody

Since the song is performed in unison there are no changes in melody or phrasing. Apart from *omwana* and *omwoyo*, the rest of the words match the speech and the melodic patterns.

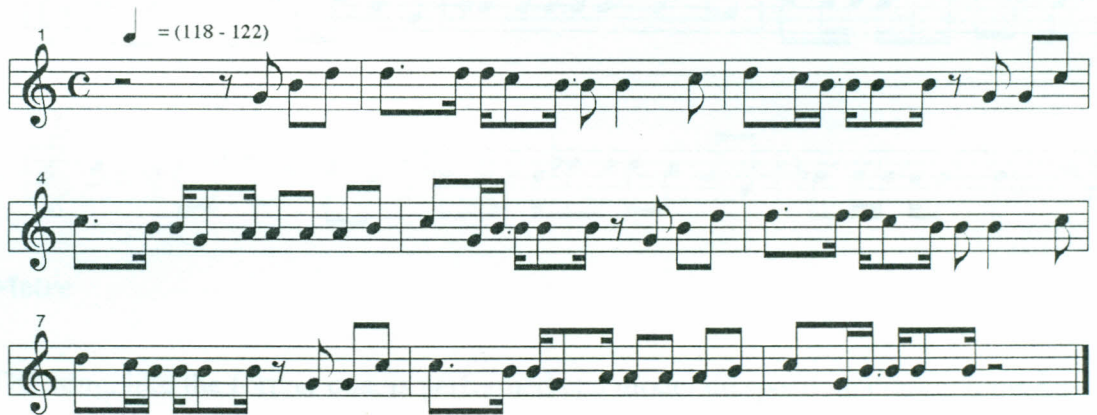
#### Pitch and Melodic Range

The song is low, it ranges from G3 below the middle C to A4 in the treble clef. It flows in steps, thirds, fourths and fifths ending on A3 below middle C.

It is generally noted that the six transcribed songs have very close tempos apart from *Khweya* which is slightly slower. The first three songs use the notes of the scale of C major, while the rest have different but close pitches. Some of the songs use alterations on the speech pattern to fit the melodic line which do not change the meaning of the words in the Samia language.

### 3.7 OKUNGULO/ESIRIRI TUNES

#### 3.7.1 Okungulo Tune One



#### Metre

- The song is performed at a moderate speed, in common time.

#### Phrasing

There are four phrases of equal length separated by rests.

#### Patterns of melody and tonality

#### Scale



The song uses the notes G A B C and D.

## Pitch and Melodic Range

The song uses five notes of the scale of G major that is between G and D. The song flows in steps and minor thirds ending on B $\flat$ .

### 3.7.2 Okungulo Tune Two

#### Metre

The song, like the former one, is performed at a moderate speed, in common time.

#### Phrasing

There are three phrases, the beginning one being short compared to the rest. The longest is four bars and these phrases are separated by rests.

#### Patterns of melody and tonality

##### Scale

The song uses the notes G A $\flat$  B $\flat$  C D $\flat$  and E $\flat$ .

#### Pitch and Melodic Range

The song starts on the leading note G and rises up to E flat. It flows in steps and minor thirds ending on B flat.

## CHAPTER IV

### THE CREATIVE ARRANGEMENT

#### 4.0 INFORMATION ON THE CREATIVE ARRANGEMENT

This arrangement is made up of marriage ceremony songs - *enyimbo chie sidialo*. In the songs the bride is referred to as *omwana* or *mwana* meaning a child. This leads to the title of the arrangement to be *Omwana Uno* - This Child.

#### 4.1 THE SONG TEXTS

##### 4.1.1 Omwana Wange Uno

###### Original Text

Omwana wange uno  
owange indadola khungira  
Ndirikoma nengeso  
Omwana wange uno

###### Literal Translation

This child of mine  
mine that I picked on a path  
I shall run with *engeso*  
This child of mine

###### Text Analysis

###### Meaning

This is a marriage ceremony song sung by the aunts praising their niece who is the bride. It is performed during *esidialo*, the official send-off of the bride to her new home. They sing that they will run about with *engeso*, in praise of the bride. *Engeso* is a sickle like instrument held by women in the Samia community while performing a traditional dance.

###### Use of Words

*Indadola khungira* - the one I picked, shows how important the child is, and *ndirikoma nengeso* - I shall run about with *engeso*. This shows how happy one will be while dancing with *engeso*.

##### 4.1.2 Aliena

###### Original Text

1. S. Aliena?  
C. Mmm
2. S. omwana aliena?  
C. omwana ndateva
3. S. Aliena?

###### Literal Translation

- Where is she?  
Hmm  
the child is where?  
the child I ask  
Where is she?

- C. Mmm  
 4. S. omwana aliena?  
 C. omwana ndateva  
 5. S. ndirikoma  
 C. nengeso  
 6. S. omwana ndirikoma  
 C. omwana ndateva

Hmm  
 the child is where?  
 the child I ask  
 I shall run about  
 with *engeso*  
 the child, I shall run about  
 the child, I ask

### Text Analysis

#### Meaning

This is a marriage ceremony song performed by the bride's aunts. In the song they are asking, '*aliena*' - where is she? They want their niece to come out in the open to be seen by all those present. That they may praise her and dance with *engeso*. In normal traditional cases, the bride had to be hidden until she was about to be escorted to her new home, then, she would be allowed to come out in the open.

#### 4.1.3 Sevula vakeni

##### Original Text

Sikha siakhola  
 mbwe sikha siakhola  
 sevula vakeni  
 ni pekee virira  
 Sikhá siakhola  
 Vati mbwe sikha  
 siakhola  
 sevula vakeni  
 ni pekee virira

##### Literal Translation

Time has reached  
 that time has reached  
 bid the visitors bye  
 and *pekee* cry  
 And that time  
 that time has reached  
 has reached  
 bid the visitors bye  
 and *pekee* cry

### Text Analysis

#### Meaning

The song is performed by the bride's aunts asking for their niece to come out and bid the visitors bye. There are two sets of aunts, from the maternal and paternal sides. Each group tries to outdo the other in song and dance. In the process they would like to see which group will actually bring the bride out with song.

Time has reached - *sikha siakhola*, they sing that as she sees the visitors off, *pekee virira* - *pekee* cry. *Pekee* are bottle top shakers played by women in the Samia community. Which ever group that brings out the bride takes the pride and there is ululation and shouts of joy.

