INDIGENOUS MUSIC AND THE COMMUNICATION OF SELECTED INNOVATIVE SOCIAL CONCERNS: SYNCHRONIC ANALYSIS OF *DODO* AND *NYATITI* SONGS IN SIAYA DISTRICT, KENYA.

BY

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DECLARATION

This thesis is my original work and has not been presented for a degree in any other University

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DEDICATION

To my late Dad, Mwalimu Absalom Oyule Ger, and My dear Mama, Bethsheba Auma Oyule.

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LIST OF ABBREVIATIONS AND ACRONYMS

DO	:	District Officer
DC	:	District Commissioner
DPU	:	District's Planning Unit
DDP	:	District's Development Plan
UNICEF	:	United Nations International Children's Emergency Funds
HIV/AIDS	:	Human Immunodeficiency Virus/Acquired Immune Deficiency Syndrome
UNAIDS	:	United Nations Programme on AIDS
UNESCO	:	United Nations Educational, Scientific and Cultural Organization
C.F MODEL	:	Communicative Function Model

ABSTRACT

This study investigated the communicative viability of *Dodo* and *Nyatiti* music among the rural population of Siaya District. Specifically, the study sought to:

1. Analyze the structural, melodic and rhythmic attributes of selected *Dodo* and *Nyatiti* songs in order to determine their indigenous epithet;
2. Determine whether the texts of the selected *Dodo* and *Nyatiti* songs embodied any aspects of messages related to modern health, literacy and family planning;
3. Ascertain whether respondents selected among the study population perceived Dodo and Nyatiti songs as viable modes of communication;
4. Establish factors that influenced the growing recognition of the indigenous songs as media of communication in the district; and
5. Ascertain whether the messages transmitted through the selected indigenous songs would resulted in acquisition of knowledge on issues concerning modern health, literacy and family planning.

The study targeted male and female adults in the district, the traditional musicians, and personnel from Departments of Information and Culture. The techniques used in selecting a working sample from the study population included simple random, purposive and snowball sampling techniques. Data was collected from the respondents using various types of instruments including structured interview schedules, opinionnaire schedules, observation schedules, and also through participant observation and unstructured interview. The data was analyzed using an inferential statistical procedure namely, T-test for related samples, and through description and explanation of qualitative features of the data.

The findings of the study revealed that a substantial number of people in Siaya District concurred with the claims that indigenous music forms like *Dodo* and *Nyatiti* are viable modes of communication. Structural, melodic and rythmic attributes of *Dodo* and *Nyatiti* were found to have significant bearing on the communicative viability of the genres. The communicative capacity of *Dodo* and *Nyatiti* songs was authenticated based on the fact that the texts of the music genres were found to embody messages on the specified social concerns including health, literacy and family planning. Through the pre-test and post-test measures, it was verified that the messages propagated through the song texts resulted into acquisition of knowledge among some study respondents. This further portrayed the communicative viability of *Dodo* and *Nyatiti*.

In light of the above study findings, the recommendations made for possible implementation by relevant authorities included the need for; strengthening the formal integration of indigenous media including music within the set up of communication media in Kenya; formulation of a mass media strategy that would involve the development of an Indigenous Media Division to deal with the organization and evaluation of indigenous media activities throughout the country; practical applications of research findings of studies such as the present one, so as to be used as references in policy/decision making processes; promotion and support for the indigenous music performance, particularly at grass root levels where the genres serve as useful sources of information.

Finally, suggestions were made for possible areas for further investigations. These included: comparative study on the level of mass media preferences among the rural

population in Kenya, with regards to the print, electronics, music and other types of indigenous media; a study to determine the communicative capacity of various types of indigenous media including music, drama, poetry and stories in order to ascertain the most favourable local media for rural communities in Africa; study on compatibility of various indigenous media contents in relation to the prevailing social-cultural situations; assessment of the audience impact of the indigenous media such as music with regards to their capacity to enhance change in attitude and behaviour; and a study to determine relationship between preference of a specific type of indigenous media among a particular African community and the communicative efficacy of the genres.

OPERATIONAL DEFINITION OF TERMS

Communication: Transmission of information with an aim of eliciting a response. In this study the process of communication is taken to involve the traditional musician as the source of information, the specified indigenous songs as the media of communication and the village population as the receivers.

Communication of Social Concern: The propagation, dissemination or expression of the issues and trends that prevail within a particular socio-cultural context and that affect the welfare of members of the cultural group.

Community: A group of individuals sharing common values and belief systems, living in the same geographical location and are affected by the same social problems.

***Dodo* songs:** Indigenous choral music of the Jo-Luo, involving call and response, performed by women on social occasions.

Electronic Media: Information disseminating implements that include radio, television, telephones and films.

Genre: Category, in this case, of music

Indigenous Media: Cultural information dissemination channels that include song, drama, proverbs, story telling and poetry. The stylistic and structural attributes of such

genres adhere to the original methods of presentation by a particular community.

In this study, the arts named above are also referred to as **folk media**.

Indigenous Songs: Songs whose heritage can be attributed to people of a given cultural and geographical background, that possess melodic, rhythmic and structural attributes that largely adhere to the style of performance belonging to a particular culture, attributes which are passed down to subsequent generations within the culture, and that can be recognized by members of the community as culturally their own. Under this definition of indigenous songs is included those songs that though of fairly recent origin, conform to a particular culture's concept of what is indigenous. Due to the fact that the genres are passed down from one generation to another, within the culture, they are also referred to in this study as **traditional songs.**

Innovative Social Concerns: Messages, issues or trends that are new or novel in the context of the indigenous values, beliefs and socio-cultural set up of the studied community. In this study, the three areas of concern, namely; health, literacy and family planning are regarded to be innovative in the context of the indigenous culture of Jo-*Luo*, due to the fact that such concerns as modern medicine, literacy and family planning do not have roots in indigenous African cultures.

Literacy: A set of skills in reading, writing and computation possessed by an individual, which allow the individual to be self-reliant and useful to the society

Modern Media: Non-indigenous means of conveying information to people, including the print and electronic means and devices.

Nyatiti* Songs:** Indigenous vocal music of the *Jo-Luo*, performed to the accompaniment of an eight stringed lyre called ***Nyatiti.

Print Media: Information dissemination documents including newspapers, magazines, books, pamphlets, posters, flyers and brochures.

Social Concerns: Issues and trends that prevail within a given socio-cultural context and affect the welfare of members of a given community or society. In this study, the prevailing social concerns in the area of study are identified as those concerning health, literacy and family planning.

Synchronic Analysis: Examining the studied case as it exists at the time of study without appealing to any historical factors. In the synchronic analysis of the songs selected for the present study, the song messages were analyzed only as they related to the then prevailing situation within the studied community.

CHAPTER ONE

INTRODUCTION

1.1 Background Information to the Study

Siaya is among the twelve districts that comprise Nyanza Province in Kenya. It is boardered by Busia District to the North, Vihiga and Kakamega Districts to the north east, and Bondo District to the south. The district currently covers a geographical area of approximately 1,762 square kilometers. It is transversed by two rivers namely, Yala and Nzoia. The rivers flow southwestwards to Kakamega District of Western Province, and enter Lake Victoria through Yala Swamp.

The climatic conditions in the district vary according to altitude and wind direction. For instance, in the northern and north-eastern parts of the district, particularly Ukwala and Yala Divisions which have relatively higher altitudes, rainfall is fairly high, while in the southern parts of the district, where the altitude is lower there is low rainfall. The prevailing climatic conditions and the physical features have bearing on the district's development potential (DDP, 2001).

The district's economic activities revolve around mixed farming, which essentially, is for subsistence purposes. In addition to this subsistence, some members of the community engage in more specialized occupations. There are blacksmiths, musicians, craftsmen, school teachers, carpenters, shopkeepers, mechanics and others. Some of these occupations have emerged as a result of the changing social, political and technological spheres in the district.

The district's socio-political organization is determined by the system of government in Kenya. The district is headed by District Commissioner (DC), under whom are District Officers (DO), heading the six clerical divisions namely: Boro, Ukwala, Yala, Uranga, Ugenya and Wagai. There are thirty locations, and one hundred and twenty eight sub-locations, headed by chiefs and assistant chiefs respectively. At the grassroots, there are villages headed by village elders, locally referred to as *Mlango.*

Siaya, like most Kenyan districts, is dominated by one ethnic group, *Jo-Luo*, which literary means *Luo* people. There are however, a few pockets of non-*Luo* people in the district, notably the *Luyia* speaking groups found around Yala and Usonga regions. In most cases, however, the non-*Luos* have been assimilated into the *Luo* culture and speak the *dho-Luo*, or the *Luo* language fluently (Okombo 1998).

Recent estimates place the district's population at 404,082 (DPU 2000). According to the demographic and settlement patterns provided by the District Development Plan of 1997-2001, over 90% of the population lives in the remote parts of the district. In such areas, indigenous cultural values, beliefs, attitudes, behavioural patterns and practices remain strong. Indigenous music thrives alongside other aspects of the culture and forms an important source of communication. Though the district continues to have a strong link with its traditional past, considerable changes have been noted in its socio-cultural structures (Cohen and Odhiambo, 1989). The changes prevailing in the district have affected the indigenous art forms, which are part and parcel of the district's cultural heritage. As Okombo (1998: 209) observes in reference to the indigenous cultural resources of Siaya District:

> The indigenous art forms like songs, stories and proverbs are undergoing modification from time to time. One characteristic of the indigenous arts is their adaptability to various audience interest and new communication strategies.

The purported adaptability of the indigenous art forms to the new communication strategies formed the focal point of discussion in this study. The study of indigenous music as a mode of communication in Siaya arose as a result of the fact that Siaya is among the Kenyan districts that have been cited as currently employing indigenous art forms, including song, as means of conveying messages particularly on modern health, literacy and family planning (Unicef 1997).

The justifications for the growing focus on indigenous art forms as means of communication in the district have been that the income and literacy levels of the district's population are low. The majority of the population therefore cannot cope with the cost and elitist nature of the print and electronic media (Unicef, Ibid). The implication therefore is that, though various prints and electronic media are available in some parts of the district, they are inaccessible to the majority of the population, particularly those who are poor, illiterate, and those who inhabit the remote parts of the district. Hence, there is a large percentage of the district's population to which the print and electronic media are virtually unknown and inaccessible.

According to an informant in the Department of Information and Broadcasting, three daily newspapers circulate in the district, including the Standard, the Daily Nation in English and the *Taifa Leo* in *Kiswahili*. In addition, there is one independent weekly newspaper, *Jicho*. All the newspapers have an average joint total readership of about

1000 people. [1] Most of the readers are concentrated in the urban centers. The number of readers, compared to the district's total population of 404,082, makes less than 1% of the population that is served by the print media. Majority of the population is either deterred by cost or illiteracy.

Siaya District is also served by Radio, Television and Mobile Cinema. The accessibility to the radio is slightly better in the district as compared to the newspaper and the television. Radio listeners are estimated at approximately 4% of the district's population. The larger part of the percentage consists of those that are served by the sets in public places. The radio has the inherent advantage of breaking across barriers of illiteracy to reach a broad and large a section of the people in the district as possible, since it caters for all categories of people. However, there are large numbers of people in the district that cannot afford to acquire or maintain radios.

The television sets are considered as highly specialized media in Siaya District, since they are within the reach of an insignificant minority. Television sets are concentrated in the district centre and the trading centres, which have electricity. In isolated instances, television sets are viewed in remote areas of the district using car batteries. The percentage of the district's population that own television sets is however negligible. Bar and restaurant owners, particularly in the district headquarter have developed private halls with television sets to entice customers. However, such halls can only accommodate a few clients. To most people in the district, therefore, the television tends to be foreign and elitist.

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[11] Charles Ohanya, interview in Siaya, april 12, 2000

The mobile film forms an additional medium of communication in the district. In Siaya, like other parts of Kenya, the mobile film is instituted by the government to educate people on health, nutrition, child care, family planning, co-operative ventures and other developmental issues (Alot 1999). The youth form the main audience of film viewing. Moreover, only those that stay near the trading centers or the district headquarter get the advantage of viewing the films. The Majority of people, particularly those who live in remote areas, far from the district headquarter or trading centers, do not enjoy the facilities due to the cost of traveling to the film venues. The mobile film is therefore a minority form of media in the district.

Apparently, due to inaccessibility of the print and electronic media, indigenous art forms, including song, are gaining recognition as alternative and/or supplementary modes of conveying essential messages. Further evidence indicates that indigenous arts like music have been useful media for propagating messages on literacy, health and family planning which are cited as some of the major social concerns in the district. (Unicef, Ibid). The currently prevailing situation in Siaya District, with regard to the specified areas of social concern are fully discussed in the subsequent paragraphs.

Issues on Health, literacy and family planning in Siaya District have been of great concern among various scholars and development agencies. According to the Rural Survey conducted in Kenya in 1987, Siaya was placed among the districts with the lowest literacy rate. Similar concerns were raised by Unicef (1998) whose report

indicates that the overall literacy levels of the majority of the population in the district is low. The foregoing claims are supported by the data derived from the 1999 Population and Housing Census, which indicates that more than half of the district's population is illiterate. While the district's total population currently stands at 404,082, those that are at school are only 161,479. Those that have left school prematurely are placed at 170,973 and those that have never attended school are 69,640.

The high drop out rate is particularly realized at the primary school level. The trend is partly blamed on the high mortality rate and the resulting large number of orphaned children who cannot respond to the educational cost-sharing demand (Digolo 2000). The statistics provided by the District Development Plan (Ibid), indicates that women's level of literacy in the district is much lower than that of men. According to the statistics, 28% of the district's females have never attended school, while nearly 50% have dropped out before gaining adequate levels of literacy. The trend has been blamed on poverty and societal attitude whereby boys get preferential treatment with regard to education while girls are at times married off at young ages.

Siaya is said to be one of the poorest districts in the country, with the majority of its population below the poverty line. Most poor parents in the district tend to invest their limited resources in the education of boys as opposed to education of girls (Unesco 1998). The above sentiments are supported by Oruka (1989) who observes that the *Jo-Luo* consider women to belong to their marital families. Most traditional parents view educating girls as a waste of resources on those belonging to other families. This further explains the high percentage of female illiteracy in the district.

The other area of concern reviewed in this study is health. The general health status in Siaya is poor. The health survey carried out in Nyanza Province in the year 2000 revealed that Siaya District had one of the highest mortality rates in the Province. Malaria and diseases of the respiratory system are the most common causes of deaths in the district. Among the children, there are also common cases of malnutrition and measles (Ministry of Health 2000). The basic health statistics provided by UNAIDS in 1999 indicates that Siaya District has one of the highest infant mortality rates, not just in Nyanza Province, but in the country as a whole.

Since 1990, HIV/AIDS has become the leading health and developmental problem in the district (Ministry of Health 2000). In 1999, United Nations Programme on AIDS (UNAIDS) produced data that showed the rates of HIV/AIDS related illness to be as high as 70% in Siaya and Busia Districts. The AIDS pandemic in the district has resulted into many social and economical problems. The death of young and productive people has brought hardship to families, with widows and orphans barely able to fend for themselves.

The enormity of the HIV/AIDS problem in the district has been obscured by inaction and denial. Secrecy persists even in the face of sickness and death. In some cases, even community leaders shy away from discussing the HIV/AIDS problem (Abila 1999). The most striking images of the HIV/AIDS pandemic in the district include dying adults tended by their children, child headed households, and homes closed down (Abila, Ibid).

Despite the numerous health problems, most people in the district are still ambivalent

toward the utilization of health and medical services. Probably, the choice to use a modern health facility or traditional treatment depends upon the distance to be travelled, and the type of medical condition.. Many people, particularly in the remote parts of the district, still rely on traditional healers (Alwar 2000).

The final area of concern reviewed in the study is family planning. The Family Planning Association of Kenya (FPAK), started its first field education in Siaya District in the 1970's. The purpose of the association has been to sensitize members of the community on the benefits of Planned Parenthood. Since its inception, the activities of the association have not been very prominent in Siaya.

The majority of people in the district have not taken very keen interest in the family planning activities. A survey conducted by the District Planning Unit in 2001 for instance, revealed that only 4% of women in the district used some form of contraceptive. Women in the district tend to have relatively conservative beliefs about reproductive health. Married women particularly are less likely to report that they want no more children. Several factors are attributed to the reluctance to accept the family planning activities in Siaya District.

According to Oucho (1998), population growth in Siaya is one of the lowest in Kenya. The claims are supported by statistics derived from various census. For instance, while in 1969, the district census reported a population of 382,710, by the 1999 census, the population had increased to only 404,082. This represents a growth of only 6% in 30 years or an intercensal growth rate of 0.2% (Public Census 1969 – 1999). The low

population growth is reflected at the family level where the family size in the district is said to be smaller than in most districts in medium and high potential areas in Kenya. The small household size for Siaya District is largely attributed to the fact that it is among the districts in Kenya with the highest rate of infant mortality and a general high adult mortality, due to several killer diseases, including malaria, respiratory diseases and HIV/AIDS (Oucho Ibid).

The other constraints that have led to low acceptance of family planning activities in the district include the fact that throughout the district, the elderly people rely on their families for economic and emotional support. The old age economic and emotional security value for children leads to the preference of getting more whenever possible (Oruka, 1987).

The HIV/AIDS pandemic has had a negative impact on the family planning programme in the district. Since the level of mortality in the district has been raised by the HIV/AIDS related deaths, most people would wish to have more children. According to one respondent, the argument advanced is that due to prevailing high rate of mortality in the district, one is better off with more children.

The three areas that have been discussed in the foregoing sections including health, literacy and family planning, had to be investigated in this study, and to be used as frame of reference while analyzing the messages embodied in the texts of the selected songs. The study endouvoured to establish whether song texts could effectively communicate the specified social concerns.

1.1.1 Context of the Problem

The prevailing situation of mass media, particularly in rural Africa has long been a major point of focus among scholars and development agencies. The scarcity of electronic and print mass media in remote parts of Africa is viewed as a hindrance to the dissemination of certain essential developmental information among the rural population (Dood, 1994; Hachten 1997). Consequently, various concerned groups have advocated for assessment of the prospects of developing indigenous information networks as alternative or supplementary media of communication in the remote parts of rural Africa. For instance, in a report by Unesco (1994:68) on the National Information Policies for African Countries, it is explicitly stated:

> The indigenous performing arts like song, drama and poetry, play important roles in the daily socialization processes of the rural population and can therefore produce highly effective interpersonal information network, which are exclusively to their own genus.

During the United Nation's debate on International Communication for the 1990's and beyond, the major focus was on the need for African countries to give greater recognition to the benefits that may be derived from the use of indigenous media of communication in the rural parts of Africa (UNDP 1990). Similarly, based on the claims that the general incomes and overall literacy rates of African population are low, Unicef (1997) suggested that the indigenous methods of communication should form alternative means of addressing community concerns in rural parts of Africa.

In concurrence, some scholars have highlighted the fact that modern mass media are inadequate in and unsuitable for some rural areas in Africa. The sentiments of such scholars reinforce the need for a more suitable alternative. Peters and Tiffin (1994:8)

observe;

> The mass media systems, which some African countries have, are inadequately equipped to help induce development in rural areas where there is limited economic availability.

Similarly Hatchten (1997:21) observes:

> The modern mass media as we know them in America and Europe are all present here in African in uneven patterns, but they do not reach the masses. At best, they mostly reach the educated minorities in the cities ...the typical heavy user of the modern mass communication live in urban centre. The media are hence ineffective in rural and remote areas of Africa.