#### 4.1.4 Nisiri Omwana Omudoto

##### Original Text

1. S. Mang'eni unangirasi?  
Masoni unangirasi?  
C. Nisiri omwana omudoto
2. S. Mang'eni unangirasi?  
Masoni unangirasi?  
C. Nisiri omwana omudoto
3. S. Masoni unangirasi?  
C. Nisiri omwana omudoto
4. Masoni unangirasi?  
C. Nisiri omwana omudoto  
Omwana wo Omondi  
Omwana wo Oseno  
Masoni unangirasi?  
Nisiri omwana omudoto  
Omwana wo Omondi  
Omwana wo Oseno  
Masoni unangirasi?  
Nisiri omwana omudoto

##### Literal Translation

Mang'eni what are you calling me for?  
Masoni what are you calling me for?  
Yet I am still a young child.  
Mang'eni what are you calling me for?  
Masoni what are you calling me for?  
Yet I am still a young child.  
Masoni what are you calling me for?  
Yet I am still a young child.  
Masoni what are you calling me for?  
Yet I am still a young child.  
The child of Omondi  
The child of Oseno  
Masoni what are you calling me for?  
Yet I am still a young child.  
The child of Omondi  
The child of Oseno  
Masoni what are you calling me for?  
Yet I am still a young child.

##### Text Analysis

###### Meaning

The song is performed by the bride's maids on behalf of the bride. They are wondering why she is being called by Mang'eni and Masoni, yet she is still a 'young child'. In most cases a girl would never answer in the affirmative. It is always 'no' for 'yes'. In the singing the girls have to ensure that the bride keeps to that tradition, yet she is to be married soon.

On the other hand, the song may be used to tease interested boys, that the bride is not ready for marriage. She has to show that she is not easy to 'catch' by asking *unangirasi?* what are you calling me for? *Nisiri omwana omudoto* - Yet I am still a young child.

### **Use of Words**

*Nisiri Omwana Omudoto* is used to mean that the girl is not ready for whatever Masoni and Mang'eni are calling her for.

# OMWANA UNO

S.S.A.A. with Duet Soli

Andante ♩ = 114-118

Sop. 1

O - mwa-na wa - nge u - no, o - wa - nge i - nda - do - la khu -

Sop. 1

ngi - ra ndi - ri - ko - ma ne - nge - s', o - mwa - na wa - nge u - no. O - mwa - na wa nge

Sop. 2

O - mwa - na wa - nge u - no,

Alto 1

O - mwa - na wa - nge u - no,

Alto 2

O - mwa - na wa - nge u - no,

Sop. 1

mwa - na i - nda - do - la khu - ngi - ra ndi - ri - ko - ma ne - nge - s', o - mwa - na wa - nge u - no.

Sop. 2

o - wa - nge i - nda - do - la khu - ngi - ra ndi - ri - ko - ma ne - nge - s', o - mwa - na wa - nge u - no.

Alto 1

o - wa - nge i - nda - do - la khu - ngi - ra ndi - ri - ko - ma ne - nge - s', o - mwa - na wa - nge u - no. O -

Alto 2

o - wa - nge i - nda - do - la khu - ngi - ra ndi - ri - ko - ma ne - nge - s', o - mwa - na wa - nge u - no. O -

10

Sop. 1  
mwa-na wa-nge mwa - na wa-nge o nda - do - la khu-ngi - ra ne-nge-s'.

Sop. 2  
O-mwa-na wa - nge mwa-na wa - nge nda - do-la khu-ngi - ra ne-nge-s'.

Alto 1  
mwa-na wa-nge u - no, o - wa-nge i-nda-do - la khu - ngi-ra ndi-ri - ko-ma ne-nge-s', o -

Alto 2  
mwa-na wa-nge u - no, o - wa-nge i-nda-do - la khu - ngi-ra ndi-ri - ko-ma ne-nge-s', o -

13

Sop. 1  
mwa-na wa - nge u - no. *mp* Mwa - na u - no, o - wa - nge i-nda-do - la khu-

Sop. 2  
o wa - nge u - no. *mp* Mwa-na wa - nge u - no, o - wa - nge u - no mwa-na

Alto 1  
mwa-na wa - nge u - no. *mf* Mwa-na wa - nge u - no, o - wa - nge i-nda-do - la khu-

Alto 2  
mwa-na wa - nge u - no. *mp* Mwa - na u - no, o - wa - nge nda - do - la

16

Sop. 1  
ngi - ra ndi - ri - ko - ma ne - nge - s', o - mwa - na wa - nge u - no.

Sop. 2  
mwa — na o - wa - nge u - no. *repeat p*

Alto 1  
ngi - ra ndi - ri - ko - ma ne - nge - s', o - mwa - na wa - nge u - no. *repeat p* Mwa - na wa - nge

Alto 2  
mwa - na ne - nge - so mwa - na wa - nge u - no. Mwa - na wa - nge u - no.

19

Sop. 1  
*repeat p* Mwa - na wa - nge u - no ndi - ri - ko - ma ne - nge - s' o - wa - nge u - no. 1.

Sop. 2  
*repeat p* Mwa - na wa - nge u - no nda - do - la ndi - ri - ko - ma ne - nge - s' o - mwa - na wa - nge u - no. 1.

Alto 1  
u - no, o - wa - nge u - no ndi - ri - ko - ma ne - nge - s' o - wa - nge u - no. 1.

Alto 2  
o - wa - nge i - nda - do - la khu - ngi - ra ndi - ri - ko - ma ne - nge - s', o - mwa - na wa - nge u - no. 1.

22

Sop. 1

o - wa - nge u - no.

Sop. 2

*mf*

mwa - na wa - nge u - no. A - la - ka wa - nge u - no o - wa - nge u - no.

Alto 1

*mf*

o - wa - nge u - no. A - la - ka wa - nge u - no o - wa - nge u - no.

Alto 2

mwa - na wa - nge u - no.

25

Sop. 1

A - la - ka wa - nge mwa - na wa - nge u - no

Sop. 2

o - wa - nge u - no.

Alto 1

o - wa - nge u - no.

Alto 2

A - la - ka wa - nge mwa - na wa - nge u - no

28 *mp*

Sop. 1  
 ndi-ri - ko-ma ne-nge-so, a - la - ka wa - nge u-no. I-nda-do - la khu-ngi-ra mwa-na

Sop. 2  
 o! ndi-ri - ko-ma ne-nge-so, a - la - ka wa - nge u-no.

Alto 1  
 o! ndi-ri - ko-ma ne-nge-so, a - la - ka wa - nge u-no.

Alto 2  
 ndi-ri - ko-ma ne-nge-so, a - la - ka wa - nge u-no.

31 *mp*

Sop. 1  
 o - mwa-na I-nda-do - la khu-ngi-ra mwa-na ndi - ri - ko - ma o! o -

Sop. 2  
 I-nda-do - la khu-ngi-ra e! u! ——— ndi-ri - ko - ma ne-nge-s' o

Alto 1  
 I-nda-do - la khu-ngi-ra mwa - na mwa - na o! ne-nge-so

Alto 2  
 I-nda-do - la khu-ngi-ra u! — mwa-na ndi-ri - ko-ma ne-nge-so

34

Sop. 1  
wa - nge mwa - na po! mwa - na wa - nge u - no, a - la - ka wa - nge u - no.

Sop. 2  
wa - nge mwa - na po! o - wa - nge u - no, a - la - ka wa - nge u - no.

Alto 1  
wa - nge mwa - na mwa - na wa - nge u - no, a - la - ka wa - nge u - no.

Alto 2  
wa - nge mwa - na o - wa - nge u - no, a - la - ka wa - nge u - no.