Recent studies indicate that due to the scarcity of the modern mass media, a number of African countries including Kenya, Nigeria, Tanzania and Ghana are currently incorporating various indigenous media within their information networks. Indigenous music, particularly song, is invariably cited among the folk arts that are gaining rapid recognition in contemporary rural communication in the cited African countries. A study conducted by Popoola (1994), for instance describes the use of indigenous songs of Nigeria during a year long mass media campaign to promote family planning.

Ekweme (1994), draws attention to the role of traditional singers in conveying information concerning public health in Ghana. Similarly, Moyo (1996), highlights capacious use of indigenous songs in transmitting the social and national ideological policies in Tanzania. In the Kenyan, a report compiled by Unicef (1997), indicates that the use of indigenous songs and drama in the transmission of messages on innovation is well developed in parts of the country including Kisumu, Kakamega and Siaya Districts. In addition, Chuke (1998) cites song among the indigenous media that are well developed in most parts of Kenya, and is currently used for health communication

purposes. In his study of indigenous music and dance of Siaya District, Kavyu (1987: 234) observes that:

> The traditional musician in the *Luo* community in Siaya District has both musical and non-musical responsibilities. He provides entertainment…through song texts he educates the public. He acts as the rural newspaper or as an agent of mobilization of public opinion towards national goals.

The scholar's remarks further attest to the vital modern communicative role that the indigenous songs play among the rural population in Siaya District. Apart from their role in the modern or innovative communication, the genres are said to continue maintaining their roles as bearers of cultural heritage (Okombo 1998). Hence indigenous music forms like *Dodo* and *Nyatiti* currently serve a twofold communicative function in Siaya District. While they continue to act as transmitters of indigenous cultural values and beliefs they are also viewed as means of propagating essential innovative messages (Unicef 1997). In the present study, messages on modern health, literacy and family planning are regarded as innovative or novel in the context of the indigenous systems of the *Luo* community.

The claims on indigenous music as media for propagating innovative messages are apparently in conflict with the views held by certain scholars, who consider indigenous systems, including music, as being mutually antagonistic to the modern systems. According to Gusfield (1997), the proponents of the above sentiments consider the innovative systems as any issues or trends that do not form part of the indigenous or aboriginal cultural set up of a community or society. The upholders of such views consequently refute the possibility of utilizing the indigenous art forms in propagating innovative information.

O'Cannain (1996), for instance, observes that the very idea of an indigenous music is unthinkable, if one does not imply the absolute conservation of indigenous features of music. In light of such misconceptions, Fances (1997) advocates for in-depth empirical research that could result in plausible elucidation regarding the nature and communicative capacity of indigenous media within the contemporary social context in African societies. In concurrence, Nwuneli (1997:52) asserts that "working with traditional based media, requires knowledge of various traditional media and their capacity"

Based on foregoing controversy and the ensuing concerns, it became incontrovertible that there was need for an in-depth empirical study that would verify the capacity of African indigenous art forms like song, as means of propagating innovative information, as has been purported. Hence, the formulation of this study.

1.1.2 Statement of the Problem

Kenya has been cited among countries that currently incorporate indigenous media within their information systems (Matere, 1997). Indigenous music, particularly song has been invariably mentioned as being one of the most utilized genres for innovative communication in the rural parts of the Country (Unicef Ibid; Chuke, 1998). Despite such claims, available evidence indicates that there is a conceptual misapprehension among scholars, surrounding the notion of indigenous systems and their function in the modern socio-cultural environment. Certain scholars consider indigenous systems of communication, which include music, as being mutually antagonistic to the modern or innovative systems (Thomson 1994; O'cannain 1996).

Such scholarly expostulations negate the claims for indigenous genres such as *Dodo* and *Nyatiti* as capable of embodying in their texts messages related to innovative issues or trends, as claimed to be the case in Siaya District.

The formulation of the present study was a result of a need to provide empirical data that would assist in resolving the dichotomy reflected in communicative role of indigenous art forms particularly music. Specifically, the study focused on the analysis of the texts of *Dodo* and *Nyatiti* songs selected from among the Jo-*Luo* of Siaya District to determine the extent to which the texts of the genres embodied messages on modern themes including health, literacy and family planning. The specified areas have been cited as those of crucial concern within the district (Oucho, 1998; Alwar 1998). Furthermore, these areas are viewed as being innovative with regards to the indigenous socio-cultural set up of the *Luo* community.

The study intended to address the following questions:

1. What the structural, melodic and rhythmic attributes of the selected *Dodo* and *Nyatiti* songs were;
2. Whether the selected *Dodo* and *Nyatiti* songs embodied any aspects of messages on modern health, literacy and family planning;
3. Whether the selected indigenous genres, namely *Dodo* and *Nyatiti* songs, were perceived as viable modes of communication among the rural population of Siaya District;
4. If there were certain factors that influenced the growing recognition of the indigenous songs as modes of communication in the district; and

5. If the messages transmitted through the texts of the songs could facilitate knowledge acquisition on issues concerning modern health, literacy and family planning.

1.1.3 Objectives of the Study

The study sought to fulfil the following specific objectives:

1. To analyze the structural, melodic and rhythmic attributes that validated the indigenous epithet of the selected *Dodo* and *Nyatiti* songs;
2. To determine whether the texts of the selected *Dodo* and *Nyatiti* songs embodied messages on currently prevailing social concerns in the district, including health, literacy and family planning;
3. To ascertain whether *Dodo* and *Nyatiti* songs were perceived as viable modes of communication by respondents randomly selected among the study population;
4. To establish the factors if any that have influenced the growing recognition of the indigenous songs as modes of communication in Siaya District;
5. To ascertain whether the messages transmitted through prescribed songs facilitated the acquisition of knowledge on issues concerning modern health, literacy and family planning.

1.1.4 Rationale and Significance of the Study

The present study was formulated as a riposte to the continued calls for empirical research that would provide plausible elucidation for the nature and role of music and

other indigenous media of communication that continue to thrive in the contemporary African societies. As Nwuneli (1997) argues, empirical research on the nature and communicative role of the indigenous media would hopefully remedy the unwillingness among certain scholars to accept the fact that the indigenous media still exist and function in the rural villages of African nations.

Based on such concerns, this study was developed in recognition of the scarcity of analytical and empirical research that would fill the knowledge gap on indigenous media and their communicative roles, particularly in modern African societies.

The study has presented findings that will assist in the understanding of the logic that necessitates the focus on indigenous music genres as being most appropriate for contemporary communication in the rural parts of Africa. It adds new information to the existing insights on the significance of the indigenous media of communication in modern African societies. In addition, it demonstrates the multidimensionality of music as a whole. Thus, apart from the socialization import of the genre, the study emphasizes its sensitization significance.

The findings of the study will hopefully sensitize those concerned with the formulation of communication policy in Kenya on the potential and viability of indigenous music as a means of communication, particularly among the rural population in Kenya. This may lead to the organization of strategies for formal integration of the genres in communication process in all parts of Kenya.

The study will hopefully contribute to the fields of communication, anthropology and ethnomusicology, which have part of their curricula focusing on the communicative role of indigenous music in modern societies. The study has employed various research designs, methodologies and the critical frameworks that will form a strong basis for scientific enquiry procedures for various disciplines including ethnomusicology, anthropology, communication and the general area of humanities.

1.1.5 Scope and Limitations of the Study

This study was concerned with empirical field investigation conducted in Siaya District. It covered all the three constituencies that presently form part of Siaya district, namely, *Alego, Ugenya* and *Gem.* The study targeted various individuals that could provide information. The target groups included traditional musicians, media officials, cultural officers, and male and female adults in selected villages within the district. The male and female adults include those that were eighteen years and above*. It was presumed that those who have attained the specified age would be able to provide mature and reliable responses concerning the status of indigenous songs as media of communication in the district.

Siaya District was purposively selected as a suitable area of study, due to the fact that it is one of the districts in which the role of indigenous music in propagating messages on innovation had been reported (Unicef 1997). Further evidence indicates that to date, indigenous music, particularly song, continues to function as a transmitter of cultural

*From, eighteen years, an individual is considered an adult according to the stipulations of the Kenyan constitution (1979).

values in the district (Okombo 1998). The dichotomy reflected in the communicative role of the indigenous music in the district made the area very capable of providing a rich ground for the investigation.

The study particularly targeted *Dodo* and *Nyatiti* songs, based on the fact that these song types are reported as the most popular forms of music among the rural population of Siaya District, and are performed in most social occasions (Okombo 1998). Genres like popular songs played on guitar accompaniment and other topical compositions based on western styles are also prevalent in the district and perform important communicative role. However, these were not within the scope of this study. The study particularly concerned itself with indigenous music due to the dichotomy reflected in their communicative functions in the district. Furthermore it is indigenous music forms like *Dodo* and *Nyatiti* that are more common among members of the rural community. The messages traced through the selected indigenous song texts were limited to those focusing on literacy, health and family planning, the three areas having been singled out as issues of major concern in the district.

Certain limitations were experienced in the course of the study. The scarcity of previous empirical research concerned with the status and function of indigenous music in contemporary communication in Kenya limited the scope of local literature review. However, related literature on other studies, both local and foreign particularly those dealing with folk media were relied upon.

Due to time constraints, it was not possible to conduct a nation-wide study to include

more districts. The study therefore focused on the single district, Siaya, that was purposively selected. It was however hoped that the findings of the study would stimulate similar research in other parts of Kenya. The results of this study are limited to the time frame in which the data was gathered. In other words, other factors that are not necessarily addressed in the study may come into play later.

1.1.6 Research Hypothesis

The following null hypothesis was proposed for examination in the study:

Ho: There will be no difference between the respondents level of knowledge on issues concerning health, literacy and family planning, before and after listening to prescribed songs.

1.1.6 Basic Assumptions

Indigenous music forms part of the contemporary African social systems that have been significantly affected in economic, political and socio-cultural spheres and sectors, by cultural dynamics. Cultural dynamics are also bound to affect the status and role of indigenous music, which forms an integral part of a culture.

Based on the above observations, the following were the assumptions of the study:

1. That indigenous songs continue to form part of daily socialization process of the rural population of Siaya District;
2. That the indigenous songs are molded and re-shaped by the forces of cultural dynamics that influence other cultural elements. Consequently,

they have the capacity to incorporate innovative concepts;

3. That there are structural, melodic and rhythmic elements that are peculiar to the indigenous songs;

4. That the structural, melodic and rhythmic attributes of indigenous songs enhance their communicative capacity;

5. That the district's population has an agreed understanding on the basic elements of indigenous songs, and would therefore be capable of specifying whether a given song was indigenous or not.

1.1.7 Theoretical Framework

The study was guided by a compromised position between the Structural-Functionalism theory, the Systems theory and the theory of Media and Mass Communication. The Structural-Functionalist approach emerges from an amalgamation of two related theories, namely, Structuralism and Functionalism, whose proponents are Durkheim (1938) and Strauss (1972), respectively. The Structural-Functionalist theory derives from the conception of the existence of structures which are a network of roles, and which form themselves into institutions with specific functions in a society.

According to this theory, a society is to be viewed as a system of linked working parts or subsystems of which music comprises one. In this study, indigenous music was considered as part of the subsystem designated the media institution. The media institution like other subsystems has essential contributions to make to the modern societies. Organized social life in contemporary society requires the continued maintenance of an accurate, consistent and complete picture of the society and social

environment (Inkeles 1964). Implied to indigenous songs as media of communication, the emphasis is on their image as connecting channels between the society and its members, thus ensuring internal integration, continuity, order and motivation.

The structural aspect of the theory suggests a set of relations that exists within the unit entities that form various subsystems. Structuralism is therefore quite useful for describing the inter-relatedness of elements within music itself. In considering music as a unit entity, the concept of structure provided the basis for analyzing the inter-relatedness of the formal, thematic, melodic and rhythmic elements as they affect the communicative role of the indigenous songs. Furthermore the concept formed a frame of reference for determining the inter-relatedness of the songs, as part of media institution and other social and cultural structures.

The Structural-Functionalist theory thus enabled the songs to be viewed in relation to their structure, function and their general contribution to the flow of social life. The theory has however been beset with difficulties concerning its seeming conservatism. It is regarded as being rather static in outlook. It views a society as comprising a stable equilibrium. This would imply that indigenous musics, too, are considered as part of the stable equilibrium, devoid of change, yet this is not the case in any society due to external contact and generational transformation. In order to cater for the perspective of cultural dynamics as it relates to the communicative function of the indigenous songs under study, an additional theory, the Systems theory was employed.

The proponent of this theory is Bertalanffy (1959). The theory conceives of a society as a biological organism with separate and distinct parts, each having specific functions to serve. Every part of the system must work as required for the whole to function. In this respect, song, as part of the media institution, has a communicative function that it must efficiently perform in the modern society in order for the whole social system to progress satisfactorily.

Unlike the Structural-Functionalist theory, however, the Systems theory provides for the possibility of change. For instance, Alvin and Peterson (1992) emphasize the process by which systems come into being, are maintained, and are transformed into other kinds of systems, depending on the changes taking place in the social environment. A system, to them, is constantly in motion, yet remaining stable. Similarly, indigenous music as an integral part of the social system, is viewed as capable of incorporating new ideas, while at the same time retaining stability as indigenous cultural objects. The change and stability view of the System theory is supported by Parsons (1994:37) who observes:

> The main function of a social system includes pattern maintenance, which involves the preservation or reproduction of a system's essential characteristics. A social system is also concerned with adaptation. This pertains to a system's ability to cope with changes in its environment.

Coser (1956) attributes changes occuring in environment to social conflict. Acconding to him, the social conflict contributes to the emergence of new norms, which are eventually adapted into social system.

The systems theory was thus useful in explaining change and continuity as portrayed in the role of indigenous music in contemporary social systems in Africa. The study was further guided by the theory of Media and Mass Communication as advanced by Lasswell (1954). The theory articulates the characteristics and functions of mass media institution within a social system. This theory formed a framework for the general reference to indigenous songs as part of the mass media institution within a society. The main presuppositions underlying this theoretical framework is that the mass media institution should have a general carrier function for knowledge of all kinds. The mass media should operate in the public spheres, and be accessible in principle to all members of a society on an open, voluntary, unspecified and low cost basis. Applied to the indigenous music under study, the songs emerge as carriers of all messages related to the prevailing concerns within the community. The theory negates the type of mass media that is elitist, private and accessible only to a section of population. Such a stipulation favours the nature and communicative potential of the indigenous art forms among the rural population in Kenya. The genres are considered to be alert to the rural needs in terms of cost, accessibility and language.

The theory goes further to systematize the main function and effects of media, intended or unintended. The functions are enumerated as surveillance of the environment; correlation of the parts of the society in response to its environment; the transmission of cultural heritage; expression of cultural values and symbols which are essential to the identity and continuity of a society (Wright 1976). The role of indigenous music as media of communication was found to synchronize with the above functions of the mass media. It is through the scrutiny of the prevailing social situation, that the traditional musicians transmit messages in their songs, which act as connections between the

society and parts of its environs. The transmission of cultural heritage and adjustment to cultural change and continuity complies with the characteristics of indigenous media like music.

Lastly, the media is supposed to have a consequence or effect, that is, people are supposed to learn from the media. In the present study, the above stipulations were used as frames of reference to assess the communicative viability and functions of the genres that were selected for analysis. The stipulations also assisted in analyzing the consequence or effects which the messages propagated through the genres have on the study respondents.

The theories presented above, provided the framework in which the selected indigenous songs were viewed as media of communication, comprising of source/sender, receiver(s) and effect or consequence. Furthermore, the genres are considered as having the capacity to transmit the cultural values, while at the same time incorporating new concepts that keep emerging in the social environment. This accounts for the purported capacity of the indigenous music to propagate innovative information. The theories guided the present study and helped make sense of its findings. Their stipulations steered the posing and answering of questions in the study.

1.1.8 Conceptual framework

The study on *Dodo* and *Nyatiti* songs as media of communication was based on the concept that the songs fulfil a communicative function in a given social system and that music, like other elements of the social system, are receptive to change. The

Communicative Function Model (C.F Model) was developed in order to indicate the function of the indigenous music as media of communication in a changing social system. The model is presented in the subsequent table.

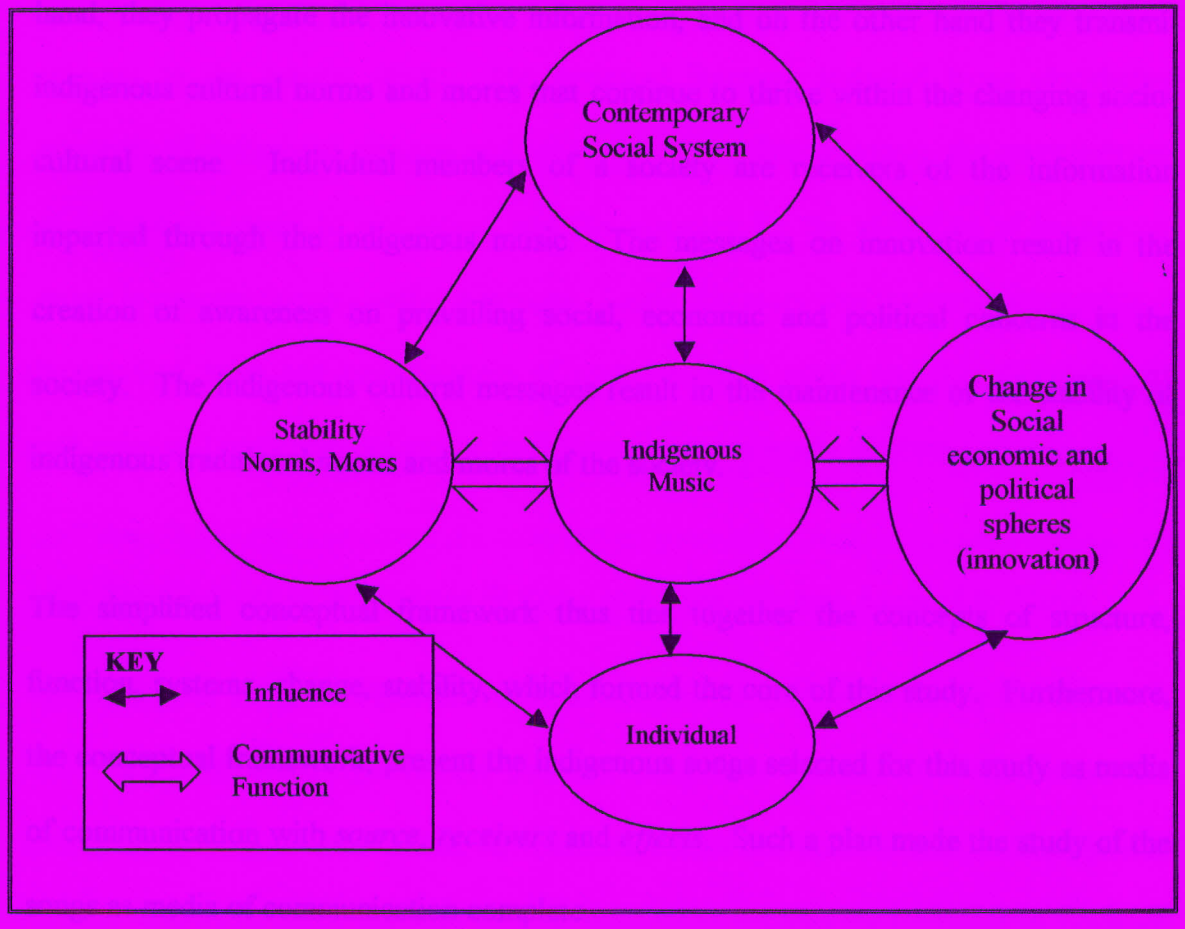

FIGURE 1.1 The Communicative Function (C.F) Model of Indigenous Music

The conceptual framework presented above was formulated from the literature and the theoretical frameworks. It portrays indigenous music as a structural component of the contemporary social systems in Africa. Contemporary social systems are viewed as consisting of constant and inevitable social and cultural dynamics. Since change cannot occur wholesale and overnight, there are elements of indigenous culture that remain

stable. Indigenous music, as part of the media institution therefore exists within the environment of stability and change.