37

Sop. 1  
A - li - e - na mwa - na li - e - na a - li - e - na a -

Sop. 2  
Hm o - mwa - na nda - te - va Hm

Alto 1  
Hm o - mwa - na nda - te - va Hm

Alto 2  
Hm o - mwa - na nda - te - va Hm

40

Sop. 1  
la - ka li - e - na                      ndi - ri - ko - ma                      mwa - na ndi - ri - ko - ma

Sop. 2  
a - la - ka nda - te - va                      ne - nge - s<sup>o</sup>                      o - mwa - na nda

Alto 1  
a - la - ka nda - te - va                      ne - nge - s<sup>o</sup>                      o - mwa - na nda

Alto 2  
a - la - ka nda - te - va                      ne - nge - s<sup>o</sup>                      o - mwa - na nda

43 **Soprano Duet**

Solo 1  
Si - kha sia - kho - la mbwe      si - kha sia - kho - la se - vu - la      va - ke - ni ni pe - ke - vi - ri - ra

Solo 2  
*mf*  
Si - kha sia - kho - la mbwe      si - kha sia - kho - la se - vu - la      va - ke - ni ni pe - ke - vi - ri - ra

Sop. 1  
43 *p*  
ndi - ri - ko - ma ne - nge - s<sup>o</sup>                      o - wa - nge mwa - na

Sop. 2  
*p*  
te - va                      ndi - ri - ko - ma ne - nge - s<sup>o</sup>                      o - wa - nge mwa - na

Alto 1  
*p*  
te - va                      ndi - ri - ko - ma ne - nge - s<sup>o</sup>                      o - wa - nge

Alto 2  
*p*  
te - va                      ndi - ri - ko - ma ne - nge - s<sup>o</sup>                      o - wa - nge

46

Solo 1  
si - kha sia - kho - la, va - ti mbwe si - kha sia - kho - la se - vu - la va - ke - ni ni pe - ke - vi - ri - ra.

Solo 2  
si - kha sia - kho - la, va - ti mbwe si - kha sia - kho - la se - vu - la va - ke - ni ni pe - ke - vi - ri - ra.

Sop. 1  
ne - nge - so ndi - ri - ko - ma ne - nge - so pe - ke vi - ri - ra.

Sop. 2  
ne - nge - so ndi - ri - ko - ma ne - nge - so pe - ke vi - ri - ra.

Alto 1  
ndi - ri - ko - ma ne - nge - so ndi - ri - ko - ma ne - nge - so pe - ke vi - ri - ra.

Alto 2  
ndi - ri - ko - ma ne - nge - so ndi - ri - ko - ma ne - nge - so pe - ke vi - ri - ra.

49 **Alto Duet**

Solo 1  
Si - kha sia - kho - la mbwe si - kha sia - kho - la se - vu - la va - ke - ni ni pe - ke - vi - ri - ra

Solo 2  
Si - kha sia - kho - la mbwe si - kha sia - kho - la se - vu - la va - ke - ni ni pe - ke - vi - ri - ra

Sop. 1  
o - wa - nge u - no o - wa - nge u - no o - wa - nge

Sop. 2  
o - wa - nge u - no o - wa - nge u - no o - wa - nge

Alto 1  
o - wa - nge u - no o - wa - nge u - no o - wa - nge

Alto 2  
o - wa - nge u - no o - wa - nge u - no o - wa - nge

52

Solo 1  
si - kha sia - kho - la, va - ti mbwe si - kha sia - kho - la se - vu - la va - ke - ni ni pe - ke - vi - ri - ra.

Solo 2  
si - kha sia - kho - la, va - ti mbwe si - kha sia - kho - la se - vu - la va - ke - ni ni pe - ke - vi - ri - ra.

Sop. 1  
52  
u - no o! mwa - na wa - nge mwa - na o! mwa - na ndi - ri - ko - ma ne - nge - so pe - ke - vi - ri - ra.

Sop. 2  
u - no mwa - na wa - nge mwa - na o! mwa - na ndi - ri - ko - ma ne - nge - so pe - ke - vi - ri - ra.

Alto 1  
u - no mwa - na wa - nge wa - nge ndi - ri - ko - ma ne - nge - so pe - ke - vi - ri - ra.

Alto 2  
u - no, mwa - na wa - nge ndi - ri - ko - ma ne - nge - so pe - ke - vi - ri - ra.

55

Sop. 1  
*mp* *cresc.* *Slower*  
Pe - ke - vi - ri - ra ndi - ri - ko - ma ne - nge - s', o - mwa - na wa - nge u - no o - wa - nge

Sop. 2  
*mp* *cresc.*  
Pe - ke - vi - ri - ra ndi - ri - ko - ma ne - nge - s', o - mwa - na wa - nge u - no o - wa - nge

Alto 1  
*mp* *cresc.*  
Pe - ke - vi - ri - ra ndi - ri - ko - ma ne - nge - s', o - mwa - na wa - nge u - no o - wa - nge

Alto 2  
*mp* *cresc.*  
Pe - ke ndi - ri - ko ma ne - nge - s', o - mwa - na wa - nge u - no o - wa - nge

58 *a tempo* *repeat p*

Sop. 1  
u - no, o - mwa - na wa - nge u - no. Ma - ng'e - ni u - na - ngi - ra - si. Ma - so - ni u -

Sop. 2  
u - no, o - mwa - na wa - nge u - no. Ma - ng'e - ni u - na - ngi - ra - si. Ma - so - ni u -

Alto 1  
u - no, o - mwa - na wa - nge u - no.

Alto 2  
u - no, o - mwa - na wa - nge u - no.

61 *mf*

Sop. 1  
na - ngi - ra - si? Ma - ng'e - ni u Ma - so - ni u -

Sop. 2  
na - ngi - ra - si? Ma - ng'e - ni u Ma - so - ni u -

Alto 1  
Ni - si ri mwa - na mu - do - to ri mwa - na mu - do - to.

Alto 2  
Ni - si - ri mwa - na mu - do - to ri mwa - na mu - do - to.

64

Sop. 1  
na - ngi-ra si ? e! Ma-so - ni u - na - ngi-ra si na ?

Sop. 2  
na - ngi-ra si ? Ma-so - ni u - na - ngi-ra si ?

Alto 1  
*mf*  
Ni-si - ri mwa-na mu-do-to Ni-si -

Alto 2  
*mf*  
Ni-si - ri mwa-na mu-do-to Ni-si -

67

*repeat p*

Sop. 1  
O mwa - na wo mo-ndi o mwa - na wo-se-no, Ma-so - ni u -

Sop. 2  
O mwa - na wo mo-ndi p'o— mwa - na wo-se-no, Ma-so - ni u -

Alto 1  
ri mwa-na mu-do-to O mwa - na wo mo-ndi p'o— mwa - na wo-se-no, Ma-so - ni u -

Alto 2  
ri mwa-na mu-do-to O mwa - na wo mo-ndi o mwa - na wo-se-no, Ma-so - ni u -

70

Sop. 1  
na - ngi - ra si ? ni - si - ri mwa - na mu - do - to a! O ri mwa - na mu - do - to.