The genres are consequently concerned with dual communicative function. On one hand, they propagate the innovative information, and on the other hand they transmit indigenous cultural norms and mores that continue to thrive within the changing socio-cultural scene. Individual members of a society are receivers of the information imparted through the indigenous music. The messages on innovation result in the creation of awareness on prevailing social, economic and political concerns in the society. The indigenous cultural messages result in the maintenance of the stability of indigenous traditional norms and mores of the society.

The simplified conceptual framework thus ties together the concepts of structure, function, systems, change, stability, which formed the core of this study. Furthermore, the conceptual framework, present the indigenous songs selected for this study as media of communication with *source*, *receivers* and *effects*. Such a plan made the study of the songs as media of communication complete.

REVIEW OF RELATED LITERATURE

1.2.1 Introduction

This section presents the literature reviewed in various areas that were considered relevant to the present study. The reviewed literature included those elucidating concepts of indigenous systems and innovation as applied to music, the receptiveness of indigenous music to innovation, and the advocacy for the utilization of indigenous music in propagating innovative messages. Lastly, literature was reviewed concerning the ascribed roles and consequences of communication media and the application of such roles and consequences to the indigenous songs as media of communication.

1.2.2 The Concept of Indigenous Systems and Innovation as Applied to Music

The concept of indigenous systems has been assigned various definitions by scholars. According to Crowther (1993) for instance, indigenous systems of a culture are the aboriginal or original entities that have existed within that culture from earliest time in history. Crowther (Ibid) specifies that the indigenous systems are prevalent in a culture particularly before its contact with foreign influence. This perspective however seems to insinuate that indigenous systems of a culture would only exist up to the time it comes into contact with the foreign influence, after which the systems would cease to exist.

Accordingly, any culture that comes into contact with a foreign influence would have nothing left to be considered as its indigenous systems. The point of view presented by

Crowther (Ibid) thus regards indigenous systems as antiquities or historical entities, which cannot co-exist with the modern systems. The existing institutions and values of indigenous systems are similarly considered by other scholars as being in constant conflict with modern systems. With particular reference to indigenous music, the incompatibility between the indigenous and the modern systems has been purported by scholars such as Thomson (1994:6) who states:

> Indigenous music are transmitters of indigenous values of a society. It therefore becomes impossible to envisage the manner in which the genres would simultaneously serve as mediators of innovation.

The above sentiments portray the indigenous systems of a culture as being completely unaffected by the changes that take place in the social environment. The implications of the foregoing arguments is that the contents of indigenous music would not include any innovative concepts. Such sentiments negate the claims that various types of indigenous art forms are currently used as media of conveying innovative information.

The scholars who negate the possibility of the indigenous systems of communication serving as means of propagating innovative information, apparently base their argument upon the incompatibility that exist between their definition of the indigenous systems and the concept of innovation. For instance, using Crowther's (1997) perspective, indigenous systems are absolutely bearers of the indigenous cultural heritage. The perspective that the indigenous systems should exclusively be concerned with the authentic values and beliefs of a culture, consequently implies that the systems are regarded by the proponents of this view as being static and devoid of change.

The conception that any aspect of culture can remain unaffected by change is refuted by some scholars. Malinowsky (1945), considers cultural change as an inevitable process that affects the total existing order of a society, including its organization, values, beliefs and knowledge, arts, tools and consumer goods. In concurrence, Merriam (1964:) states that change is constant and inevitable in human experience although rates of change are different from one culture to another and from one aspect of culture to another.

In concurrence with the above sentiments, Fischer (1983) opposes the notion that indigenous systems can exist within the constantly and inevitably changing cultural environment and yet remain unaffected by cultural dynamics. In his definition, he considers indigenous systems as the sum total of original traditions, which people in a particular geographic area possess and whose characteristics have been passed down from earlier generations, but individuals in each new generation adopt and add to this body of knowledge in constant adjustment to the changing circumstances and environmental conditions. They in turn pass on the body of knowledge to the next generation in an effort to provide them with a heritage. Under this definition, the term indigenous music or Song also applies to genres that are fairly of recent origin but conform to a particular culture's categorization of what is indigenous.

In this study, the conception of indigenous music as transmitters of innovative social concerns has been based on the foregoing definition. The indigenous genres of *Dodo* and *Nyatiti* were consequently considered in this study to include those that embody innovative issues in their texts, but structurally, melodically and rhythmically may be

categorized as indigenous by members of the studied community.

1.2.3 The Receptiveness of Indigenous Music to Innovation

The receptiveness of indigenous music to innovation has been portrayed through observations made by various scholars concerning the responsiveness of the genres to the ever constant and inevitable socio-cultural dynamics. Noris (1989) notes that the contemporary cultures of Africa are experiencing a constant process of inevitable change. The indigenous music of various African cultures are integral cultural components and are bound to adapt themselves in one way or another to changing situations. The flexibility to cultural dynamics and the capacity of indigenous music to accommodate innovation is a fact that has been attested to by many other scholars. Berliner (1978) describes how the Shona music has accommodated the foreign styles and concepts brought upon it by the acculturation process that has taken place in Zimbabwe due to European invasion. Similarly, Chernoff (1979:36) observes:

> In contemporary African Societies, traditional music seems to be undergoing transformation all the time. As the societies change, their music changes with them. Thus the traditional music in many African societies have been perfectly integrated into the new patterns of social, economic and political life.

Chernoff (Ibid) is in essence opposed to the structuralist theory that views society as static, by extension the indigenous music genres that form part of the social systems as comprising a stable equilibrium, devoid of change. Opondo (1996: 6) similarly negates the stable equilibrium theory. In her study of *Dodo* songs of the *Luo*, the scholar subscribes to an "open-ended theory of change which rejects the idea of traditional systems being bound". Change, according to the scholar's view, should be considered

as an interpretive process of continuity and discontinuity of certain features of tradition. Opondo (Ibid) hence explicitly acknowledges the possibility of innovative elements gaining acceptance and authenticity in cultures. The sentiments are in agreement with those of Salvadory (1989) who, in reference to the Akamba music, claims that the indigenous song dialects of the ethnic group have successfully incorporated much of the contemporary concepts. Kilonzi (1992:7) seems to support the foregoing views when she observes:

> Music and dance among the Akamba are suggestive of man's adaptation to the environment ... the two are ever changing as man tries to shape his environment to suit his way of life.

Similarly, in reference to "Swahili taarab" songs, Kingei (1992:3) highlights the contributions of the genre to the contemporary socio-political mobilization when he observes that:

> In the post-independence era, many Kenyan political leaders have made use of various forms of indigenous media like song, drama and dance in an attempt to reach the masses in the rural areas where the use of the sophisticated modern media is minimal.

A report provided in the Siaya District Development Plan, 1997-2001 states that:

> In the remote areas of the district, indigenous cultural values, beliefs, attitudes, behavioral patterns and practices remain strong. Indigenous music thrives along other aspects of indigenous cultures and forms important aspects of communication. However, though the district continues to have a strong link with indigenous past, considerable changes have been noted in its socio-cultural and economic structures.

The foregoing observations concur with those of Okombo (Ibid) who asserts that the

cultural changes that are taking place in Siaya District have affected the indigenous arts that form part of the district's cultural heritage. According to the scholar, stories, proverbs and songs have been undergoing continuous modification. The adaptability of the indigenous art forms seems to make them appealing to various audience interest and amenable to new communication strategies as has been indicated in their current employment as media for disseminating information concerning literacy, health and family planning.

The receptiveness of indigenous music to innovation has been further attested to by varieties of reports that have been provided on the current employment of the genres in the propagation of new and essential information among the rural population in various African countries. Song has been invariably cited among the indigenous genres that are currently gaining rapid popularity as means for propagating innovative information. As Dood (1994:31) states, concerning the employment of traditional folk songs in communicating contemporary concerns:

> Crusading governments have often used traditional folk songs. In Ghana, for example, educational goals such as those pertaining to public health, literacy, or the control of cocoa-tree pests are conveyed by means of such genres ... at the end of performance, some of the audience are in a mood to carry on a discussion related to the theme of the song.

Furthemore, a study conducted by Popoola (1994) describes the use of indigenous songs of Nigeria during a year long mass media campaign to promote family planning. Moyo (1996) points out how, in Tanzania, traditional songs are capaciously used for transmitting the social and national ideological policy. The capacity to accommodate

innovative concerns is not limited to indigenous music of Africa. Osiako (1994), reports that as early as 1954 the Indian government, through the Ministry of Information and Broadcasting, established a fully-fledged indigenous song and drama division. The division currently has a responsibility to organize and co-ordinate the media programmes throughout the country. The programmes are geared to creating awareness about issues concerning national development and popularizing new and accepted practices among the Indian rural population.

In reference to the music traditions of China, Jones (1996:43) observes:

> Chinese music is no more static than any other music. It is a living organism. As it evolves over a long period, it may retain many aspects of its early history, while constantly absorbing new elements.

According to O'Cannain (1996) some best known pieces of indigenous music of Ireland have incorporated fairly recent idioms. The new idioms are however accepted because they conform to the cultural concept of what is indigenous. The paradoxical status of indigenous music as bearers of innovative idioms is resolved by Fischer (1983) who defines indigenous systems as those whose characteristics have been passed from earlier generations, but individuals in each new generation adopt and add to in a constant adjustment to the changing circumstances and environmental conditions.

Alvin and Peterson (1992) in their Systems Theory, emphasize the process by which systems come into being, are maintained and are transformed into other kinds of systems, depending on the changes taking place in the social environment. This theoretical view sets the frame of reference in which the indigenous music is viewed as having the capacity to incorporate new concepts that keep emerging within the social

environment, while at the same time maintaining its role as transmitter of cultural values and beliefs. Despite their adaptability to the changing socio-cultural environment, the genres continue to play an important role in a number of social and ritual occasions as attested to by scholars including Omondi (1980), Opondo (1996) and Okombo 1998), who provide empirical accounts on various social and ritual occasions on which indigenous music genres like *Dodo* and *Nyatiti* play crucial roles.

1.2.4 Advocacy for the Utilization of Indigenous Music in Propagating Innovative Information

To date, the majority of people in the rural parts of developing countries in Africa, particularly those that are designated as poor and illiterate, have no access to the print and electronic media of communication. This is partly due to the fact that such media are largely costly, elitist and urban based. Fances (1997) argues that the modern mass media have not only failed to induce the expected social change, but that the rate of growth of the mass media themselves including radio sets, television sets, telephones and newspapers has been slow.

Consequently various development agencies have called for the implementation of national communication policies that give greater recognition to the benefits of indigenous media of communication in rural parts of Africa (Unesco 1994). In response to the foregoing concerns, some scholars have provided justifications for the utilization of indigenous media like song in the rural parts of Africa. Scheub (1998:91) maintains that indigenous arts like song, poetry and drama are so pregnant with image

sets, and so well presented that their potential, as communication media is incontrovertible. The scholar contends that:

> In developed countries, majority of people are accustomed to watching television, listening to the radio and/or reading newspapers and magazines for various educational or socialization processes. However, in the rural African villages, youths and adults gather around the performers of the indigenous art forms, some time, as their only sources of education.

In further advocacy for the use of the indigenous media, Scheub (Ibid) calls for recognition of the suitability of the indigenous art forms including song, as media of communication among rural population, since the genres form part of the rural socialization, while Peters and Tiffin (1994:6) assert that the modern mass media in many African countries are inadequately equipped to help induce development, particularly in the remote rural areas. They argue that:

> The radio, television and news publication are too expensive and largely inaccessible for large portions of the population, who are poor and illiterate. In cases where the mass media are available, they may not be consumed at times because the content of programs or publications are not of interest to people of the locale. Attention should therefore be focused to the African traditional based media of communication for development message purposes among the rural population.

In justifying the use of indigenous music and drama as media of communication in India, the Song and Drama Division argues that an amount equal to its whole year's budget is gobbled by the National Television Net Work in two weeks, yet the Division is able, on its budget, to organize over 30,000 performances across the country annually (Osiako 1998).

Crowford and Adhikarya (1999) illustrate the use of indigenous media in form of song and folk opera for the diffusion of innovation in developing countries such as Java. In their justification for the utilization of the genres, the scholars argue that people are more willing to accept a new idea if it comes from a trusted source. The scholars further contend that the indigenous art forms are well known and trusted phenomena of the people.

The arts, according to them, have very strong cultural appeal and can therefore be effective channels through which messages on innovation can be transmitted to the people in remote parts of rural areas. According to Atkins (1999:31), African indigenous arts including song, poetry and drama are the most suitable for the rural communication due to the fact that they:

> Come from a source, a person or group that the audience likes, understands and believes; they are familiar communications media; provide messages that are engaging and personally relevant; are cost effective, since they are coordinated with locally available supplies and services.

The scholar further contends that indigenous media, by their nature, involve face-to-face interaction. In other words, the narrator and his audience are in close contact and in constant interaction. The close interaction tends to enhance credibility of source and makes the content very real. Thus indigenous art, apart from entertainment roles, among the African rural population, have very high informational and educative qualities. When for instance, a performance is staged by a known traditional artist, it could lead to ready identification and easy acceptance and internalization of the messages.

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The advocacy for the indigenous media, as modes of communication among rural population is further highlighted by Clark (1998:38), who asserts:

> Because we have many illiterate and poor people in various countries, particularly in Africa, who may not have access to electronic media, or who may want to supplement one medium of communication with another, the folk media commend themselves as personal forms of entertainment and communication. Through these channels of communication therefore, it is possible to sensitize development issues at grassroot level.

Various scholars in African countries have similarly advocated for the utilization of the indigenous arts, with particular reference to song, in the rural communication process. Among the scholars are Popoola (1994), Ekweme (1994) Moyo (1996) and Chuke (1998). The cited scholars portray how the indigenous songs have been used in various African countries, including Kenya, Tanzania, Ghana and Nigeria, for the dissemination of essential development messages, which include literacy, health, family planning, control of cocoa pests, and as instruments for persuation about national ideological policies.

Ekweme (1994:83) relates how Nigeria has relied on the indigenous media, as means for propagating government policies, when he states:

> One country where indigenous media has been extensively used as mobilizing tools for development is Nigeria, where, besides using indigenous arts like music primarily for entertainment, the genres are also utilized as important information disseminating tools. The tendency has had a tremendous influence on the thinking of the Nigerian audience. He considers music for instance as a tool that can effectively serve as an instrument for persuading about national ideological policies, as well as about social, religious, political and economic aspects of a people.

King'ei (Ibid) points out that mass media, including radio, television and newspaper reach a very small segment of Kenyan's rural population hence the importance of considering indigenous media like oral poetry and song, as alternative or supplementary means of communication among the rural population in the country. Other scholars consider the communicative suitability of the indigenous media among African rural population to be based on the fact that the channels are culturally familiar. For instance, according to Osiako (Ibid:3):

> Indigenous songs are among the most viable media for communicating essential messages to the rural community in Africa, as they arise from sources that appeal to the majority of the rural population; they speak with rural raggedness; use rural idioms and are alert to the rural sensibility. Through the indigenous songs therefore, it is possible to sensitize development issues at grassroots level.

In concurrence with the foregoing sentiments, Mwara (1996: 23) asserts that:

> The potentiality of indigenous songs in persuasive communication lies on their bearing on the rural interest and community concerns. The quality makes the genres indispensable for rapid and efficient dissemination of vital and intimate information, ideas, attitudes and norms among the rural population in Africa.

Ekweme (Ibid :6) considers the interactive nature of indigenous art forms, particularly music, to be the main basis for their potentiality as communication media among the rural population. According to him, the interactive process of the folk media is noticeable through audience participation, which is so much part of African music. The African audience does not listen to music passively. The scholar portrays the performer audience relationship in African music as follows:

> In Africa…it is a thin line that divides the performer from his audience. Group participation is the norm in song performance, the audience will always answer the lead parts of the singer.

Thus, Mwara (Ibid) and Ekweme (Ibid) concur that audience participation makes the indigenous music forms potential means of communication in Africa, their views being that the natural eagerness of the African audience to "participate" in music making, particularly in singing, provides a fertile ground for the indigenous songs of Africa as modes of communication. Hence, the advocacy for their use for rural communication.

According to Winterton (1984), messages transmitted by indigenous songs stem from sources that are regarded by the rural community as authoritative, credible, and attractive. This increases chances of the acceptability of the information mediated through the genres. A few scholars have conducted studies on the success of the indigenous media in rural communication, and come up with findings that support the justification for using indigenous media for rural communication. In a field experiment conducted in Ghana, Bame (1995) found that the urban respondents named radio, television and print media as a source of information more often than the rural respondents. Conversely, the rural respondents named traditional media, as their source of information more often than the urban respondents. The analysis of the data revealed that with respect to the effectiveness in conveying essential messages to Ghanaians, the traditional media compared favorably with modern mass media.

Recently, in the year 2000, a representative sample survey was carried out by the Gallup Institute to gauge the public attitudes towards the folk media and their influence on the local masses (Rubovszky 2001). The result surprisingly suggested that in the current age of globalization and with the apparent dominance of the global media, a growing proportion of public attention is still given to the folk media. The argument provided

for the trend is that modern technology only meets uniform consumer needs, and does not cater for the individuality that exists among the masses.

The views presented above indicate that there is agreement among scholars on the significant role of the indigenous media in making important contributions to the solution of some of the problems of communication among rural population particularly in Africa. This accounts for the growing advocacy for their recognition as media of communication among African rural population.

1.2.5 The Ascribed Roles and Consequences of Communication Media that Apply to Indigenous Songs.

In studying indigenous songs as media of communication, it became necessary to make reference to various expectations that have been ascribed by scholars regarding the functions and consequences of communication media. In his theory of Media and Mass communication Lasswell (1954) explicitly spells out various roles and consequences of communication media that are evidently applicable to the indigenous modes of communication.

As discussed in the proceeding sections the main presuppositions underlying Lasswell's (Ibid) theoretical framework are that the mass media should operate in the public spheres, and accessible in principle to all members of society on an open, voluntary, unspecified and low cost basis. This applies well to the indigenous music under study since they are viewed as carriers of all messages, relating to the prevailing concerns within the community. Furthermore, the genres are presented in venues that are

accessible to all members of the community. The theory negates the type of mass media that are elitist, private and accessible only to a section of the population. Such a stipulation is found to favour the nature and communicative potential of the indigenous music forms among the rural population in Kenya. The genres are considered to be alert to the rural needs in terms of cost, accessibility and language.

The other stipulation presented by Lasswell (Ibid) is that in communication process, the relationship between *source* and *receiver* are balanced and equal. This stipulation is catered for within the indigenous music through the level of audience participation. As Ekweme (ibid) observes, African audience does not listen to music passively. The audience participation makes the relation between the *source* (the musician) and the *receiver* (the audience) balanced and equal.

The functions of communication media are enumerated as surveillance of the environment; correlation of the parts of the society in response to its environment; the transmission of cultural heritage; expression of cultural values and symbols which are essential to the identify and continuity of a society (Wright 1960) – Another communication scholar, namely, McBride (1995:22) enumerates the ascribed functions of communication media as follows:

Information: Providing information about events and conditions in society and the world, dissemination innovative ideas.

Correlation: Explaining, interpreting and commenting on the meaning of events and information.

Mobilization: Campaigning for societal objectives in the sphere of social, economic and political development.

The stipulations of the scholars regarding the function communication media set the norms that were useful as guidelines in this study for analyzing the communicative roles of the indigenous songs in Siaya District.

Apart from the ascribed media functions discussed above, scholars have expressed various views concerning the consequences of communication media. The consequence of a communication medium is taken to refer to an occurrence that may be attributed to the influence of a given medium of communication, whether such an occurrence is intended or unintended (McQuail 1990). Two levels of media consequence that should be considered in any study of communication media are set out by Klapper (1960). In the first category are the media effects that are cognitive or that are concerned with knowledge acquisition. In this level, the focus is on the capacity of a medium of communication to convey information that results in updating a receiver's level of knowledge.

The second category are effects that are affectual or that relate to attitude. This level implies the capacity of a communication medium to order an individuals predisposition towards various aspects of life. A third dimension of media consequence is added by Comstock et. al. (1992) as effects of a communication medium on behavioural change. This category focuses on the capacity of a communication medium to convey messages that could lead an individual to alter aspects of behavior. In this study, however, the consequences of traditional songs as media for communicating innovative information,

were determined at the first level of knowledge acquisition only. The levels of attitudinal and behavioural change were considered to be beyond the scope of the study. As Comstock et al (Ibid:24) point out:

> A study of media effects on attitudinal and behavioural change involves matters that are too large and complex to investigate reliably and fully within a limited research period.

In concurrence, Popoola (1994:62) assets:

> Macro-awareness effects have been verified in media researches. However, the debate on whether or not communication media could serve as attitudinal and behavioural change agents has raged for decades, with little convincing evidence, since the direction of influence between the media and other phenomena can nearly always be two-way, and is often unclear.

The foregoing justified the omission of the attitudinal and behavioural change aspects in this study. A further categorization of levels of media consequences is presented by Trenaman (1995). The scholar distinguishes between conversion and reinforcement respectively. In other words, instances when change is purely influenced by the communication media, and when the media merely confirms the already existing ideas. This study sought to determine whether specific knowledge acquisition is consequences of particular song messages or whether the song messages simply confirm earlier knowledge predisposition of the respondents.

1.2.6 Summary

The literature reviewed placed indigenous songs within the broad spectrum of the contemporary social structure, in which the songs are considered to function as communication media. The first part of the literature review focused on the concept of

indigenous systems and reviewed the paradoxical role of indigenous music in the contemporary society, as bearers of indigenous values and beliefs of a culture and propagators of innovative social concerns. The second part of literature portrayed the capacity of indigenous music to be receptive to innovation. The third section of literature reviewed various justifications that have been provided for the utilization of indigenous music in propagating innovative information and the fourth section dealt with the review of various attributes of media of mass communication and how such attributes can be applied to the indigenous music under study.

METHODOLOGY

1.3.1 Introduction

This chapter explores the methods and procedures used in the study. The chapter describes the study population, the sample selection procedures, the process used in determining the sample size, the research design, the data collection instruments, the data collection procedures, the process used to determine the validity and reliability of the research instruments, the pilot study, organization of the data, the coding procedure and the process of data analysis.

1.3.2 The Population of the Study

The population targeted in this study included traditional musicians, media and culture personnel, as well as ordinary male and female adults in the district. The male and female adults were considered in this study to comprise those that are eighteen years and above (The Kenya Constitution 1979). The category formed the largest group of respondents in the study. The average age distribution of the respondents in this category is presented on Table 1.1.

Majority of the subjects that formed the study population lived in the remote parts of the district where print and electronic media are scarce. The subjects in the remote parts of the district were preferred because they were considered to be the main recipients of the indigenous modes of communication. Furthermore, the traditional musicians who were targeted as the sources of the indigenous music were mostly identified in the remote parts of the district. The traditional musicians were targeted as respondents due to the fact that they were considered to be in a better position to provide emic elucidations

concerning the nature and status of their music.

Cultural and media personnel were considered as opinion leaders in this study. The groups were targeted in the study particularly to be relied on as the special informants, since they were likely to be conversant with the situation of media of communication, as well as the prevailing socio-cultural concerns in the district

TABLE 1.1. The Age Distribution Of The Male And Female Respondents Sampled for the Study.

Age	Frequency	%
18-21	19	3.0
22-25	60	9.4
26-29	95	14.9
30-33	103	16.2
34-37	100	15.7
38-41	78	12.2
42-45	93	14.6
46-49	38	6.0
50-53	21	3.3
54-57	30	4.7
Total	637	100

Table 1.1 above shows the age distribution of the 637 subjects who participated in the study. Initially the sampled subjects were 668. However some of the respondents could not be reached for one reason or another. The 637 respondents represented 95.4% of the number initially targeted. The percentage was considered to be an adequate representation of the desired sample. The age distribution was between 18 and 57 years. Majority of the respondents however fell between the ages 30 to 37, with the highest number falling between 30 to 33.

1.3.3 Research Designs

The study employed both experimental and descriptive designs. In the experimental design, the Single-Group Pre-test-Post-test, or the Repeated Measures approach was used. According to Best (1977), the Single-Group Pre-test-Post-test design uses the same group of subjects as experimental and as control group. The subjects are used as experimental group during the first cycle and as control group during the second cycle. The order of exposure to experimental and control variables or treatment could be reversed. Control first and experimental second. The latter was the order used in this study.

Best (Ibid) further maintains that with this design, artificiality can be minimized, for the procedure could be carried on without the subjects being aware that they are participating in an experiment. The design proved to be very relevant to this study in which the data collection was intended to be carried out under as natural conditions as possible. The experimental research design described above, was used in the collection of data concerning knowledge acquisition from messages embodied in the texts of selected songs.

The descriptive research design, according to Ary et al (1985), is geared to obtaining information concerning the prevailing status of a phenomenon. The design is directed toward determining the nature of a situation, as it exists at the time of the study. The descriptive design was used in this study to obtain and describe the emic information

concerning the nature and communicative function of the selected songs. The descriptive research design was used in dealing with data related to the song characteristics, respondent's attitudes on the viability of the selected genres as communication media and factors that influenced the utilization of the indigenous songs as modes of communication.

1.3.4 Sampling

In order to ensure both adequate coverage of the district as well as keeping the study within reasonable and manageable proportion, a smaller sample was required, particularly from the large population comprising the male and female adults in the district. Due to the fact that the study had to deal with varying cadres or population, multiple methods of sampling had to be employed. The techniques included the purposive, the snowball and the simple random sampling techniques. The various sampling methods used in the study are fully discussed in the subsequent sections.

1.3.4.1 The Purposive and Snowball Sampling Techniques

The purposive sampling technique was employed in the study to select the required sub-locations from the thirty (30) locations in the district. The technique made it possible to get access to those sub-locations, which are geographically and economically isolated from the urban or semi-urban life style with modern mass media.

The purposive sampling technique further ensured the selection of only the sub-locations where the *Dodo* and *Nyatiti* musicians were available. According to the evidence gathered from the District Development Plan (2001), Siaya District has a total

of thirty (30) locations and 128 sub-locations. The study targeted thirteen (13) sub-locations, so as to get a 10% sample size of the study area. The preference of the 10% sample size was based on the recommendation by Gay (1981), and Borg (1989), who suggested that for descriptive studies and in the selection of sample from a homogeneous population a 10% sample is adequate.

The purposive sampling technique was further used to select *Dodo* and *Nyatiti* musicians in various sub-locations. The purposively selected traditional musicians were then used as informants to identify the other musicians in the district. Thus, the purposive sampling technique was supplemented with the snowball technique of sampling. The snowball technique of sampling was used in reaching more traditional musicians through the assistance of those that had been purposively selected. Consequently, this technique was used in collaboration with the purposive technique.

Finally the purposive sampling was used in selecting the songs that were analyzed in the study. A total of 120 songs were selected from the traditional musicians in the 13 sub-locations which had been identified for study. The collection comprised 50 *Dodo* and 70 *Nyatiti* songs. From the collected songs 5 *Dodo* and 7 *Nyatiti* songs were purposively selected to form the study items since these were the only ones found to embody the messages that the study focused on namely health, literacy and family planning. Thus, a total of 12 songs were analyzed in this study. This percentage was again considered adequate based on the 10% sample recommended by Gay (1981) and Borg (1989) for descriptive studies.

1.3.4.2 The Sample Size

The study population comprising male and female adults was too large to be handled within the time and financial resources available to the research. A manageable sample size had therefore to be determined. Prior to the use of the simple random sampling, the sample size had to be determined. The size was arrived at by use of an inferential statistical process proposed by Fischer et. al. (1978). The following formula was used.

$$n = \frac{Z^2 p^q}{d^2}$$

Where: n= The desired sample size (When the population is greater than 10,000).

Z= The standard normal deviate at the required confidence level.

P= The proportion in the target population estimated to have the characteristics being measured.

q= 1 – p

d= The level of statistical significance.

The above formula was preferred in this study because the target population was estimated to be far greater than 10,000. In order to determine the value of n, the following steps were followed. First step was to assign values to each letter in the formula.

i) The z value was decided upon arbitrarily as recommended by Ingule et al (1996). Thus z = 2.58 was used. This implies that the sample mean will not be further than 2.58 (z) from the population mean.

ii) The "p" was valued as 50% or .50, based on the recommendation of Fisher et. al. (Ibid), who suggests that if there is no estimate available of

the proportion in the target population assumed to have the characteristics of interest, then 50% should be used.

iii) The "q" value was calculated by subtracting p from 1.

iv) The "d" value or the level of significance was set at .01. The choice of .01 level of significance was based on the recommendation by Best (1977), that if the z value equals or exceed 2.58, then the difference between population mean and the sample mean is significant at the .01 level. In other words, there is less than $^1/_{100}$ chances that the difference between the sample mean and the population mean is due to any sampling error.

The second step was the calculation of the sample size using the formula. The value of n was calculated as follows:

$$n = \frac{Z^2\, pq}{d^2} \qquad n = \frac{(2.58)^2\,(.50)\,(1-.50)}{(.05)^2}$$

$$n = \frac{6.66 \times 0.25}{0.0025} = \frac{1.67}{0.0025}$$

$$n = 668$$

Thus the sample size for the population of the male and female adults was set at 668. The figure was then distributed among the thirteen (13) sub-locations selected for study. The final sample reached in the study, however, was 637, which represented 95.4% of the initial sample.

1.3.4.3 The Simple Random Sampling Technique

Following the determination of sample size, the simple random sampling technique was used to select the required respondents from each of the 13 sub-locations. The sample size of 668 respondents was averaged among the three locations, resulting into 223 for Alego, 223 for Gem and 222 for Ugenya. The average number assigned to each location was randomized too.

In order to facilitate reliability of the sample selection, a sampling frame was compiled of all male and female adults in each of the sub-location. The sampling frame was compiled with the aid of the offices of the Assistant Chiefs in each of the sub-location. Each of the subjects was then assigned a number using a Table of Random Numbers (TRN Appendix IX), a sample was drawn by picking the subjects whose numbers corresponded to those numbers that were randomly selected from the Table of Random Numbers.

Table 1.2 Sample of Male and Female Adult Population Reached in The Study

Location	Sub-Location	Target Sample	Actual Sample	% of Actual Vs Target Sample
Alego	Agoro	45	43	95.5
	Olwa	45	44	97.7
	Rabango	44	43	95.5
	Karapul	44	41	93.2
	Ulaf	45	43	95.5
Total		**223**	**214**	**95.6**
Gem	Wagai	74	71	95.9
	Kaudha W.	74	73	98.6
	Gombe	75	69	92.0
Total		**223**	**213**	**95.5**
Ugenya	Rangala	44	43	97.7
	Rambula	45	41	91.1
	Uhayi	44	43	97.7
	Ndenga	44	40	90.9
	Sihayi	45	43	97.7
Total		**222**	**210**	**95.0**
GrandTotal		**668**	**637**	**95.4**

1.3.5 Data Collection Instruments and Procedures

The choice of appropriate data collection instruments was given careful consideration by the researcher. The instruments were chosen based on their perceived accuracy in gathering the data that would be useful in measuring the attributes targeted by the study. Considerations were also made concerning the reliability of the instruments and procedures of data collection. Would the degree of validity and reliability of measures be obtained by their use?

Based on the foregoing considerations, the following instruments and procedures were considered to be the most appropriate in obtaining the required data from the study samples.

1.3.5.1 Structured Interview

The structured interview schedules (Appendices IV, V and VI) consisted of closed items. The closed items comprised pre-determined questions among which the subjects were required to choose the correct responses. The structured interview schedules formed very effective tools for the study, since they were pre-organized and well thought out. As such, they contained questions that were appropriate for soliciting the desired responses from the study subjects.

`1.3.5.2 Unstructured Interview

The unstructured interview was used for corroborating the information obtained through the structured interview, opinionnaire and observation. It was employed whenever there was need for clarification or obtaining additional information on a relevant issue.

The unstructured interview, unlike the structured interview, involved no detailed question guide. It accorded flexibility that enabled the researcher to acquire the varying points of view that each of the respondents had. The informal procedure of the unstructured interview provided a relaxed method of probing and soliciting information from some introvert respondents.

1.3.5.3 Opinionnaire

The opinionnaire (Appendix III) served as a tool for soliciting responses from the subjects randomly sampled from the male and female adults in the selected sub-locations. The tool was utilized to solicit information gauging the attitudes of the respondents concerning the viability of the selected songs as media for propagating innovative information specified in the study as literacy, health and family planning.

The opinionnaire was constructed in form of Likert scale where an individual was asked to check in a list, the items with which he/she was in agreement The scale was considered best suited for this study because it provided respondents with opportunity to make independent decision concerning the choice of response. It was presumed that the choices made by an individual were closely related to his/her attitudinal inclination. The scale was administered to the respondents that were not able to read or write, by reading out to them the statements and ticking their responses.

To construct the Likert scale, the researcher compiled a series of twenty (20) items that expressed a wide range of opinions concerning the communicative viability of the selected forms of indigenous music. Each of the items required a respondent to check any one of the offered five fixed alternative expressions such as strongly agree, agree, undecided, disagree, strongly disagree.

The values were meant to determine the favourableness or unfavourableness of the item. All the statements favouring the communicative viability of the indigenous songs were

scored as follows:

Strongly agree	-	5
Agree	-	4
Undecided	-	3
Disagree	-	2
Strongly disagree	-	1

The statements opposing the communicative viability of the indigenous songs were scored as:

Strongly agree	-	1
Agree	-	2
Undecided	-	3
Disagree	-	4
Strongly disagree	-	5

The total score for each respondent was then calculated by summing the value of all items checked. The score value for any individual fell between 20 and 100; above 60 if the opinion tended to be favourable towards communicative viability of the indigenous songs and below 60 if the opinion tended to be unfavourable to the point of view. The score of 60 indicated neutral attitude.

1.3.5.4 Participant Observation

Participant observation was used in the study to accord the researcher opportunity to develop close attachment to the study respondents. However the researcher did not assume a complete participant role, but adopted a participant-as-observer role. In this role, the researcher needed not to conceal the investigator role from the subjects all the

time. The participant observation was used basically during the performances of *Dodo* and *Nyatiti* by traditional musicians. The researcher took active part in the singing, dancing and the general discussions that followed each of the performance.

1.3.5.5 Non-Participant Observation

The non-participant observation, (Appendix VII) like the participant observation, was employed on instances where live performances of the indigenous songs had to be viewed. The main focus of the non-participant observation was on noting the venues and occasions on which the songs were performed and levels of participation in the song performances by the audience. The frequency of specific themes in the songs was also noted. The aim of using the non-participant observation was to enable the researcher to acquire a passive period during which to obtain as complete a record as possible of the relevant themes and any other activities of interest.

1.3.5.6 Recording Equipment

The audio recording facility was of great value in the study, especially in capturing responses during long and complex interviews. The researcher's questions, the respondents' answers and the selected indigenous songs were recorded on audio cassette for in-depth analysis when the researcher settled down. The audio recording facility saved a lot of time that could have been wasted writing down the responses. The researcher used a battery operated **I.C. Slim Portable Cassette** Recorder and **EHF** blank cassettes to capture the proceedings.

1.3.5.7 Administration of the Data Collection Instruments

Prior to the data collection process, the researcher obtained authorization from the office of the District Commissioner, Siaya District, to conduct the research in the district. Research assistants were then identified and a special meeting with them arranged in each of the selected sub-locations.

During the meetings, the research assistants were instructed on the process of conducting the interviews. The researcher together with the research assistants translated the interview schedules from English into *dho-Luo*. The research assistants were assigned to conduct interviews within their respective sub-locations. The familiarity between the assistants and the respondents in their own sub-locations made it easier for them to interact freely and intimately. The researcher accompanied the assistants in all the sub-locations. While the research assistants administered the opinionnaires, the researcher mostly dealt with the structured and unstructured interviews. The interviews were considered more tedious to administer, as the answers provided by the respondents would in some cases need substantiation or further probing. On the other hand, the opinionnaires needed just the recording of the respondents' views without any further probe.

1.3 5.8 Validation of the Data collection Instruments.

The study aimed at investigating the viability of selected indigenous songs in propagating messages concerning health, literacy and family planning among the rural community in Siaya District. The instruments for collecting data had to be validated to ensure that they would produce reliable data. Consequently, the structured interview

schedules and the opinionnaires were given to three specialists from the fields of music and communication for review. The suggestions offered by the scholars were used to revise the instruments. The revised instruments proved to be effective measures in the study. They provided clear data that answered the research questions adequately. The revision of the structured interview schedules and the opinionnaires was able to establish their validity before their use in the main study. Reliability of the data depended on the validity of the instruments.

1.3.6 The Reliability Measure

The research instruments like the structured interview schedules and the opinionnaires had to be evaluated in order to determine their degree of reliability. The Test-Retest method was used for the measure of reliability. In this method one measuring instruments was administered to the same group of people at two interval. The correlation between the two sets of data was then computed. The formula used for the Test-Retest method was designed by Nachmias (1996).

The effectiveness and reliability of the structured interview schedules and the opinionnaires in collecting the relevant data was tested during the pilot study. The pilot study was carried out in *Randago* sub-location in South *Alego*. The sub-location in which the pilot study was carried out was not included among the areas for the main study. After the pilot study, the research instruments were revised to make them suitable for data collection in the main study.

1.3.7 Data Organization and Analysis

After the data collection, the structured interviews and the opinionnaire responses were coded in order to make the data amenable for analysis using the Statistical Package for the Social Sciences (SPSS) computer programme (Nie et al. 1975; Nachmias, 1996).

A codebook or coding manual reflected in (Appendices IV and V) was prepared by the researcher. The codebook indicated different codable measurement values assigned to appropriate conceivable answers expected from the respondents. The codebook was then used to transfer the information to a code sheet that was also designed by the researcher. The numbers that represented responses from the structured interviews and the opinionnaires were transferred to the code sheets. The copies of both the codebook and the code sheets were given to the data analyst. The statistic used in the analysis of the quantitative data was the T-test for Related Samples. The T-test for Related Sample is a statistical procedure used for significance testing of sample means from two related samples (Heinman 1992).

The T-test for Related Samples was considered most suitable for data analysis in this study because of the correspondence between the statistic and the research design used for the experimental part of the study namely, the Repeated Measure Design. The Repeated Measure Design produces related samples. Hence the analysis of data that accrue from the design naturally employs the inferential statistic refereed to as the T-test for related samples.