Sop. 2  
na - ngi - ra si na ? ni - si - ri mwa - na mu - do - to O ri mwa - na mu - do - to.

Alto 1  
na - ngi - ra si na ni - si - ri mwa - na mu - do - to O ri mwa - na mu - do - to. *mf* Ma - ng'e - ni u -

Alto 2  
na - ngi - ra si ? ni - si - ri mwa - na mu - do - to a! O ri mwa - na mu - do - to. *mf* Ma - ng'e - ni u -

73

Sop. 1  
*mp* u - na - nga si u - na - nga si ni - si - ri mwa - na mu - do - to

Sop. 2  
*mp* u - na - nga si o! Ma - so - ni o! ni - si - ri Mwa - na mu - do - to Ma - so - ni u -

Alto 1  
na - ngi - ra si Ma - so - ni u - na - ngi - ra si na? Ma - so - ni u -

Alto 2  
na - ngi - ra si Ma - so - ni u - na - ngi - ra si ?

76

Sop. 1  
mwa - na wo-mo-ndi, Ma-so - ni u - na - ngi-ra si? Ni-si-

Sop. 2  
na - ngi-ra si? Mwa - na wo-se-no, Ma-so - ni u - na - ngi-ra si na? Ni-si-

Alto 1  
na - ngi-ra si? Mwa - na wo-se-no, Ma-so - ni u - na - ngi-ra si ? Ni-si-

Alto 2  
mwa - na wo-mo-ndi, Ma-so - ni u - na - ngi-ra si? Ni-si-

79

*Lento*  
*p*

Sop. 1  
ri mwa - na mu-do-to u - na - ngi-ra si ? u - na - ngi-ra si ? ni - si-

Sop. 2  
ri mwa - na mu-do-to u - na - ngi-ra si ? u - na - ngi-ra si ? ni - si-

Alto 1  
ri mwa - na mu-do-to u - na - ngi-ra si ? u - na - ngi-ra si ? ni - si-

Alto 2  
ri mwa - na mu-do-to u - na - ngi-ra si ? u - na - ngi - ra - si ? - Ni - si-

82 *a tempo*

Sop. 1  
ri mwa-na mu-do-to ni-si - ri mwa-na mu-do-to, Ma-so - ni u - na - ngi-ra si? ni-si-

Sop. 2  
ri mwa-na mu-do-to ni-si - ri mwa-na mu-do-to, Ma-so - ni u - na - ngi-ra si na? ni-si-

Alto 1  
ri mwa-na mu-do-to ni-si - ri mwa-na mu-do-to, Ma-so - ni u - na - ngi-ra si na? ni-si-

Alto 2  
ri mwa-na mu-do-to Ni-si - ri mwa-na mu-do-to, Ma-so - ni u - na - ngi-ra si ? ni-si-

85

Sop. 1  
ri mwa-na mu-do-to ni-si - ri mwa-na mu-do-to ni-si - ri mwa-na mu-do-to.

Sop. 2  
ri mwa-na mu-do-to ni-si - ri mwa-na mu-do-to Ma-so - ni u-

Alto 1  
ri mwa-na mu-do-to ni-si - ri mwa-na mu-do-to.

Alto 2  
ri mwa-na mu-do-to Ma-so - ni u-

88

Sop. 1 *mf* Ma-ng'e - ni u - na - ngi-ra si Ma-so - ni u -

Sop. 2 *p* na - ngi-ra si? ni-si - ri mwa-na mu-do-to o - wa - nge u - no

Alto 1 *p* o - wa - nge u - no

Alto 2 *mf* na - ngi-ra si? ni-si - ri mwa-na mu-do-to Ma-ng'e - ni u - na - ngi-ra si Ma-so - ni u -

91

Sop. 1 *p* na - ngi-ra si ? ni-si - ri mwa-na mu-do-to ni - si - ri mwa-na mu-do-to ni-si -

Sop. 2 na - ngi-ra si ? ni-si - ri mwa-na mu-do-to ni - si - ri mwa-na mu-do-to ni-si -

Alto 1 na - ngi-ra si ? ni-si - ri mwa-na mu-do-to ni - si - ri mwa-na mu-do-to ni-si -

Alto 2 *p* na - ngi-ra si ? ni-si - ri mwa-na mu-do-to ni - si - ri mwa-na mu-do-to ni-si -

94

Sop. 1 *mf*  
ri mwa-na mu-do-to. O - mwa-na wa-nge u-no o-wa-nge i-nda-do - la khu - ngi-ra ndi-ri-ko-ma ne-nge-so, o-

Sop. 2 *mf*  
ri mwa-na mu-do-to. O - mwa-na wa-nge u-no o-wa-nge i-nda-do - la khu - ngi-ra ndi-ri-ko-ma ne-nge-so, o-

Alto 1 *mf*  
ri mwa-na mu-do-to. o wa-nge i-nda-do - la khu - ngi-ra ndi-ri-ko-ma ne-nge-so, o-

Alto 2 *mf*  
ri mwa-na mu-do-to. o wa-nge i-nda-do - la khu - ngi-ra ndi-ri-ko-ma ne-nge-so, o-

98

Sop. 1  
mwa-na wa-nge u-no, mwa-na wa-nge u-no, mwa-na wa-nge u-no, mwa-na wa-nge u-no.

Sop. 2  
mwa-na wa-nge u-no, mwa-na wa-nge u-no, mwa-na wa-nge u-no, mwa-na wa-nge u-no.

Alto 1  
mwa-na wa-nge u-no, mwa-na wa-nge u-no, mwa-na wa-nge u-no, mwa-na wa-nge u-no.

Alto 2  
mwa-na wa-nge u-no, mwa-na wa-nge u-no, mwa-na wa-nge u-no, mwa-na wa-nge u-no.

### 4.3 ANALYSIS OF THE ARRANGEMENT

*Omwana uno* is arranged for a four part chorus and a duet. It is to be performed by a female chorus. The arrangement has three main sections, with the first section running through bars 1 – 59<sup>2</sup>, the second runs from bars 59<sup>3</sup> – 94<sup>3</sup> and the third from bars 94<sup>4</sup> – 101<sup>3</sup> its overall form is therefore ABA, a kind of ternary.

The first section is longer than the second section because it plays a major role. It has the main songs, the praise song by the aunts, the song in which they ask for bride and the song in which they request the bride to come to bid the visitors bye. This section is in binary form (ab) with a bridge song in between. The first sub-section has the opening melody and theme. It supplies the rhythmic motifs used in the rest of the main section. The opening melody is shifted from voice to voice. It is inverted a third lower in bars 14-17, then a fifth lower from bar 18-22. Bars 23-29 have fragments of the melody.

Bars 30-43 is the bridge, in call and response pattern between the soprano and the rest of the chorus. The melodic shift and change of key help to connect it to the next subsection. It uses the subdominant key to brighten up the text. It brings out the Samia idiom in solo response style. It also contains different motifs from the main opening section as in bars 38, 39 and 41. The tempo is maintained throughout.