The descriptive analysis was used for the rest of the data. The songs selected for study

were classified according to themes. The song texts were interpreted and analyzed based on their structural, textual, melodic and rhythmic attributes. The analysis of the song texts was carried out in order to identify aspects of messages related to health, literacy and family planning. The analysis of structural, rhythmic and melodic attributes of the selected songs became useful when discussing the characteristics of the indigenous songs that enhanced their communicative viability among the rural population.

CHAPTER TWO

2.0.MUSIC SCENE IN SIAYA DISTRICT

2.1 Introduction

The information pertaining to the nature and situation of *Dodo* and *Nyatiti* music in Siaya District was gathered through the emic descriptions by members of the studied community. The general public assisted in providing information regarding *Dodo* and *Nyatiti* tradition in the district. Traditional musicians were particularly depended upon to provide information concerning the sources of *Dodo* and *Nyatiti* music, occasions and venues of performances. The researcher supplemented the emic analysis with the information gathered on the genres through direct observation of *Dodo* and *Nyatiti* performance on various occasions and in particular venues.

The information gathered from various respondents pointed to the fact that *Dodo* and *Nyatiti* are among the most popular indigenous music forms in Siaya District. The two genres are performed on nearly all social gatherings and are part of the daily socialization processes of the district's population.

Dodo refers to both a dance and the songs that are performed to the dance movements. The term *Dodo* is however used more in reference to the songs than the dance activities. Accordingly, the dance activity in *Dodo* performance is considered by members of the community as merely playing the role of accompanying the singing. This is accounted for by the fact that the *Jo-Luo*, like other Kenyan communities, has a song tradition, where music finds ready expression in song than dance or instrument (Akuno 1997). The song texts are therefore accorded more prominence in any performance.

Consequently, the singers have to exploit all sorts of tonal devices and language resources if they have to capture and retain the attention of their audience. As Opondo (1996) observes, *Dodo* was previously a male genre. However, since late 1950's, it was adopted by Luo women as an orature. Hence forth, the *Dodo* has intersected with daily social expression and has provided a window to how *Luo* women view themselves and their society.

Presently, *Dodo* songs and dances are exclusively performed by females. Traditionally, the *Dodo* songs and dances were accompanied by a gourd filled with stones or beads. Currently the accompaniment may consist of bottle tops that are fitted to a metal ring to make an idiophone instrument known as *peke*. *Dodo* is mostly associated with beer drinking among the *Jo-Luo*. Beer drinking has always been connected with cultural activities such as funeral ceremonies, death anniversary festivities, inaugural ceremonies and occasional drinking for relaxation, among others. On all the occasions, *Dodo* is performed for entertainment, social commentary and to elicit financial gifts from the audience. *Dodo* emerged from *kong'o* (beer) and *nyangore* (a dance genre). In the past, *Kong'o* or beer songs were sung gently where people gathered to drink. This was an informal occasion in an intimate setting in a house (Opondo, Ibid). At present however, *Dodo* performance takes place in public venues such as market places and venues.

According to the information collected from an informant from the Departments of Culture and Social Services, there were over 60 official *Dodo* groups in Siaya District in the year 2000. Each group had a leader that coordinated its performing activities.

The groups may stage performances within their own sub-locations or may be invited to perform away from home. The themes of songs performed by a group during such invitations depend on the nature of the function for which they are invited.

The most popular theme among the *Dodo* singers is however, praise-singing. *Dodo* musicians customarily identify distinguished members of the community and laud their skills, generosity, humility, earnestness, achievements and any other outstanding quality. Such personalities include patrons of groups or those members of the community who have economic status and are therefore held in high esteem. Both men and women are made reference to in song.

Another genre that is very popular among members of the rural community of Siaya District is the *Nyatiti*. Males perform the instrument. *Nyatiti* performance is more prevalent in North Eastern areas of Gem and extends westwards and southwards covering most parts of Alego and Ugenya, where the *Nyatiti* tradition is considered to be best preserved. According to oral tradition, *Nyatiti* is said to have featured in the *Luo* culture since their earliest beginning from Ramogi, the popularly accepted eponym from whom they are supposed to have descended (Omondi 1973).

In *Nyatiti* performance, like in *Dodo*, song, which comprises both text and its melodic setting, forms the very essence of the performance. The instrumental rhythms are considered rather subservient to the songs that they accompany. The text, particularly are regarded as the more important. This is due to the fact that the communicative capacity of songs are depended not on their texts. Through the song texts, *Dodo* and *Nyatiti*

act as sources of information among the community. The genres express the hopes and apprehensions of members of the community. The texts of *Dodo* and *Nyatiti* are used to identify and strengthen the cultural elements that are valued, but which are vulnerable to the abrasions of change. Furthermore, the forms have also become commentaries about the contemporary influences that are today bearing upon the indigenous culture. Like *Dho-Luo*, or the Luo speech, the genres are rich in metaphor and references to proverbs in which reality is referred to in veiled terms, which would need decoding for anyone who does not belong to the culture. The proverb "*jikond joka paka ma oyieyo ok donjye kwero*" (p. 98:13), which may literary be interpreted as "the kitchen that belongs to the cat family into which rats can never enter at all, " signifying the male paramountcy. The lady in whose honour the musician sings is lauded for violating the male dominance.

The song texts also convey messages ranging from description of problems that ocurred within the community (No. 9 p.102-104), and proclaiming the benefits of formal education and modern medicine. (Song Nos. 5 and 6). The song messages are meant to make the people aware of new issues and trends within their environment and enhance change through sensitization on prevailing situations in the society.

2.2 Gradation and Social Status of *Dodo* and *Nyatiti* Musicians

Traditional musicians in Siaya District are of two categories comprising amateur and professional performers. The categorization is determined by their social status. The categorization also determines the occasions on which the musicians can be invited to perform their music and seriousness with which their performances are treated.

According to the social gradations, amateur musicians are those that perform for self-cultivation, or those that are part of certain community association, as in the case of some *Dodo* groups in the district. In most cases, they have no time for the composition of original music, since they couple their music performances with other social responsibilities. Examples in this category are the Omuonyo Ge *Dodo* group whose composition. *"Lowo Jajuok"* is listed as No. 4 in this study, and Joseph Oliech, whose song, Oreta Disi is listed as No. 1. The income of amateur musician is supplementary to that of their main profession. Music performance, to them, is an occasional pastime.

Among amateur musicians are a mixture of farmers, social workers and traders. Amateur musicians are considered by members of the community, to be the bearers of the indigenous music traditions in Siaya District. Due to the fact that most of such musicians have no time to compose new music, they take more interest in the revival of the old indigenous songs. Most of the songs they perform therefore consist of familiar tunes that have existed within the community for a long period of time. The texts of such songs are at times outdated, but new words are added according to the prevailing circumstances or the individual needs of the musicians, and the genre suddenly gains new appeal.

The amateur musicians' performances therefore, portray the manner in which indigenous music has evolved from their original set-ups, through the incorporation of new concepts that keep emerging in the socio-cultural environment, into a form that is more current and hence socially useful. In some cases, the songs performed by the amateur musicians are copied from recent compositions by the professional musicians.

One song may therefore be performed in exactly the same way by *Dodo* or *Nyatiti* musicians in various parts of the district to an extent where the genre ceases to be identified with any particular musicians.

The other category of musicians in the district are the professionals who earn their living solely through composing and performing music. The professional musicians, are well known all over the district, since, unlike the amateurs, they not only perform within their own villages, but are hired to perform on more extended social occasion and in venues far from their village environs.

Since professional musicians are widely travelled and get to be exposed to varying socio-cultural contexts, their compositions are richer in content as they articulate current situations and emerging issues within the community. Majority of musicians whose compositions were analyzed in this study were professionals. Only one *Dodo* group and one *Nyatiti* player as named earlier, were categorized as amateurs.

2.3 The Social Functions of Indigenous Music Genres in Siaya District

In Siaya District, like in any other African community, music serves various social functions. Among these are its role in the sensitization process. In this respect, song text, particularly acts as a medium of social commentary, as a means of expressing cultural values as well as new issues and trends emerging within the social environment. The essence of song performance is the enhanced communicative experience binding the performers and the audience. The performance also provides a venue in which cultural

values that are shared within the community are communicated. This function is attested to through the text of songs under study, which deal with wide range of social concerns, which may be categorized both as innovative and cultural.

The songs focus on new issues and trends related to literacy, health and family planning, while at the same time revealing various aspects of the indigenous culture of *Jo-Luo*, through reference to certain traditional value, as reflected in Song No. 2, in which the pastoral lifestyle of the Jo-*Luo* is highlighted when the musician mentions *pith*, which means cattle rearing.

The *Jo-Luo* were basically a pastoral society, since originally, they were members of the "nilotic" pastoralist society. Although they now cultivate more or less depending on their ecological setting, soil and rainfall conditions, they believe that agriculture must be mixed with cattle rearing. Till today, older *Luo* generation speak of the "good old days when cattle were still plentiful." *Jo-Luo* were dependent on cattle for most of their socio-economic and cultural necessities. Reference to cattle rearing in *Luo* song is therefore reminiscent of the die-hard nomadic tradition.

Song also functions as a process of socialization, which may be viewed as a way of cultivating into one the sence of the social fabric. In the *Luo* community of Siaya District, the indigenous song genres serve as interactive media through which an individual learns to engage in social interaction and to forge social relationships. By participation in communal music events, individual member of the community learn

the cultural values through musical and social communication. As Chernoff (1979:154) observes:

> in the performance of music, people are senesitive to each other as they socialize. Their presence at the event in faith and gesture, implies an engagement of minds and bodies to endow their social forms with life.

In this study, it was established that certain members of the community actually view indigenous music forms like *Dodo* and *Nyatiti* as means of socialization. Democratzation is another important function that music serves. In performance of indigenous music genres as *Dodo* and *Nyatiti* among the *Jo-Luo*, the art of *pakruok* or self praise, that is usually part of performance, provides a platform for those among the audience and performing groups to make verbal statements in a context where people are present and listening. This freedom of speech is an important feature of democratization. It provides a forum for the audience to display the rhetorical skills of public gatherings.

Dodo and *Nyatiti* are also enjoyed purely as aesthetic objects. The aesthetic dimension of the songs is enhanced by the musicians' ability in choice of words and phrases (diction), arrangement of the words (syntax) and creation of new words (coinage) as comes out in the performance of the music genres. Members of the community derive pleasure in listening to the poetic qualities of the music which are contributed to through the descriptive words and other terms of endearment employed by the musicians. An interesting example is found in song No. 7, on literacy in which Og'wang' Lelo describes the embarrassing experience he encountered in a bank where

he went to cash a cheque. He blames the situation on his inability to read and write, and explains the circumstances that led to his illiteracy. The narration consists of fundamental truths that are framed in a language that is both delightful and instructive.

Communication is among the most important functions assigned to the indigenous music genre. In this study, *Dodo* and *Nyatiti* were singled out by various respondents as most effective in the expression of different thoughts and ideas, often focusing on the prevailing social and cultural situations in the district. This fact is attested to by the songs selected for this study whose texts embody various social concerns, among them literacy, health and family planning.

Dodo and *Nyatiti* also serve as repositories of historical and cultural heritage of the Luo people. The genres arise from past experiences of the community and refer to historical activities from which *Jo-Luo* derived a general perspective of life. They therefore act as custodians of the community's indigenous or historical attirubutes.

2.4 Occasions of *Dodo* and *Nyatiti* Performance in Siaya District

To date, music continues to form an integral part of life among the rural community of Siaya District. Music is closely linked with social and ritual ceremonial activities such as beer drinking, marriage, funeral rites, inauguration of treasured property like a newly build home, entertainment of prominent personalities, and during district festivals, cultural shows and fundraising events. *Dodo* and *Nyatiti* music are very popular during such occasions. In rare cases however, an individual or groups may make music privately for their own amusement.

Dodo music is mostly associated with beer drinking. The genre emerged from *Kong'o* (beer) and *Nyangore dance*. The bear drinking is usually connected to cultural activities such as wedding ceremonies, like *"duoko Nyako"*, which literally means returning the bride. The "bride returning ritual" is a period when a newly married woman goes back to her parents' home for the first time. During such visits, the bride is accompanied by her husband, the husband's friends, relatives and traditional musicians, particularly the *Dodo* singers. The musicians entertain visitors in the home during beer drinking process. When performing to entertain guests, the *Dodo* musicians, prior to their performance, enquire about the history and geneology of distinguished personalities and cite them while singing the praise songs.

During the district's cultural festival, which is celebrated every year, a number of *Dodo* and *Nyatiti* musicians come together to compete or to take turns in entertaining those participating in the cultural festival, or the invited guests. One group or more of *Dodo* musicians may be invited to provide entertainment to members of public. *Dodo* musicians are flexible on choice of song themes, and in public gatherings, such as cultural festivals, the song themes may be concerned with praising leaders, or making general commentary on crucial concerns within the community.

As evident in the foregoing examples, *Dodo* performance is generally related to happy occasions as a celebratory genre whose performance is marked with a lot of jovial sounds. Currently, *Dodo* has grown to be associated with women groups. The music genre provides a window to how Luo women view themselves and their society, and is

central to understanding the dynamics of female empowerment (Opondo 1996).

Nyatiti is another genre that dominates the social life of the *Luo* in Siaya District. Currently, *Nyatiti* music accompanies nearly all social functions in the district. In parts of Alego and Ugenya for instance, *Nyatiti* performance almost always takes place the night after burial ceremony. The performance may involve one musician or more. In case the *Nyatiti* performers are more than one, they get involved in a sort of competition. The musicians stage themselves in different corners of the homestead, where the audience is expected to flock around a particular musician depending on the quality of his performance.

Originally, during funeral occasions, the musicians were expected to perform a threnody. Omondi (1980) describes a threnody as a type of music composed to lament diseased individuals. Nowadays, however, during funeral ceremonies most *Nyatiti* musicians perform praise songs that are simply meant to entertain the audience and not necessarily to mourn the dead.

During the performance of any of the indigenous music, people from all around the venue of performance naturally congregate in the performing arena. The people who attend such performances usually have varying motivations. Certain individuals may be obliged to be present in the performing arena due to their involvement in the social function that the music is part of. Some attend out of sheer curiosity while others may attend the performance because they enjoy the music genre being performed. Others attend to grace the occasion or give support to the performers in their capacity as relatives, neighbours, guests or leaders of the community.

In such occasions, the musicians, who are usually well informed about the current issues within the community, perform mostly music items that are related to the varying concerns within the social environment. The song performance is therefore not fixed. The text may be shortened or lengthened depending on the requirements of the moment. The lengthening may be done through repetition or improvisation. The musician often takes stock of the audience and uses it as a source of reference by including the names of those present or other things observed during the performance. Hence the performer also innovates in the performing process; it is not always a mere reproduction of rehearsed material. However the improvised parts are always tied to the indigenous idioms.

The audience actively participates in the music performance by joining in choral response, entering the dancing ring, either to dance or given moral support to the performer(s). In case of a *Nyatiti* performance, many people may come to witness, dance and socialize. In typical style, a *Nyatiti* player responds to any reguest by his audience. In case an individual is happy with a particular piece, he/she has the right to stop the player and ask him to repeat the number. The audience however, has to make the request with some payment to the performer. Today payment is made in cash money. In the past, however, items like chicken and hoes could be used as payments. The rule however is that the player must be tipped. In the process, the *Nyatiti* player earns something and also conveys messages to his audience.

In the process of tipping the musician, an individual announces their virtues. The

practice is referred to in *Dholuo* as *pakruok, which* literally means self-gratification. The words uttered during such processes of *pakruok* are just as important as the song text. As righly observed by Akuno (1997), in such performances, there is no division of the people into passive audience and active performers. Everyone has the opportunity to contribute in some capacity. Indeed a performer that does not make the audience participate is considered as a failure. What determines the success of a musical performer is therefore not only the technical skills of the performer but also the degree to which the performer engages other people. The musician may pick up the praise names enunciated by members of the audience and cite such names in his consequent performances. The praise names in most cases have meanings in cultural based communication processes. The flexibility, accessibility and the interactive nature of *Dodo* and *Nyatiti* serve to enhance their communicative viability and their capacity to incorporate new concepts that keep emerging in the social environment.

CHAPTER THREE

3.0 TRANSLATION AND TRASCRIPTION OF THE SONG TEXTS

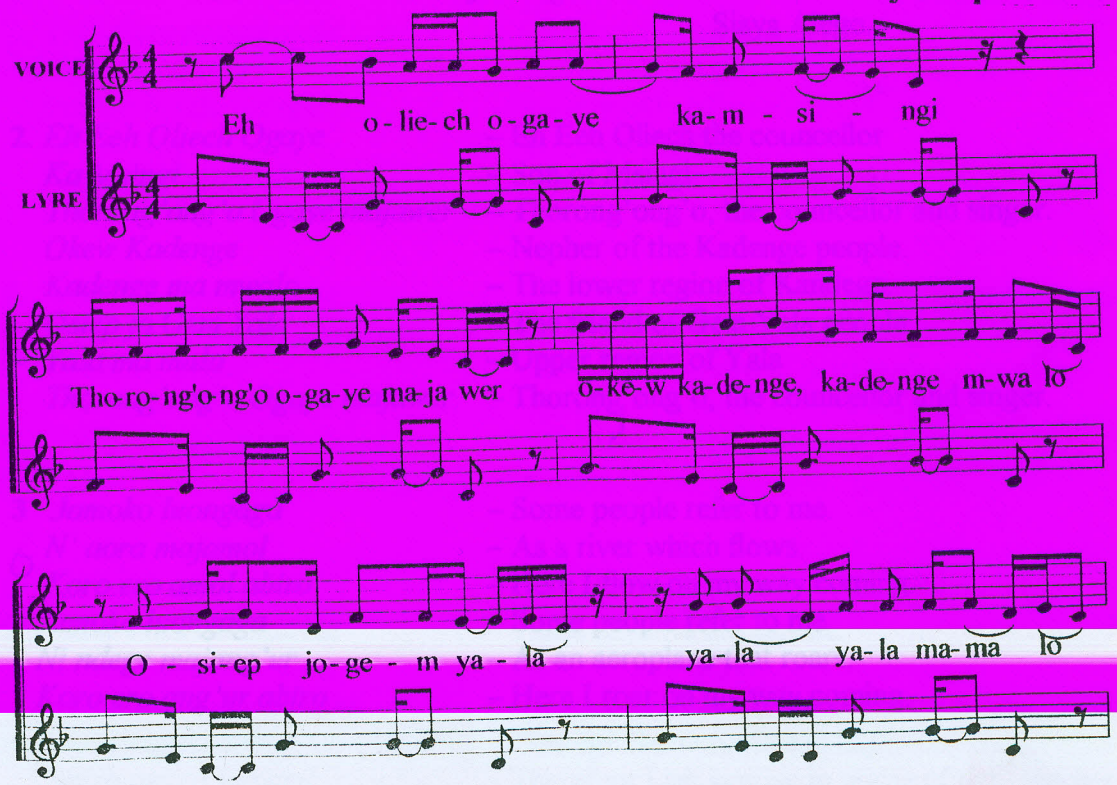
3.1. Introduction

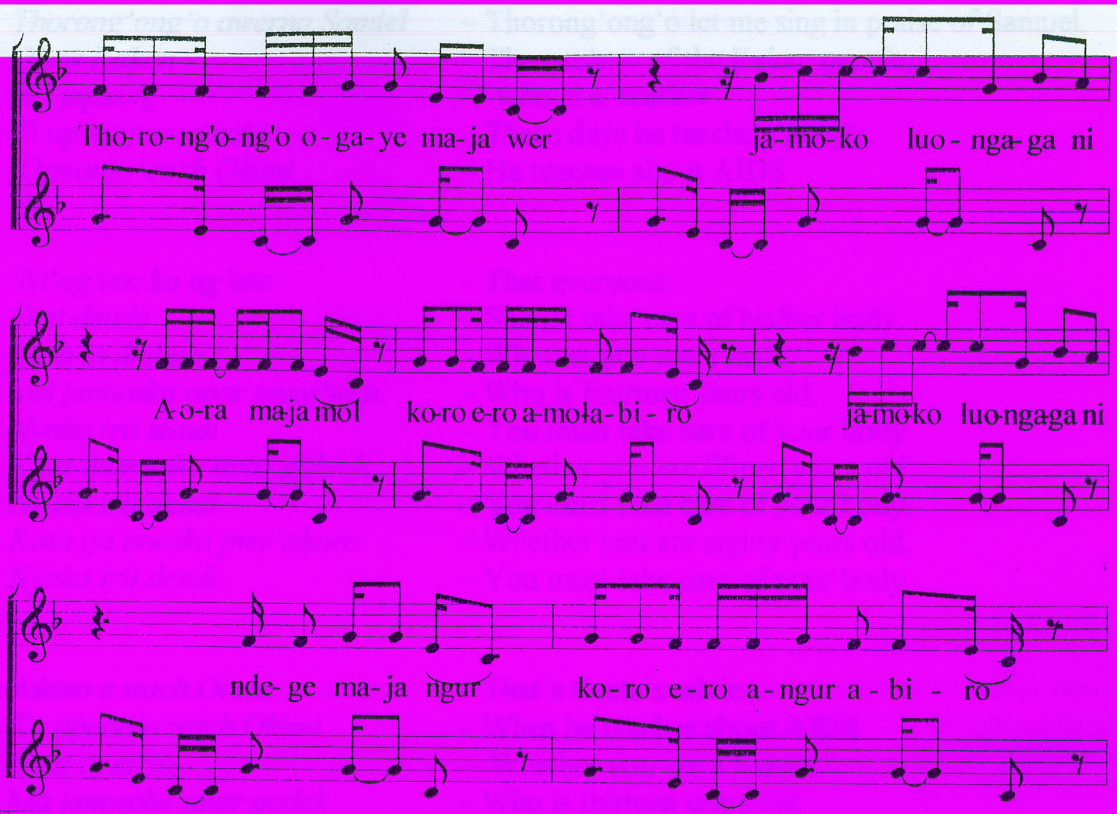
In the following sections, transcription and translation of songs that had been purposively selected for analysis are presented. The songs were classified according to three topical areas that had been identified for investigation, namely health, literacy and family planning. In *Dodo* translation, solo and response sections are marked with nitials ***S.*** and ***R.*** respectively. Only one key, F Major has been employed in song transcriptions for convenience, since the songs are never sung in any particular key.

3.2 Songs Embodying Messages on Health

Song No. 1 ORETA DISI

By Joseph Oliech





1. **SPOKEN.** *Mano adwa wero Oreta* – I want to sing in praise of Oreta.
Okew Kakan – Nephew of the Kakan people.
Mano disi morito Siaya Alego – That's the D.C. who administers Siaya Alego.

2. *Eh Eeh Oliech Ogaye* – Eh Eeh Oliech the councellor
Ka Msingi – Son of Msingi
Thorong'ong'o Ogaye majawer – Thorong'ong'o, the councellor and singer.
Okew Kadenge – Nepher of the Kadenge people.
Kadenge ma mwalo – The lower region of Kandege.
Osiep jo Gem Yala – The friend of Gem Yala people.
Yala ma malo – Upper region of Yala
Thorong'ong'o Ogaye majawer – Thorong'ong'o, the councellor and singer.

3 *Jomoko luongaga* – Some people refer to me.
N' aora majamol – As a river which flows.
Koro ero amol abiro – Here I flow on my way coming.
Jamoko luongaga – Some people refer to me.
Ni ndege majang'ur – As an aeroplane that roars.
Koro ero ang'ur abiro – Here I roar on my way coming.

4 *Omondi Chief nolwonga* – Omondi, the Chief invited me.
N'awer Disi – So that I sing in praise of the D.C.

Thorong'ong'o awerna Samiel – Thorong'ong'o let me sing in praise of Samuel.
Okew Kakan – The nephew of the Kakan people,
ma japuonj - who is a teacher.
Ti opuonjonwa raia – These days he teachers people.
Opuonjo wach Okimi – He teaches about AIDS.

5. *Ni ng'ato ka ng'ato* – That everyone.
Orit dende – Should take care of his/her body.
Kata in dichuo – Whether you are a male.
Ma jamwaka opar gang'wen – Who is fourteen years old.
Nyaka irit dendi – You must take care of your body.
Kata ijamwaka apar gabich – Whether you are fifteen years old.
Nyaka irit dendi – You must take care of your body.
Kata ija mwaka pier'aboro – Whether you are eighty years old.
Nyaka irit dendi – You must take care of your body.

6. *Mano e wach Oreta* – That's Oreta's advice.
Ka opuonjo wach Okimi – When he teaches about AIDS.
Kata in miyo – Whether you are a female.
Ma jamwaka apar gadek – Who is thirteen years old.
Nyaka irit dendi – You must take care of your body.
Kiparo wach Okimi – While you consider the problem of AIDS.

7. *Two obiro magalagala* – A strange disease has come.
Miluongo Okimi – That is called AIDS.
Jomoko bende Iwonge – Some people refer to it.
Bu tiek ringo – As "finish the flesh".
Tiek ringo idong'chogo – Finish the flesh and remain with bones.

8. *Sirikal osedwaro yadhe* – The government has searched for its treatment.
To pod ok onwang' – But it has not been discovered.
Nyaka irit dendi – You must take care of your body.
Omiyo waluonge japuonj – Therefore we call him the teacher (D.C).
Opunjo wach Okimi – He teaches on AIDS.
E Siaya town – In Siaya town.

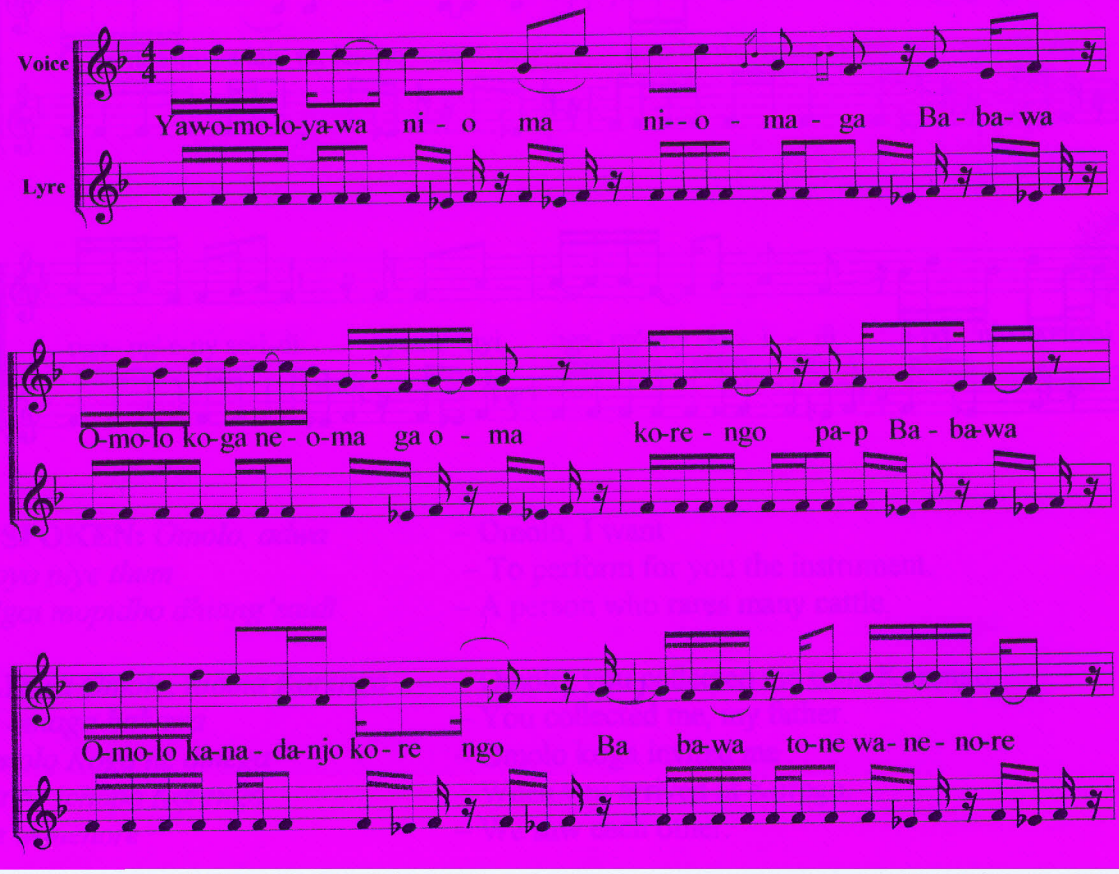
9. *Tinde wabet ka watang'* – These days we are careful.
Jathum tinde obet oluor – The musician is these days scared.
Nikech winjo wach Okimi – Because of receiving messages on AIDS.
Kod nying Samuel – Through Samwel (The D.C.)
Omiyo awero japuonj – Therefore I am singing in praise of the teacher.
Disi ma puonjo raia – The D.C. who teaches people.

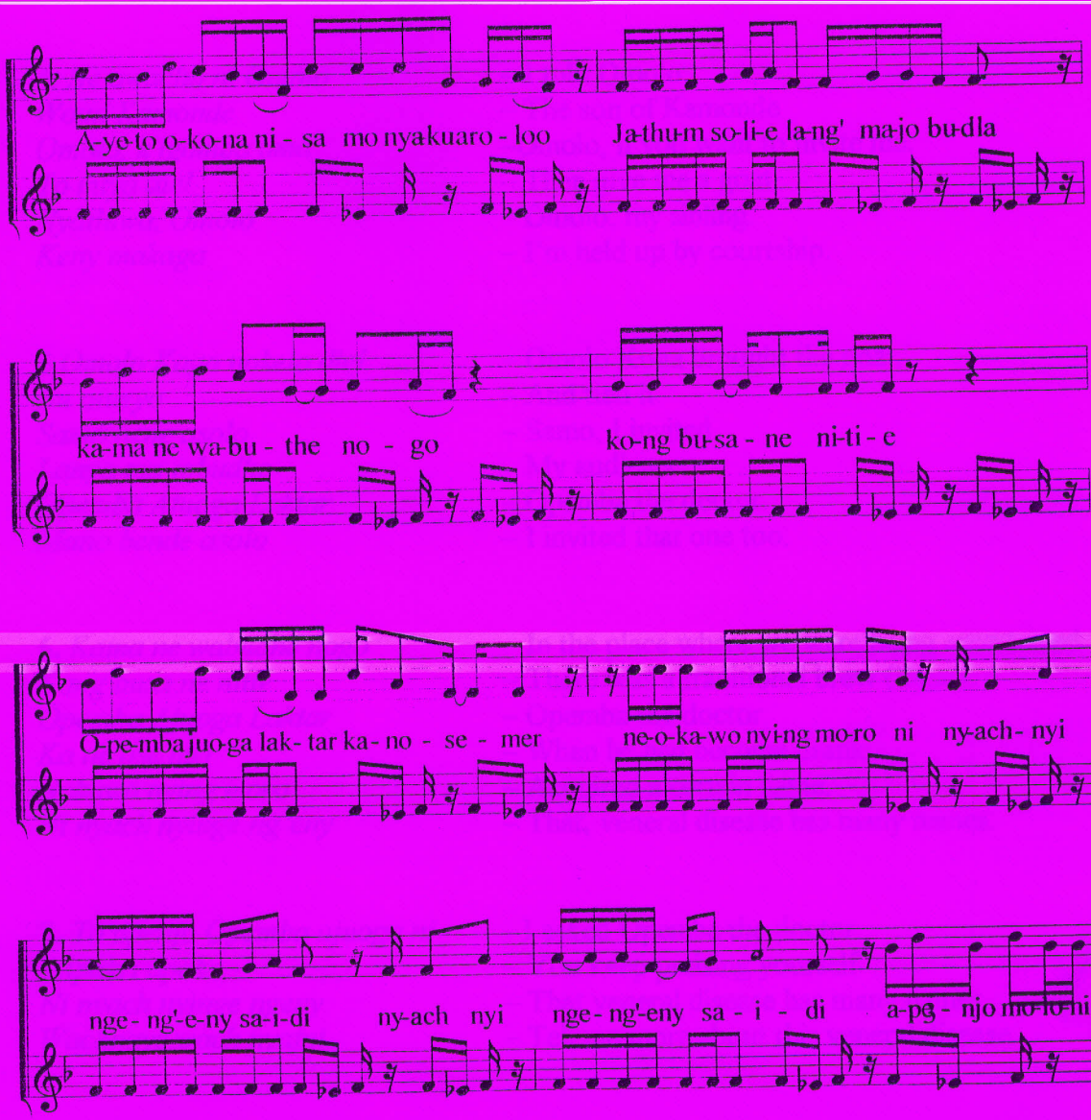
10. *Tinde onyiso kijande* – He has informed the youth.
Kik iwuoth achach – Do not roam carelessly.
Omiyo opuonjowa mkwe – So he teaches us peacefully.
Kuom wach Okimi – On AIDS issues.

11. *Tinde orito Siaya town* – He protects Siaya town.
Siaya tinde obet kokwe – These days Siaya is peaceful.
Omiyo waluonge japuonj – Therefore we refer to him as teacher.
Japuonj koro oriti – Teacher, farewell now.

Song No. 2 NYACH NYINGE NG'ENY

By Pitalis Samo





1. **SPOKEN:** *Omolo, adwa* – Omolo, I want
Goyo niye thum – To perform for you the instrument.
N'gat mopidho dhiang'saidi – A person who rares many cattle.

2..*Yawa Omolo, nioma Korengo* – Omolo, you collected me from Korengo.
Ni omaga babawa – You collected me, my father.
Omolo Koga ne omega – Omolo koga invited me
Ka ne ichopo Korengo – When you arrived at Korego.
Ne wanenore – We saw each other.

3.*Aye to ikona ni* – Then you told me.
Samo nyakwar Oloo – Samo, the grandchild of Oloo.
Jathum, solie – The musician, please invite.
Lang' ma jobudho – An audience.

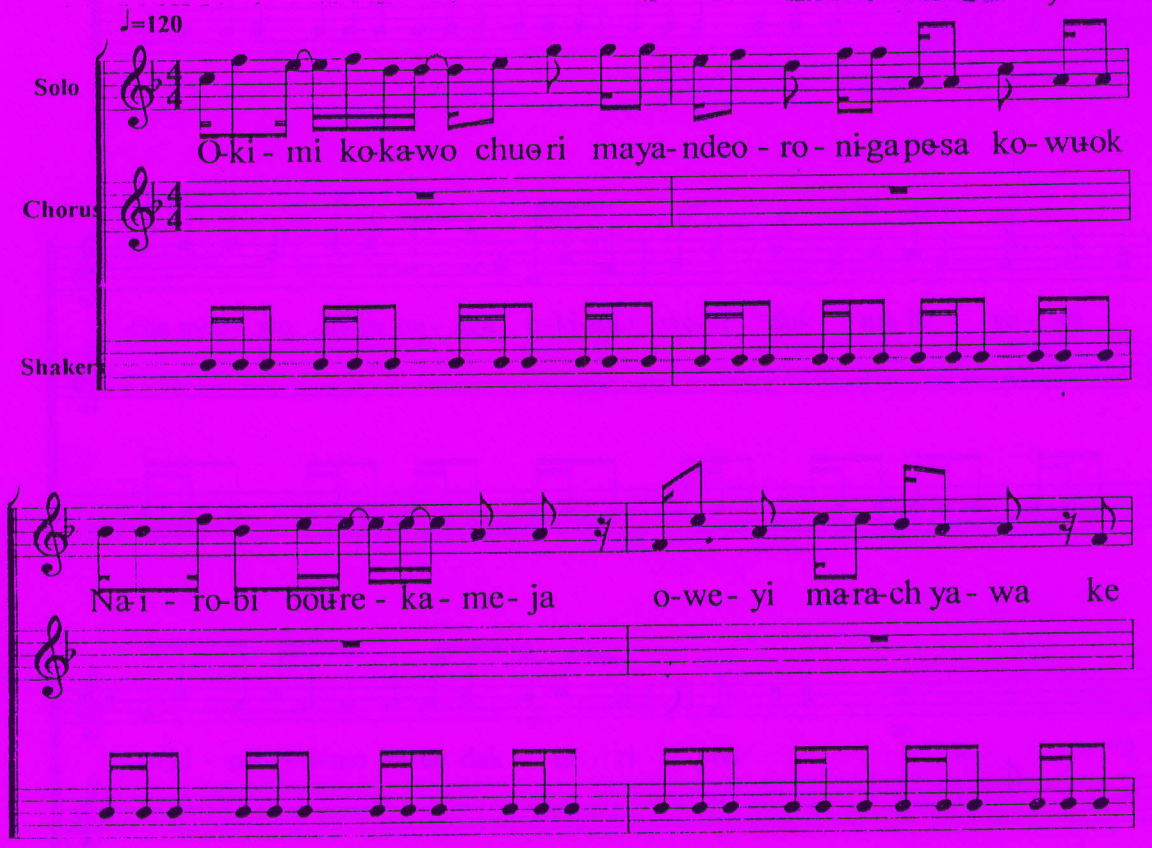
4. *Ne awacho ni Omolo*	– I told Omolo.
Woud Kamonde	– The son of Kamonde
Omolo, k'igombo oma	–Omolo, if you want to invite me.
To miya diel	– Then give me a goat.
Nyathiwa, Omolo	– Omolo, my sibling.
Keny makaga	– I'm held up by courtship.
5.*Omolo Koga nokelo diel*	– Omolo Koga brought the goat.
Bu otueyo	– And tied it.
Samo nene asolo	– Samo, I invited.
Langa ma jobudho	– My audience.
Opemba Ajuoga Laktar	– Opemba the doctor.
Mano bende asolo	– I invited that one too.
6. *Kama ne wabudhe nogo*	– In the place where we were being entertained.
Kong busa ne nitie	– There was a traditional brew (Busa).
Opemba Ajuoga Laktar	– Opemba the doctor.
Ka ne ose mer	– When he had become drank.
Nokawo nying moro	– Acquired a certain name.
Ni nyach nyinge ng'eny	– That, veneral disease has many names.
7. *To apenjo Opemba ajuoga ni*	- I asked Opemba the doctor.
Mipakri apaka	– You keep praising yourself.
Ni nyach nyinge ngeny	– That veneral disease has many names.
Wachnaye wach nyajni	– Tell me more about this veneral disease.
8. *Opemba nowachona ni*	– Opemba told me that.
Awachoni woud Korengo	– I'm telling you the son of Korengo.
Gima omiyo	– The reason why.
Akoni Kamano	– I'm telling you that.
Ni nyach nying ng'eny	– That veneral disease has many names.
9. *Nikech moko*	– Because some
Iluongo ni Okimi	– Are referred to as Okimi (AIDS).
Okimi kadwaro buki	– When okimi (AIDS) starts affecting you.
Ochako ka yie wiyi	– It begins from your hair.
Yie wiyi ema lokore	– The hair on your head changes colour.
Chalo ka yie wi msungu	– Because like a white person's hair.
Aye oduogo ka dhogi	– Then it comes to your mouth.
Dhogi lokore makwar	– Your mouth becomes red.