The second sub-section consists of a duet in the soprano parts against the rest of the chorus. This is from bars 43 – 48. Then a switch of the duet to the alto parts from bars 49 – 54. This section is accompanied by *pekee*. The whole chorus performs as the section modulates back to G major between bars 55 – 59 with the *pekee* still in use. It also shows up to mark the end of section A and helps to prepare for an entry to the next section which modulates to a new key.

The second section starts in bar 59<sup>3</sup> in the supertonic key or the secondary dominant. In this section, there is a new melody in call and response pattern. It takes up the original tempo and starts in unison between the soprano parts.

After the repeat there is part singing. There are also melodic shifts for variation and the use of two melodies at same time in bars 74<sup>3</sup> – 78. Bars 86 – 89 shifts to the relative minor for change of mood in the bridal party. Then, the three melodies are combined in bars 84<sup>3</sup> – 90<sup>3</sup>. This section modulates back to G major to lead to the next section, through A minor.

The third and last section has the melody from the very first section to conclude in bars 93 – 101. All in all, the use of dynamics is limited due to the loud nature of the melodies arranged.

The speech pattern has been affected by the melodic line, for example, *nengeso omwana* have been altered to *nenges' omwana* to fit the melodic pattern. This also applies to most of the words in which one ends with a vowel and the other starts on the same vowel; unless the former is the end of phrase and the latter is the beginning of a new phrase.

The objectives of the arrangement were;

- to add more parts to Samia folk tunes and maintain the meaning of each in Samia dialect using Western musical characteristics.
- To avoid the generalisation of the Samia folk tunes to the general Luhya idiom.

The compositional devices used in the arrangement include segmentation in bars 43 – 54. Melodic shift in bars 1 – 14 melodic inversion in bars 18 – 21, canonic entries bars 18 – 19, call and answer effects in bars 37 – 42, 59 – 67 use of duets in bars 43 – 54, use of double melodies in bars 43 – 54. These devices have enhanced the melodic flow flavoured it and have brought out the meaning of the song more clearly. For example the call/response effects have enhanced the samia idiom in the arrangement.

The use of duets in the soprano and alto parts have helped to maintain 'okhwegweya' in which two soloists may perform against each other as the rest respond in the background. The modulation has been used to brighten or bring out the mood of the text in various sections of the arrangement.

The Western musical characteristics used are, metric organisation involving time signature, bars and bar lines.


Harmony involving chord progression, pitch/intervals involving clefs, key signature and pitch names

The indigenous samia elements were, melodic idiom, rhythmic patterns and text in Samia language.

The acculturation process involved the acquisition of the Western musical characteristics which were used alongside the Samia folk tunes, rhythmic pattern and the song texts in the arrangement. These different musical characteristics from the two cultures blended well thus effecting the syncretism process.

The intervals commonly used are steps, thirds, fourths, and the fifth. This is in style with the Samia transcribed songs. The phrases are maintained at times in call and response pattern. The longest phrase is three bars, while the shortest is a bar.

The notes used fall between semi-quaver, dotted semi-quaver, dotted quaver and crotchet; while the pitch ranges from G two octaves lower.

The metre used in the arrangement is common time which is similar to the metre of most of the Samia folk tunes, and those transcribed. The only syncopated rhythm used is the semi-quaver, quaver, semi-quaver pattern i.e. . The rhythmic

pattern common in the arrangement consists of  and .

The opening melody has the leading note in bar 4. This occurs naturally in the folk tune and may have been adapted into the Samia culture from elsewhere. It is appearing in other areas of the arrangement.

All the objectives of arranging 'Omwana Uno' were achieved. Samia folk tunes can be performed in parts maintaining the meaning and dialect as clearly seen in the work. The arrangement can be accompanied by *pekee* on the rhythm,

 Which is a Samia traditional rhythmic pattern.

## CHAPTER V

### THE COMPOSITION

#### 5.0 INFORMATION ON THE CREATIVE COMPOSITION

The creative composition is about Mama - Mother. The composer is bringing out the importance of mama through song.

#### 5.1 THE SONG TEXTS

Original text	Literal translation
Mama ne siongo mudala	... Mother is a pot in the home
Mama ne siongo mu nyumba oo	... Mother is a pot in the house oh
Mama no musiro kwe dala	... Mother is the kingpost in the home
Omundu mbu yesi ni yekhale amanye mbu mama	A person when seated must know that mother
ya khwingisia mu sialo	put you in the world
yakhununia khandi yakhureta mu sialo oo	she breast fed you and brought you in the world oh
Omwana omuraga na khula	... A child, a youth when growing
mulusiani, mulukhana, mulukofu, olusacha	in boyhood, girlhood and old age
no lukhasi lwingire	manhood and womanhood has come in
mama yakhwingisia mu sialo.	mother brought you in the world.
Esingingi sie dala ni mama	The post of the house is mother
amani ke dala ni mama	the strength of the home is mother
mama ya khukinga mu mubiri	mother carried you in her body
mama ya khukinga	mother carried you
mama ya khwingisia mu sialo	mother put you in the world
mulusiani, mulukhana mulukofu ni mama.	in boyhood, girlhood, old age its mother.
Bayie fwesi khupare kho mama	Let us all think of mother
Papa na nyorere mama	Father when annoyed mother
akhombere kho mama	when he has tested mother
bulisindu ni mama oo	everything is mother oh
Mama niye obulamu mungo	Mother is the life of the home
Mama nirio litara mungo	Mother is the lamp in the home
obulafu bwe nyumba, amani ke dala	the light of the house, peace of the home
Omundu mbu yesi ni yekhale	A person when seated
amanye mbu mama ya khwingisia mu sialo	know that mother put you in the world.
ya khureta mu sialo, mama.	she brought you in the world, mother.

## Text Analysis

### Meaning

The scholar, who is the composer of the above texts considers, together with the Samia community, the importance of a mother, without whom, a family is incomplete. A pot - *esiongo* serves everybody in the house, so is *mama*.

*Mama* carried you in her womb, brought you into the world, breast fed you and cared for you as you grew. At any age, whether in youth or old age, a mother always remains one.

When a father is in bad mood, or has taken a few bottles of intoxicating drink, it is *mama* who takes care of him. She remains the king post of the home. Let us all remember *mama - khuparekho mama*. She is the lamp of a home, the brightness of a house, *mama*.

### Use of Words

*Mama* is described as *esiongo* - a pot. She is also referred to as *omusiro* - a king post, *etara* - a lamp and lastly she is the life of the home.

# MAMA

Vocal Solo with Piano Accompaniment

Moderato ♩ = 80 - 84

Voice

*mp*

Ma - ma ne sio - ngo mu - da - la

Piano

*p*

5 *repeat p*

ma - ma ne sio - ngo mu nyu - mba O ma - ma no mu - si - ro kwe da - la.

9 *ten.* *a tempo*

Ma - ma no mu - si - ro kwe da - la. O - mu - ndu mbu ye - si ni - ye kha - le - a ma - nye - mbu

*mf*

13

ma - ma ya khwi-ngi-si - a mu si - a - lo, ya-khu-nu - ni - a kha - ndi ya-khu-re - ta mu si - a - lo O.

17

O - mwa - na o - mu - ra - ga na khu - la, mu lu - si - a - ni, mu lu -

21

kha - na, mu lu - ko - fu o - lu - sa - cha no lu - kha - si lwi - ngi - re.

25

Ma - ma ya khwi-ngi - si - a mu si - a - lo. E - si - gi - ngi si - e da - la ni ma - ma a -

29

ma - ni ke da - la ni ma - ma Ma - ma ya khu - ki - nga mu mu - bi - ri. Mu bu -

33

la - mu mu bu - lwa - ye ma - ma ya khu - ki - nga, ma - ma ya khwi-ngi - si - a mu si - a - lo. Mu lu -

37

si - a - ni, mu lu - kha - na, mu lu - ko - fu ni ma - ma. Ba - yi - e - fwe - si khu - pa - re kho ma - ma.

41

*roughly*

Pa - pa na nyo - re - re ma - ma a - kho - mbe - re - kho ma - ma vu - li si - ndu ni ma - ma oh

45

*mp sweetly*

Ma - ma ni - yo bu - la - mu mu - ngo. Ma - ma ni - ro li - ta - ra mu - ngo o - bu - la - fu bwe

49 *mf* *rall.*

nyu - mba a - ma - ni ke da - la. O - mu - ndu mbu ye - si ni - ye - kha - le a - ma - nye mbu ma - ma ya

53

khwi - ngi - si - a mu si - a - lo, ya khu - re - ta mu si - a - lo, Ma - ma

### 5.3 ANALYSIS OF THE COMPOSITION

The song *Mama* is in three ABA in form which is a kind of ternary. Section A runs from bar 1 – 26<sup>4</sup>, section B from bars 26<sup>5</sup> – 36<sup>5</sup> and lastly section A from 36<sup>6</sup> – 55.

*Mama* is written in G major in (6/8) compound time. The song opens with a piano entry for 2 bars. The solo comes in at bar 3 with the opening part. Bars 5 – 7 are repeated, ending on *ten.* in bar 9, and a pause on G in bar 10. Bar 11 starts a *tempo* at *mf*, bars 17 – 18<sup>2</sup> the piano plays, and then the solo comes in at bar 25 – 26<sup>4</sup>, which marks the end of section A.

Section B starts at bar 26<sup>5</sup> in A major the supertonic of G or the secondary dominant. This change is reflected in the text for brightness. Bars 26<sup>5</sup> – 30<sup>3</sup> have the solo and the piano, then a rest, in the vocal part and an accompanied entry at bar 31 – 36<sup>5</sup> marking the end of section B.

In the last section the music modulates back to G major from bar 36<sup>6</sup>. Bars 43 – 44 are performed roughly as suggested by the text *bulisindu ni mama* – mother is everything. Bars 45 – 50<sup>2</sup> are performed sweetly as the text suggests. The part from bar 50<sup>2</sup> has already been performed at the beginning of the composition. This is repeated to conclude with a *rall* from bar 52<sup>2</sup>, a pause on G, F and G to end on a perfect cadence.

The melodic line fits the speech pattern well, so, there is no alteration of any word used in the composition.




The objectives of the composition were:

- to compose a song in Samia dialect using Western characteristics
- to find out if the composition could be accompanied by a Western musical instrument while maintaining the Samia dialect.

The compositional devices used include modulation, call and response effects in bars 17 – 24, and change of metre to compound. These helped to enhance the Samia idiom in the composition.

The Western musical characteristics used were, harmony involving chord progression, metric organisation involving time signature, bars and bar lines. Modulation, pitch/intervals involving clefs, key signature, pitch names, terms/signs of intensity and expression marks. The indigenous Samia elements were the melodic idiom rhythmic patterns and the text in Samia idiom.

The acculturation process involved the use of Western musical characteristics alongside the Samia melody, text and rhythmic pattern, accompanied by piano. The music blends well and so the process of syncretism is effective in the composition.

The composition is Samia because it uses  and  and  rhythmic patterns which fit well into the Samia idiom.

The intervals commonly used are steps, thirds, fourths, fifths and sixths. The pitch of the composition falls between F an octave lower and E in the treble clef which is still in the melodic range of the Samia folk tunes.

The metre is compound which is Western and not Samia in character. It sustains the Samia melodic flow thus keeping the Samia idiom well.

The objectives of the composition were achieved as seen in the work and its piano accompaniment which enhances the solo performance.

## CHAPTER VI

### 6.0 SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

#### 6.1 Introduction

This chapter looks at the research questions formulated in the study. The conclusions and recommendations made are supposed to assist those composing music in Samia or any other Kenyan language using both Kenyan and Western music elements. This also includes those arranging already existing traditional tunes in their original forms.

#### 6.2 Summary and Conclusions

The study set out to collect Samia folk songs from performing groups, transcribe the songs collected, adapt and arrange Samia folk songs, compose a piece of music in Samia dialect and lastly analyse the two creative works.

The above was prompted by the fact that those who have been arranging Samia folk songs have not been considering the musical components that are important in its tradition. They have been distorting the melodic flow, misplacing the accents in the syllables and words of the Samia songs and in the end interfered with the Samia dialect and speech rhythm.

The arrangers also did not consider the Luhya sub ethnic factor and thus generalised the Luhya songs. They did not consider that the Samia have their own musical components.

The study used the theory of cultural change which involved acculturation, syncretism and diffusion process in the merger of the Samia and Western musical characteristics. The snowball and purposive sampling methods were used to get the musician respondents.

The songs were tape recorded, transcribed and classified. The songs chosen were functional and had a text relationship and therefore compatible.

The components of music from the Samia and Western cultures that were merged included; rhythm, intervals, melodic line, note values, rests, pitch names, key signatures, time signatures, note groupings and harmony. The two creative works were then analysed.

The study revealed that

- it is possible to notate Samia traditional songs in Western style without distortion.
- Western musical elements can be merged with Samia musical elements to produce a musical work,
- the meaning of words in a tonal language will change if the accentuation and intonation are interfered with in the process of setting words to music, and
- the melodic line can alter the speech rhythm of a given song.

### 6.3 Recommendations

The following recommendations serve as a guide for further study and research based on the summary and conclusions in this study.

- There are Kenyan composers working on the arrangement of folk tunes using Western musical ideas. The researcher recommends that they should compose and arrange in a language they are more familiar with. This will help avoid distorting the dialect of the songs. Thus, a Samia speaker will ensure that his or her arrangement or composition gives correct pronunciation of the words sung by all the choristers.
- The Ministry of Education should introduce transcription/notation as part of the music syllabus in the secondary schools to help uphold the originality of the Kenyan traditional music used in arrangements and compositions.
- Music students should be exposed to the traditional Kenyan music as well as arrangements and compositions using Kenyan idioms. Through the analysis and performance of such musics, the students will experience the pertinent concepts and characteristics.