10 *To mano iluongo ni okimi* – And that is called AIDS.
Aye gino buko dheri – Then the thing begins to make you thin.
Aye otami chiemo – Then it prevents you from eating
Nyaka itho – Till you die.

11 *To gima awuoro* – But the thing that amazes me.
E kind jo nam – Among the lake people.
Okimi oloro mier – Okimi (AIDS) has closed homesteads.

Song No. 3 (OKIMI)

By Akum Nyar Magoya



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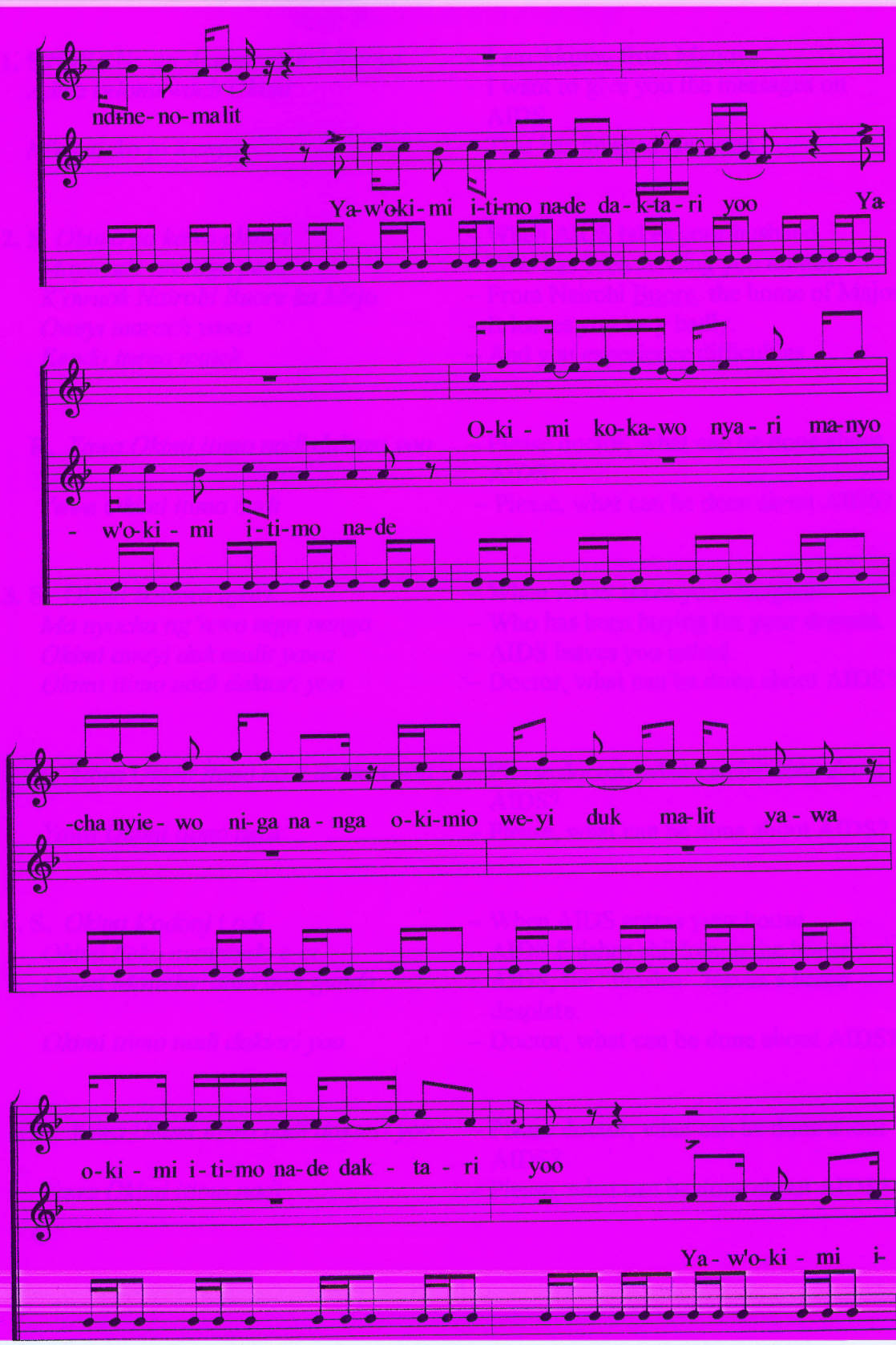

ndi-ne-no-ma lit
Ya-w'o-ki-mi i-ti-mo na-de da-k-ta-ri yoo
Ya
O-ki-mi ko-ka-wo nya-ri ma-nyo
-w'o-ki-mi i-ti-mo na-de
-cha nyie-wo ni-ga na-nga o-ki-mio we-yi duk ma-lit ya-wa
o-ki-mi i-ti-mo na-de dak-ta-ri yoo
Ya-w'o-ki-mi i-

1. SPOKEN: *An Akumu nyar Magoya* – I am Akumu from Magoya
Adwa kelonu wach Okimi – I want to give you the messages on AIDS.
M'osetieko jo Kenya – That has finished Kenyans.

2. S. *Okimo ko kawo chuori* – When AIDS takes your husband.
Maya nde oroniga pesa – Who has been sending you money.
K'owuok Nairobi Buore ka Meja – From Nairobi Buore, the home of Major.
Oweyi marach yawa – It leaves you very badly.
Kendo ineno matek – And you experience difficulties.

R. *Yawa Okimi itimo nadi daktari yoo* – Please doctor, what can be done about AIDS?
Yawa Okimi itima nadi – Please, what can be done about AIDS?

3. S. *Okimi kokawo nyari* – When AIDS takes your daughter.
Ma nyocha ng'iewo niga nanga – Who has been buying for your dresses.
Okimi oweyi duk malit yawa – AIDS leaves you naked.
Okimi itimo nadi daktari yoo – Doctor, what can be done about AIDS?

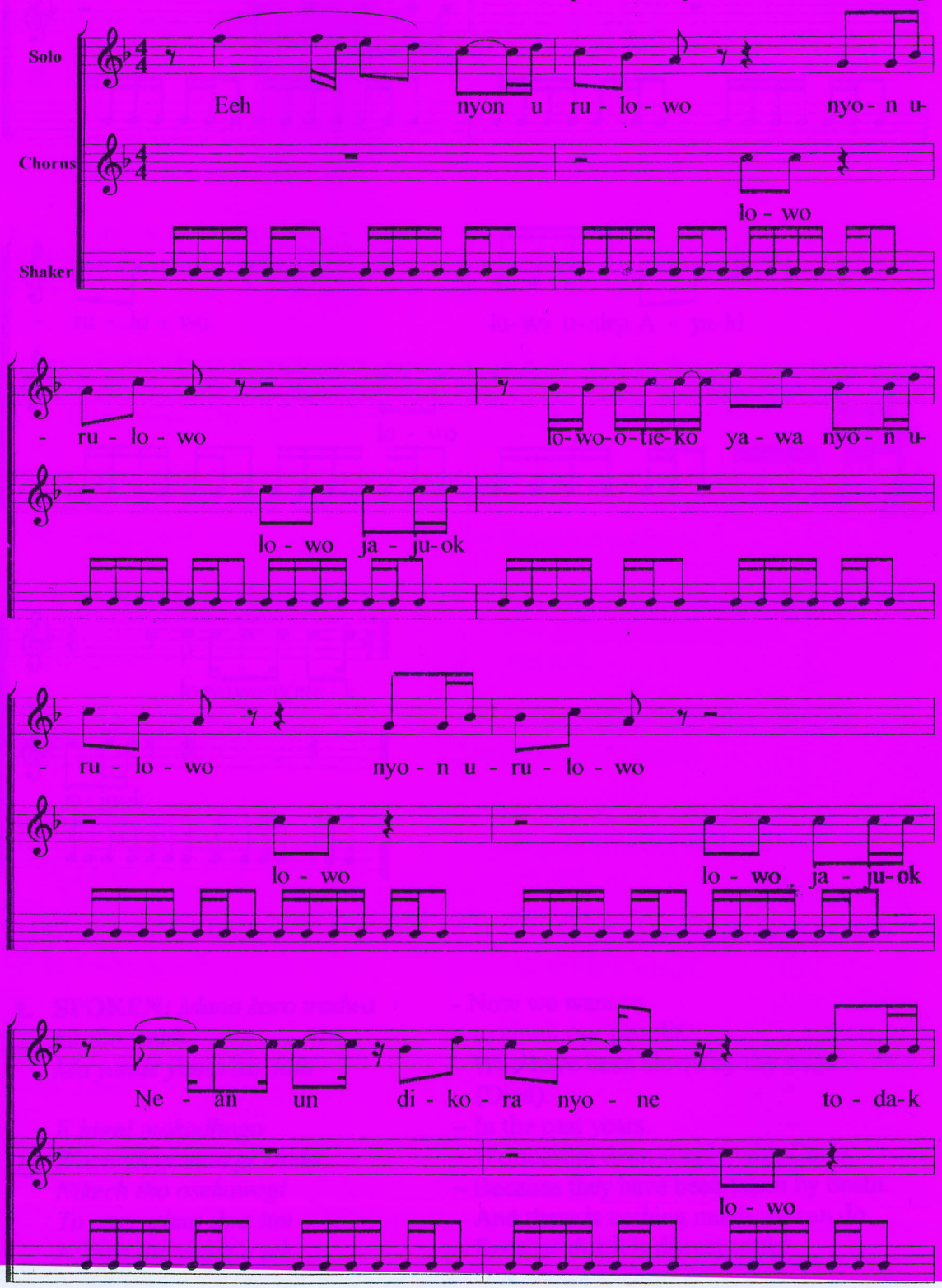
R. *Yawa Okimi itimo nadi daktari yoo* – Please doctor, what can be done about AIDS?
Yawa Okimi itimo nadi – Please, what can be done about AIDS?

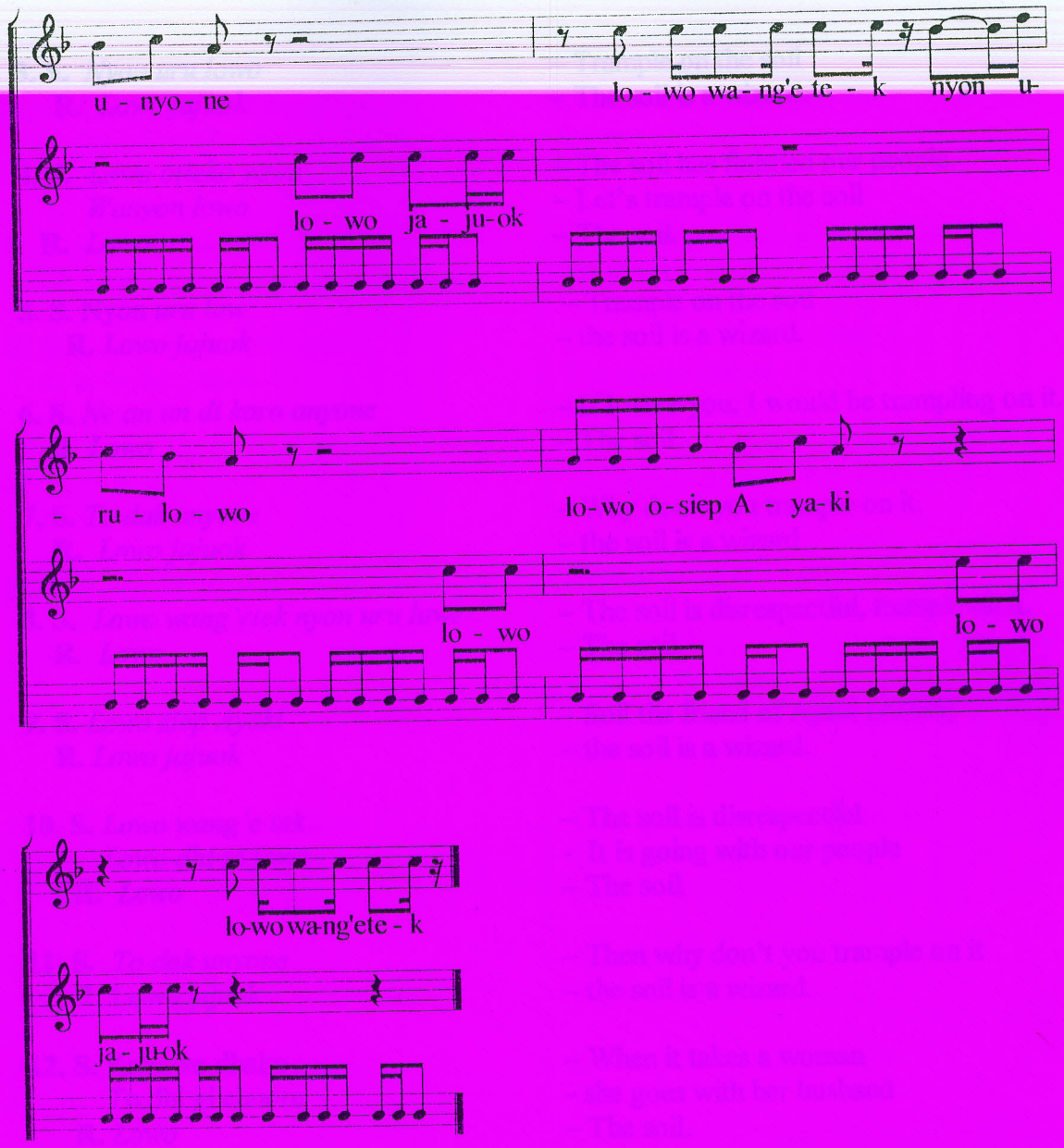
4. S. *Okimi k'odonj i odi* – When AIDS enters your house.
Okimi tieko nyathindo e ot – AIDS finishes children in the house.
Okimi Matieka dala owe gunda – AIDS, the "finisher" leaves a home desolate.
Okimi itimo nadi daktari yoo – Doctor, what can be done about AIDS?

R. *Yawa Okimi itimo nadi daktari yoo* – Please doctor, what can be done about AIDS?
Yawa Okimi itimo nadi – Please, what can be done about AIDS?

Song No. 4 LOWO JAJUOK

By Omwonyo Ge Women Group





1. **SPOKEN:** *Mano koro wadwa kwano yawa.*
   Ma yande yamo ose lalo

   E higni mokadhogo
   Wachogogi man gi Dodo
   Nikech tho osekawogi
   To onge gima dwa tim
   Nikech tho wang'e tek

   - Now we want to
   – to count our people
   – Who have been blown by the wind
   - (Died).
   – In the past years.
   – We acclaim them simply with *Dodo*
   – Because they have been taken by death.
   – And there is nothing much we can do.
   – Because death is disrespectful.

2. **S.** *Eeh eh nyon uru lowo*
   R. *Lowo*

   – Eeh eh, trample on the soil.
   – The Soil.

3. S. *Nyon uru lowo*	– Trample on the soil
R. *Lowo jajuok*	– The soil is a wizard.
4. S. *Lowo otieko yawa*	– The soil has finished our people.
Wanyon lowo	– Let's trample on the soil
R. *Lowo*	– The soil.
5. S. Nyon *uru low*	– Trample on the soil
R. *Lowo jajuok*	– the soil is a wizard.
6. S. *Ne an un di koro anyone*	– If I were you, I would be trampling on it.
R. *Lowo*	– The soil.
7. S. *To dak unyone*	– Why don't you trample on it.
R. *Lowo jajuok*	– the soil is a wizard.
8. S. *Lowo wang'etek nyon uru lowe*	– The soil is disrespectful, trample on it.
R. *Lowo*	– The soil.
9. S. *Lowo siep Ayaki*	– Soil the friend of Ayaki (AIDS)
R. *Lowo jajuok*	– the soil is a wizard.
10. S. *Lowo wang'e tek*	– The soil is disrespectful
Lowo dhi gi jowa	- It is going with our people
R. *Lowo*	– The soil.
11. S. *To dak unyone*	– Then why don't you trample on it
R. Lowo jajuok	– the soil is a wizard.
12. S. Kokawo dhako	– When it takes a woman
To dhi gi chuore	- she goes with her husband
R. *Lowo*	– The soil.
13. S. *Lowo osiep Ayaki*	– Soil the friend of Ayaki (AIDS).
R. *Lowo jajuok*	– the soil is a wizard.
14. S. Kokawo *dichuo*	– When it takes a man,
To dhi gi mieha	– He goes with a newly married wife
R. *Lowo*	– The soil.
15. S. *Ng'ama chieng' onyone*	– Who will trample on it?
R. *Lowo jajuok*	– the soil is a wizard.
16. S. *Eeh eh nyon uru lowo*	– Eeh eh trample on the soil.
R. *Lowo*	– The soil.
17. S. *Nyon uru lowo*	– Trample on the soil

R. *Lowo jajuok* – the soil is a wizard.

18. S. *Lowo okawo Odindo* – The soil has taken Odindo.
Ma wuod Ong'injo – the son of Onginjo
R. *Lowo* – The soil.

19. S. *Odhi gi miaha* – He has gone with a newly married wife.
R. *Lowo jajuok* – the soil is a wizard

20. S. *Lowo okawo Odhiambo.* – The soil has taken Odhiambo.
Ma wuod Obiero – The son of Obiero
R. *Lowo* – The soil.

21. S. *Odhi gi miaha* – He has gone with a newly married wife.
R. *Lowo jajuok* – the soil is a wizard.

22. S. *Lowo okawo Apiyo–* -.The soil has taken Apiyo
Ma nyar Atari - - The daughter of Atari
R. *Lowo* – The soil.

23. S. *Odhi gi chuore* – She has gone with her husband.
R. *Lowo jajuok* – the soil is a wizard.

24. S. *Lowo omuonyo Akech.* – The soil has swallowed Akech.
Ma nyar Omwombo – The daughter of Omwombo
R. *Lowo* – The soil.

25. S. *Bende odhi gi chuore* – Also, has gone with her husband.
R. *Lowo jajuok* – The soil is a wizard.

26. S. *Eeh eh nyon uru lowo* – Eeh eh, trample on the soil.
R. *Lowo* –The soil.

27. S. *To dak unyone* – Why don't you trample on it.
R. *Lowo jajuok* – the soil is a wizard.

28. S.*Yawa ma jo Nyanza tang'nuru lowo* – Our Nyanza people be careful with the soil.
R. *Lowo* – The soil.

29. S. *Lowo chieng'otieku* – The soil will finish you.
R. *Lowo jajuok* – the soil is a wizard.

30.S. *Lowo otieko yawa.* – the soil had finished our people.
Mayandi yalo – Who have been preaching
R. *Lowo* – The soil.

31. S. *To dak unegi* – why can't you see them these days?
R. *Lowo jajuok* – the soil is a wizard.

32.S. *Lowo otieko yawa mayandi osomo* – the soil has finished our educated people.
R. *Lowo* – The soil.