The following further research could be undertaken based on the findings and conclusions of this study.

- The present study was carried out on the music of one ethnic community. Similar studies should be undertaken on the music of other ethnic groups in Kenya which have not been studied.
- There is need to conduct research on the influence on music between Samia and her neighbours.
- Find ways of developing/arranging Samia music for different indigenous media using purely Samia musical techniques, idioms and elements.

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## APPENDIX I: INTERVIEW SCHEDULE

During the study the leaders of the performing groups will answer the following questions.

Location \_\_\_\_\_ Group \_\_\_\_\_

1. How long have you been a leader?
2. What are the activities of your group?
3. When does your group perform?
4. What are the occasions when your songs are performed?
5. What musical instruments do you use to accompany the performances?
6. Do your songs resemble any from the neighbouring communities? Explain.

## APPENDIX II: OBSERVATION SCHEDULE

The researcher will observe the following variables during the study and make specific note of them.

Location \_\_\_\_\_ Group \_\_\_\_\_

1. Venue \_\_\_\_\_
3. Type of song \_\_\_\_\_
4. Song performed as Solo, solo-chorus, or chorus \_\_\_\_\_
5. Common rhythmic patterns \_\_\_\_\_
6. Number of songs used with related themes \_\_\_\_\_

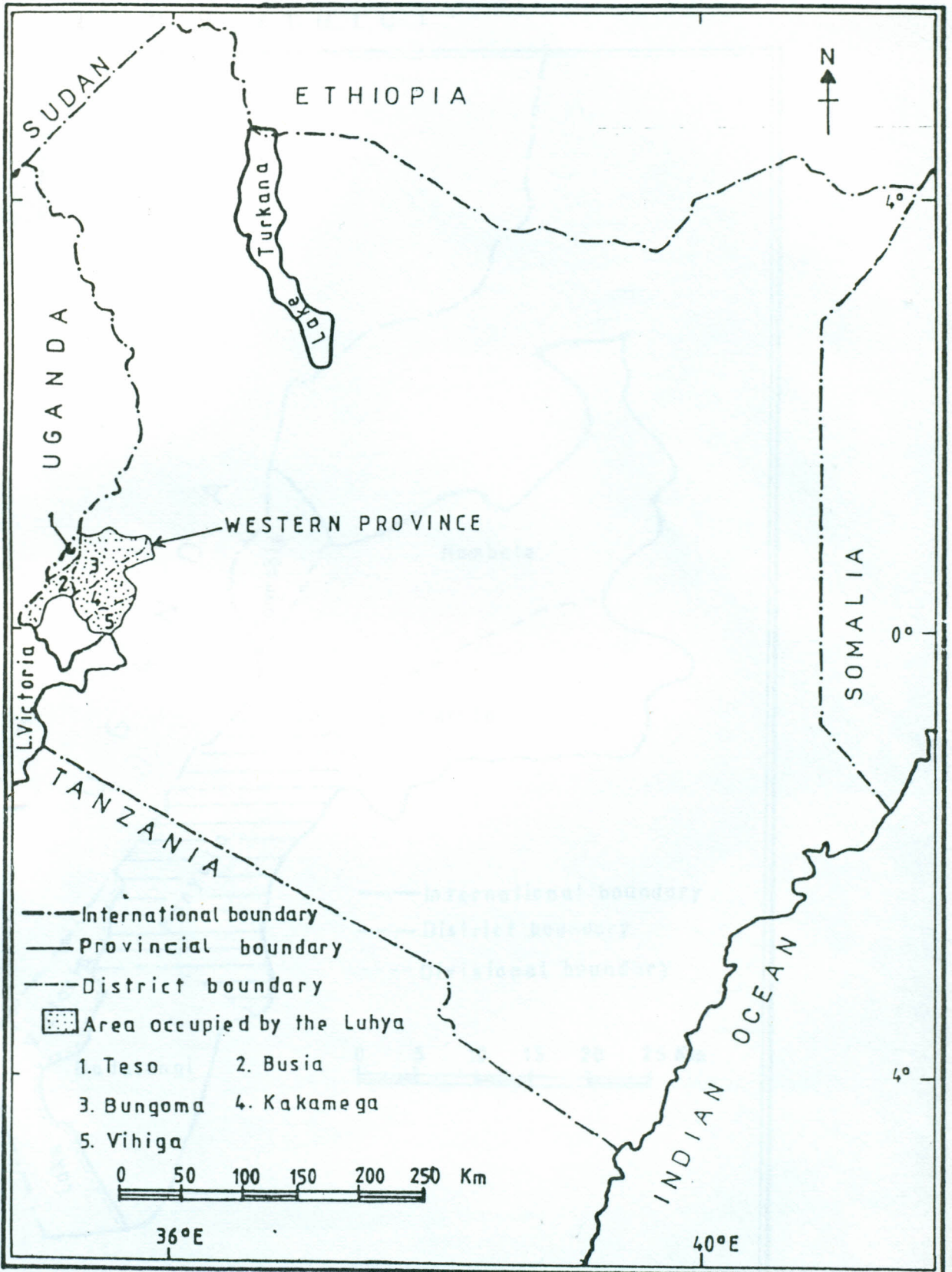
### APPENDIX III: TENTATIVE STUDY SCHEDULE

July - September 1997	Writing of the Research Proposal.
October - November 1997	Submitting the Research Proposal.
December- February 1997/8	Collection of folk tunes, selection and transcription of possible tunes to be used in the composition.
March - May 1998	Work on the composition.
June - July 1998	Typing and binding of the final study report.
August - September 1998	Submission of the Thesis.

### APPENDIX IV: THE BUDGET

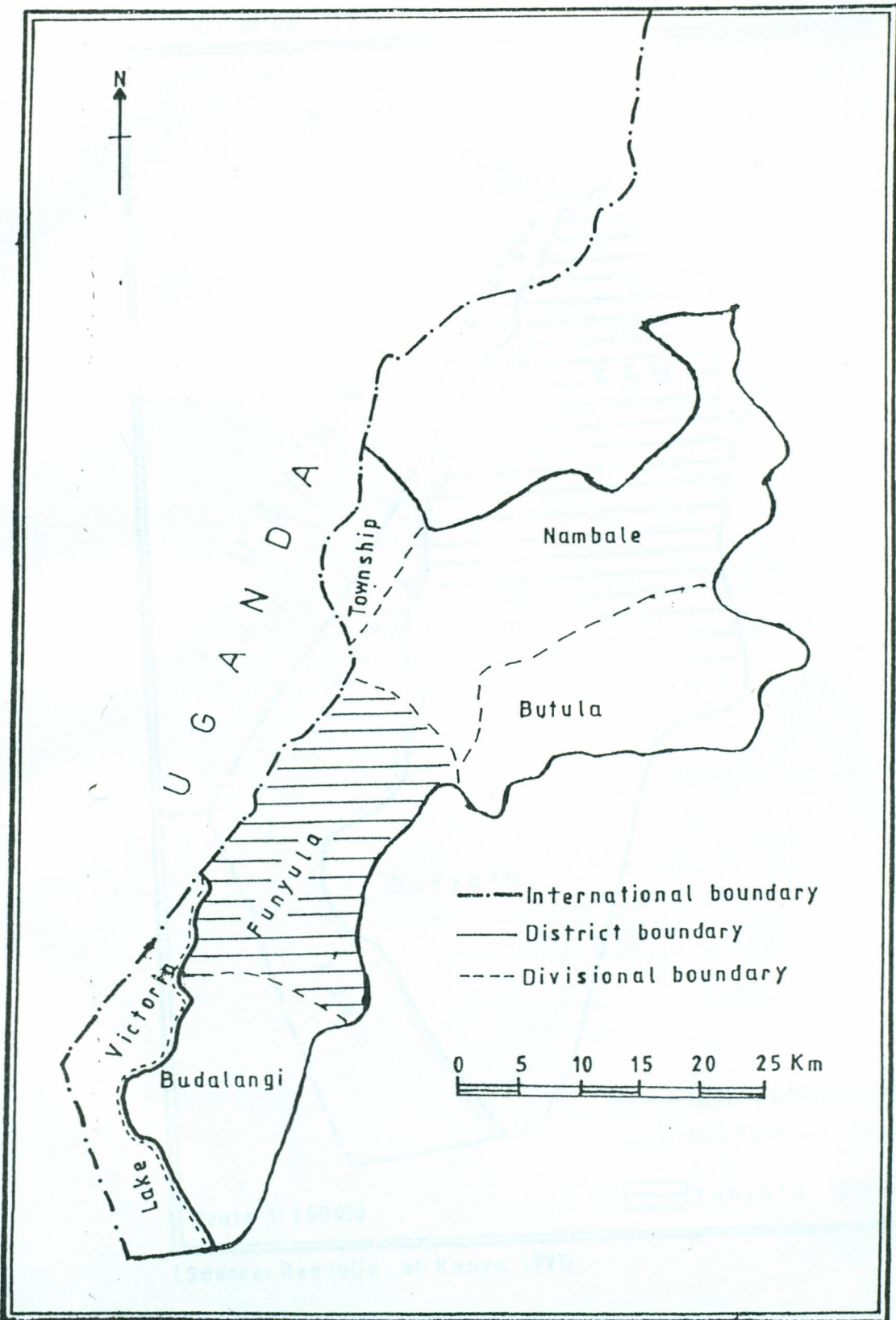
		Kenya Shillings
Subsistence	40 days x 250.00	10,000.00
Transport	40 days x 100.00	4,000.00
Stationery		3,000.00
Typing		3,000.00
Photocopy/binding		3,000.00
Research Assistants	5 x 400.00	2,000.00
Laser Jet Toner		5,000.00
Digital Recording		1,000.00
<b>Total</b>		<b>35,000.00</b>

AREA INHABITED BY THE LUHYA IN KENYA



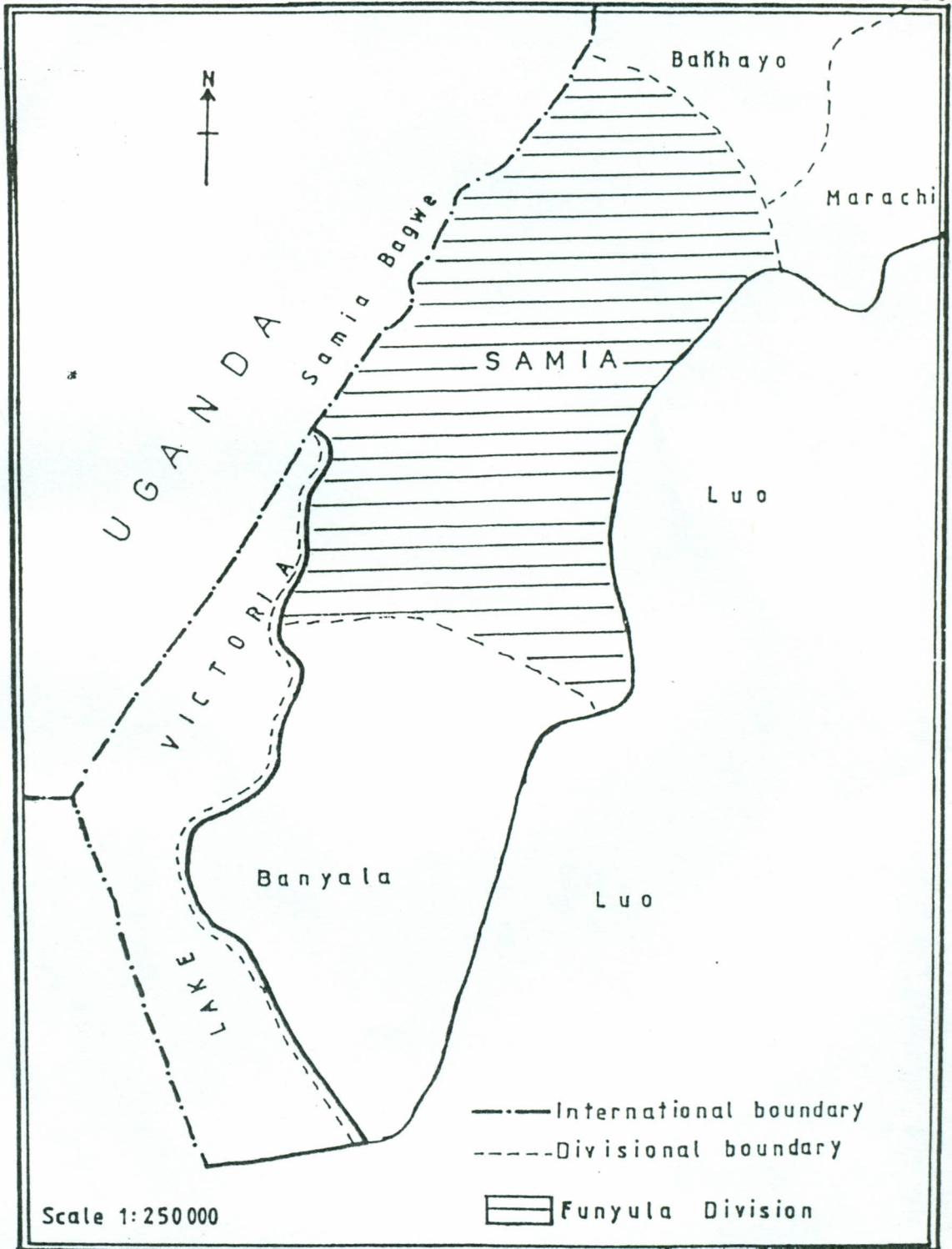
(Source: Republic of Kenya, 1997)

# BUSIA DISTRICT



(Source: Republic of Kenya, 1997)

SAMIA OF FUNYULA DIVISION AND THEIR NEIGHBOURS



(Source: Republic of Kenya, 1997)