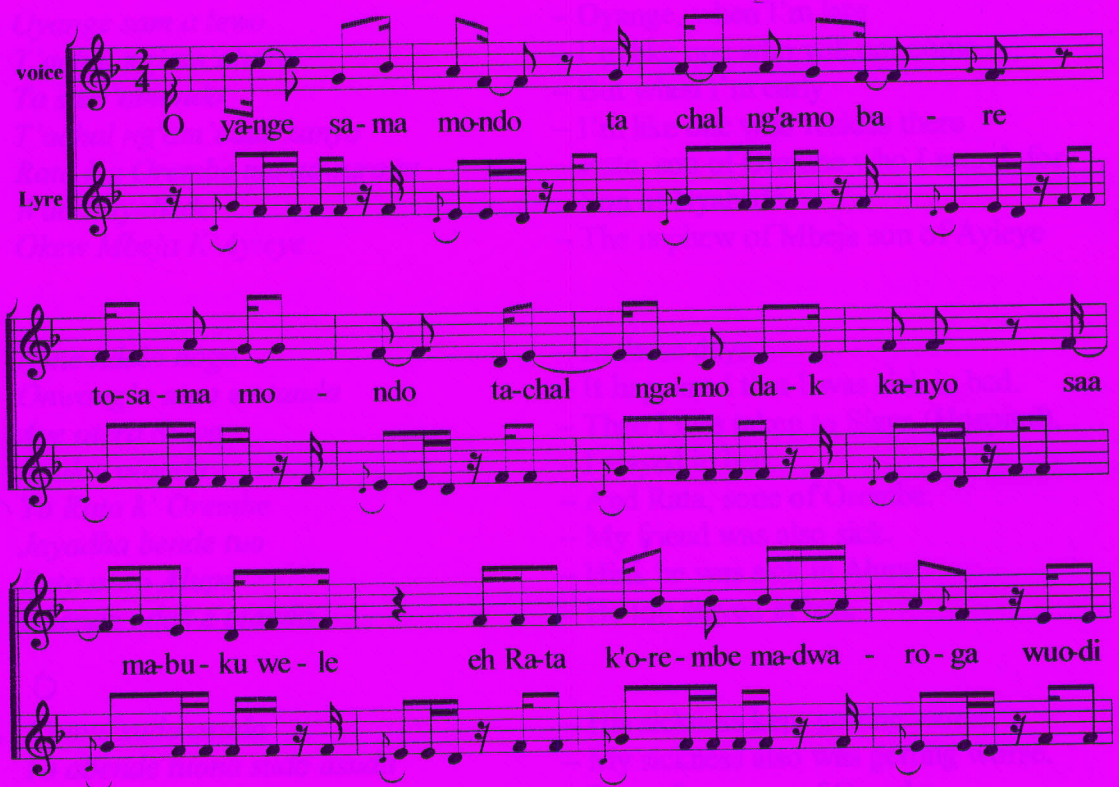
33.S. *Ti dak unegi* – Why cant you see them these days?
R. *Lowo jajuok* – the soil is a wizard.

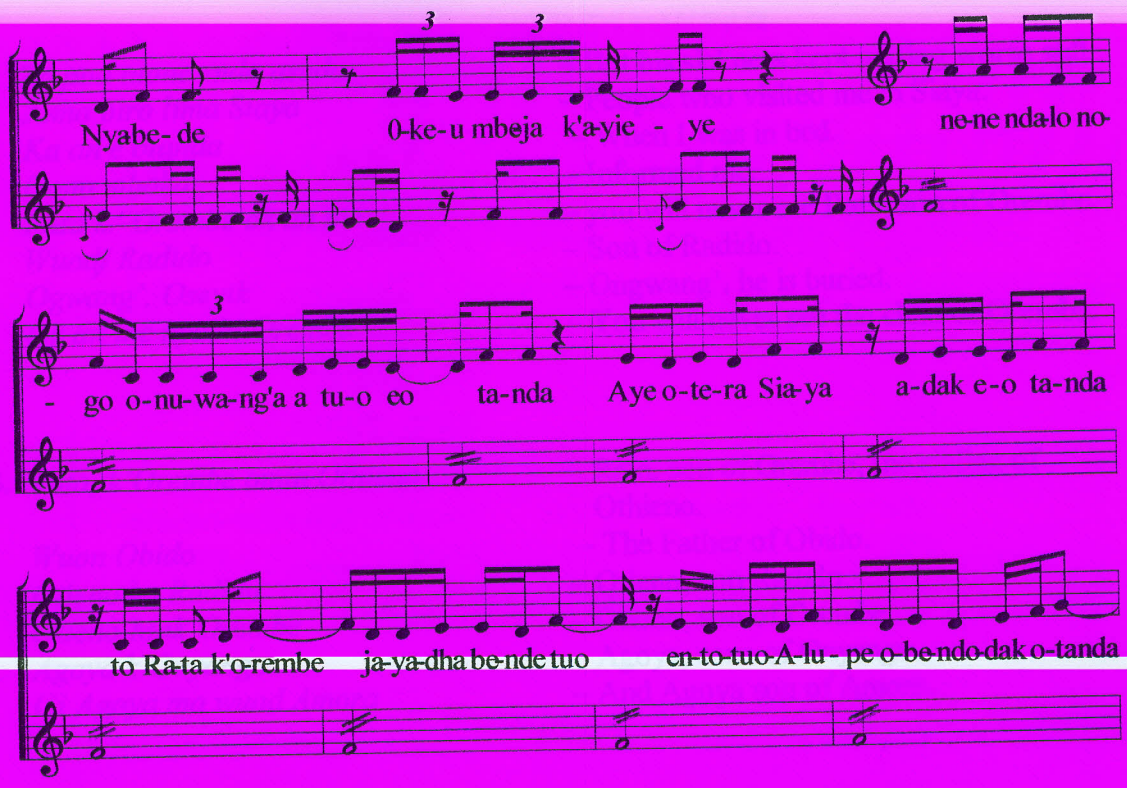
34.S.*Eeh eh, Nyon uru lowo wa* – Eeh eh trample on the soil then.
R. *Lowo* – The soil.

35.S. Nyon uru lowo wa – Why not trample on the soil then.
R. *Lowo jajuok* – The soil is a wizard.

SONG No 5 RATA K'OREMBE

By Ogwang' Lelo





1. *Oyange sam a lewo* – Oyange, when I'm late
T'achal ng'am'obare – I'm like one who will not come
To sam'amondo – But when I'm early
T'achal ng'am'odak kanyo – I'm like one who resides there
Rata Ka Orembe ma adwaroga – Rata, son of Orembe who I search for
Wuod Nyabede – Son of Nyabede.
Okew Mbeja K'Ayieye – The nephew of Mbeja son of Ayieye

2. *Nene ndalo nogo* – In those days.
Onwang'o atuo e otanda – It happened that I was sick in bed.
Aye otera Siaya – Then I was taken to Siaya (Hospital).
Adak e otanda – I stayed in bed.
To Rata k' Orembe – And Rata, sone of Orembe.
Jayadha bende tuo – My friend was also sick.
Ento otwo Alupe – Him, he was sick in Alupe.
Obende odak e otanda – He too stayed in bed.

3. *Tuone sudo asuda* – His sickness kept getting worse.
To abende tuona sudo asuda – My sickness also was getting worse.
Bu Rata K'Orembe – Then, Rata, son of Orembe.
Ogol Alupe – Was removed from Alupe.
Okel ka dala – And brought back home.
Otem thieth dala – To try home treatment.

4. *To pod tuone sudo asuda* – But his sickness kept getting worse still.
Joma biro lima Siaya – People who visited me in Siaya.
Ka an e otanda – When I was in bed.
Gona mbaka – Informed me.
Rata k.' Orembe ok an ine – you will never see Rata, son of Orembe.
Wuodi Radido – Son of Radido.
Ogwang', Oseyik – Ongwang', he is buried.
Ok an ine nyathi Orembe – You will never see the child of Orembe.

5. *Rata, k'Orembe omin Othieno* – Rata, son of Orembe, the sibling of Othieno.

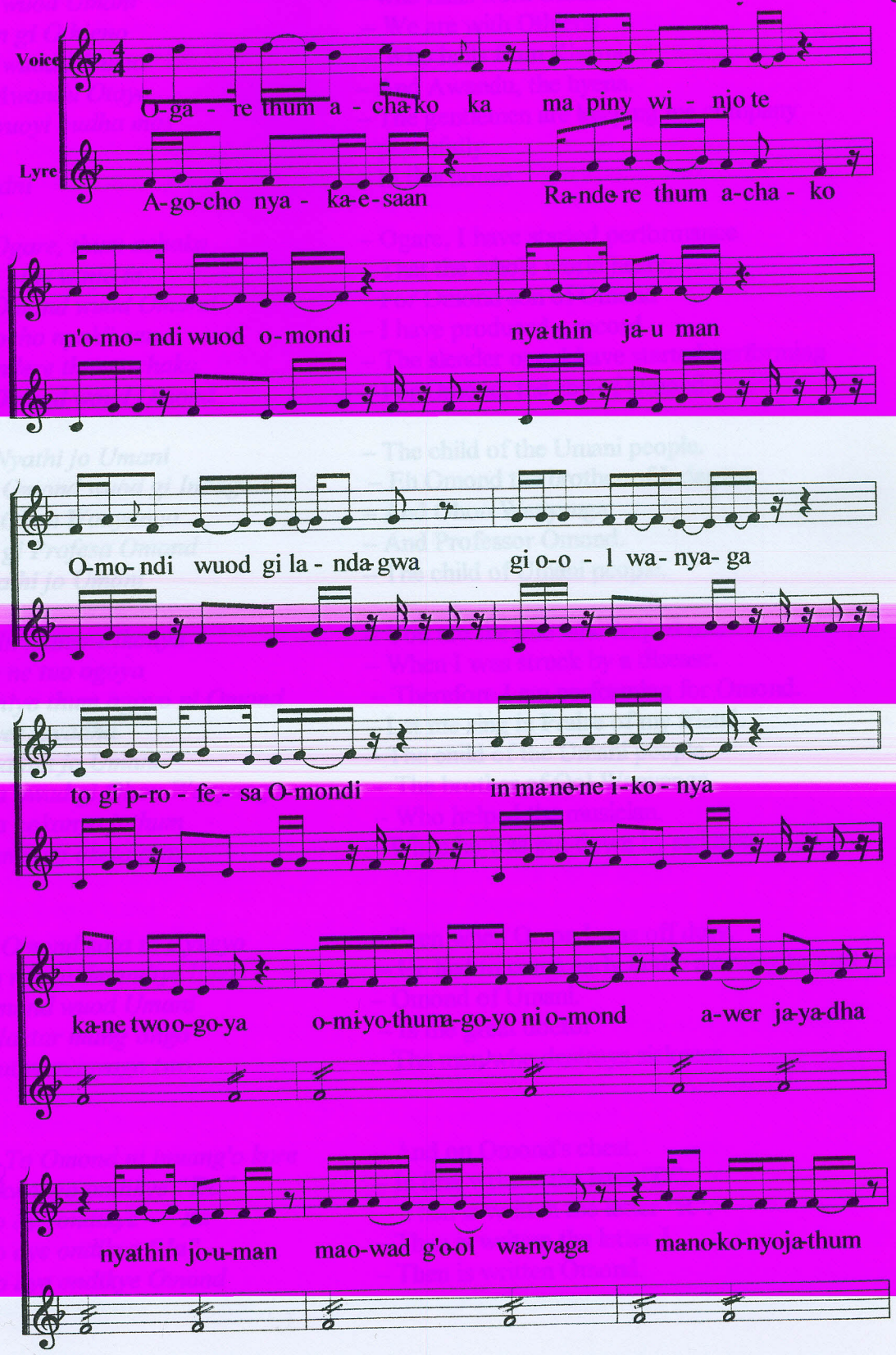
Wuon Obido – The Father of Obido.
Otieno ka Radido – Otieno, son Radido.
Otieno Mak'Orembe – Otieno, son of Orembe,
Agoya k'Onyango – Agoya, sone of Onyango.
Gi Agoya ma wuod Amora – And Agoya son of Amora.

6. *Owad g' Okudo k'Otin* – The brother of Okudo son of Otin.
Mano Owele – That's Owele.
Madwaroga – Whom I have searched for.
Nyaka Alupe – Up to Alupe.
Githuma to ok ane – With instrument but I don't see.

7. *Eh jayadha madwaroga* – Eh, my friend whom I have search for.
Owele K'Orembe – Owele son of Orembe.
Jayadha na yudi kany – My friend where do I find you.
Tinde adwari aming'a – I have searched for you for long.
Jayadha koro oriti – My friend, farewell now.

Song No. 6 OMONDI LAKTAR

By Otieno Dongla



1. SPOKEN:' *Adwa chako thum*	– I want to start performing. (Music)
Ni Omondi laktar	– In honour or Omond, the doctor.
Ma wuod Umani	– who hails from Umani.
Wan gi Othieno	– We are with Othieno
Ma wuod Kisumo	– Who hails from Kisumu.
Gi Awandu Otoyo	– And Awandu, the hyena.
Yawuoyi budha mos	– The gentlemen are keeping me company peacefully.
E odni	– In this house
2. *Ogare, thum achako*	– Ogare, I have started performance.
Ma piny winjo te	– That the whole world hears.
N'Omond wuod Omond	– For Omond son of Omond
Agocho nyak'i san	– I have produced a record
Randere thum achako	– The slender one, I have started performing
N'Omond woud Omond	– For Omond, the son of Omond.
3. *Nyathi jo Umani*	– The child of the Umani people.
Eh Omond wuod gi Indagwa	– Eh Omond the brother of Indagwa.
Gi Ohon Wanyanga	– And Ohon Wanyanga.
To gi Profesa Omond	– And Professor Omond.
Nyathi jo Umani	– The child of Umani people.
4. *In manene ikonya*	– You are the one who helped me.
Ka ne tuo ogoya	– When I was struck by a disease.
Omiyo thum agoyo ni Omond	– Therefore I am performing for Omond.
Awer jayadha	– Let me sing in Praise of my friend.
Nyathin jo Umani	– The child of the Umani people.
Ma owad gi Ohon Wanyanga	– The brother of Ool Wanyanga.
Ma nokonyo jathum	– Who helped the musician.
Kane tuo oketo piny	– When he was put down by sickness.
5. *Omond kata ni e yueyo*	– Even when Omond was off duty.
To nyaka omondiye lima	– He had to come early in the morning to visit me.
Omond wuod Umani	– Omond of Umani.
E laktar mang'ongo	– Is the great doctor
Wuoyi manyago two	– The man who destroys sickness.
6. *To Omond ni inuang'o kore*	– And on Omond's chest.
Okwongo ondikye "Da"	– Is first written the later "D".
To aye ondikye – "Ra"	– Then is written the letter "R".
To aye ondikye "Ja"	– Then is written the letter J.
To aye ondikye Omond	– Then is written Omond.

7. *Kata en Joseph Omond* – Whether he is Joseph Omond.
Kata en John Omond – Whether he is John Omond.
Kata en James Omond – Whether he is James Omond,
Mano pod jathum kiya – That one, the musician does not know.

8. *To Omond kata ni e dala* – But even when Omond was at home.
Omond kata onwang'o yueyo – Even when Omond was off duty.
Modok e dala – And went back home.
Nyaka oduogye lima – He always come back to visit me.
Kaka anindo otieno – To know how I spent the night.

9. *Ema omiyo awero jayadha* – That is why I am singing the praise of my friend.
En mogolo tuo – He is the one that has removed the sickness.
Ka tuo rano jathum – When the sickness was wasting away the musician.
Jomoko wachona – Some people were telling me.
Ni tuo ni mar jopiny – That this disease is caused by witchcraft.
Wang'ni idwar manyasi – This time use traditional herbs.

10. *To an aduogo adag* – But me I have refused.
Atemiye osibtal – Let me try a hospital.
Dipo k'ogolo tuo – It may remove the disease.
Otera ni laktar moro – I was taken to another doctor.
Ma nopimo jathum – Who examined the musician.

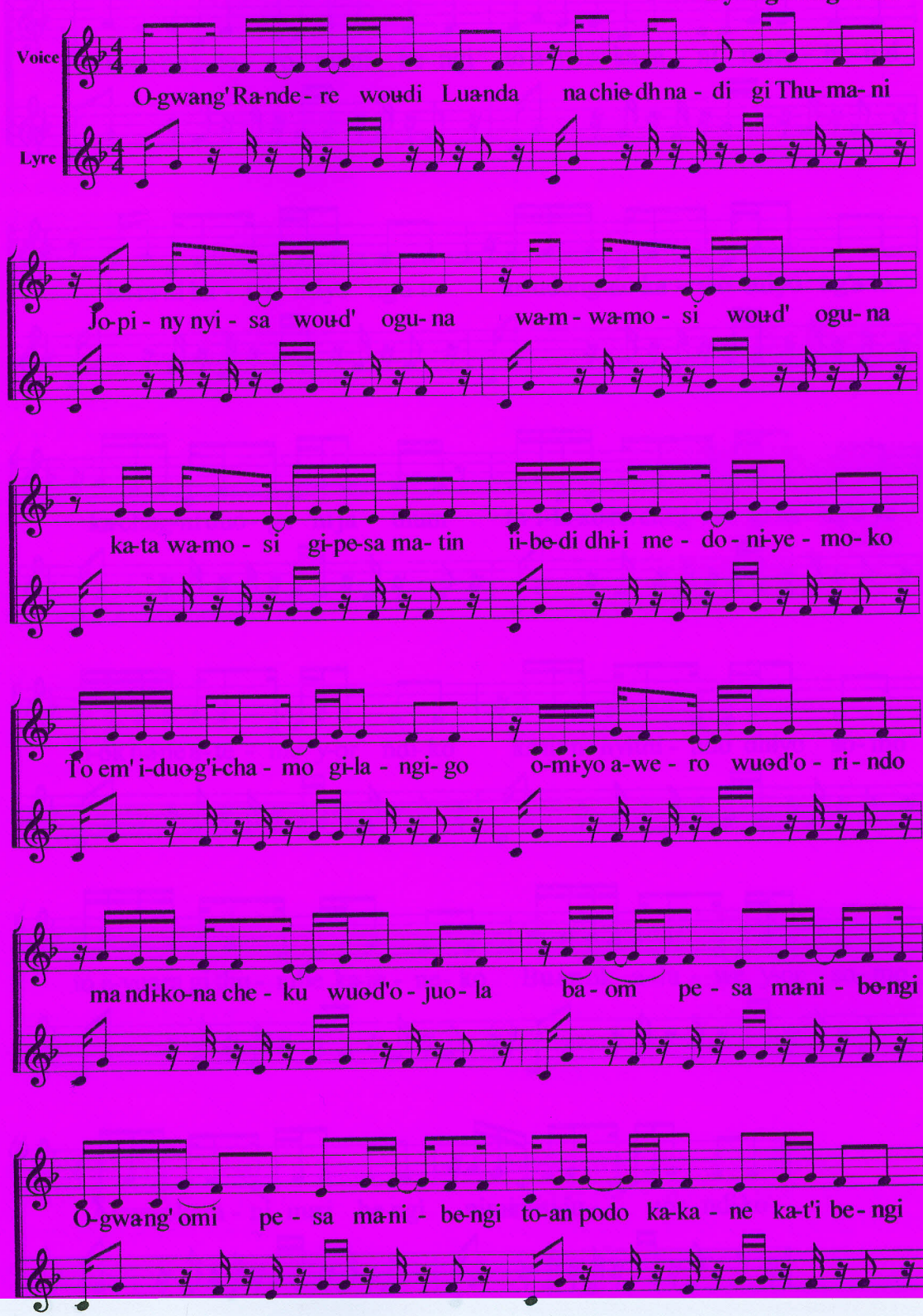
11. *To aye onyiso jathum* – then told the musician.
Ni dhi e sibtal mang'ongo – That, go to the big hospital.
Kama iyang'e tuo – Where diseases are operated.
Ni ema inyalo thiedhie – That is where you can be treated.

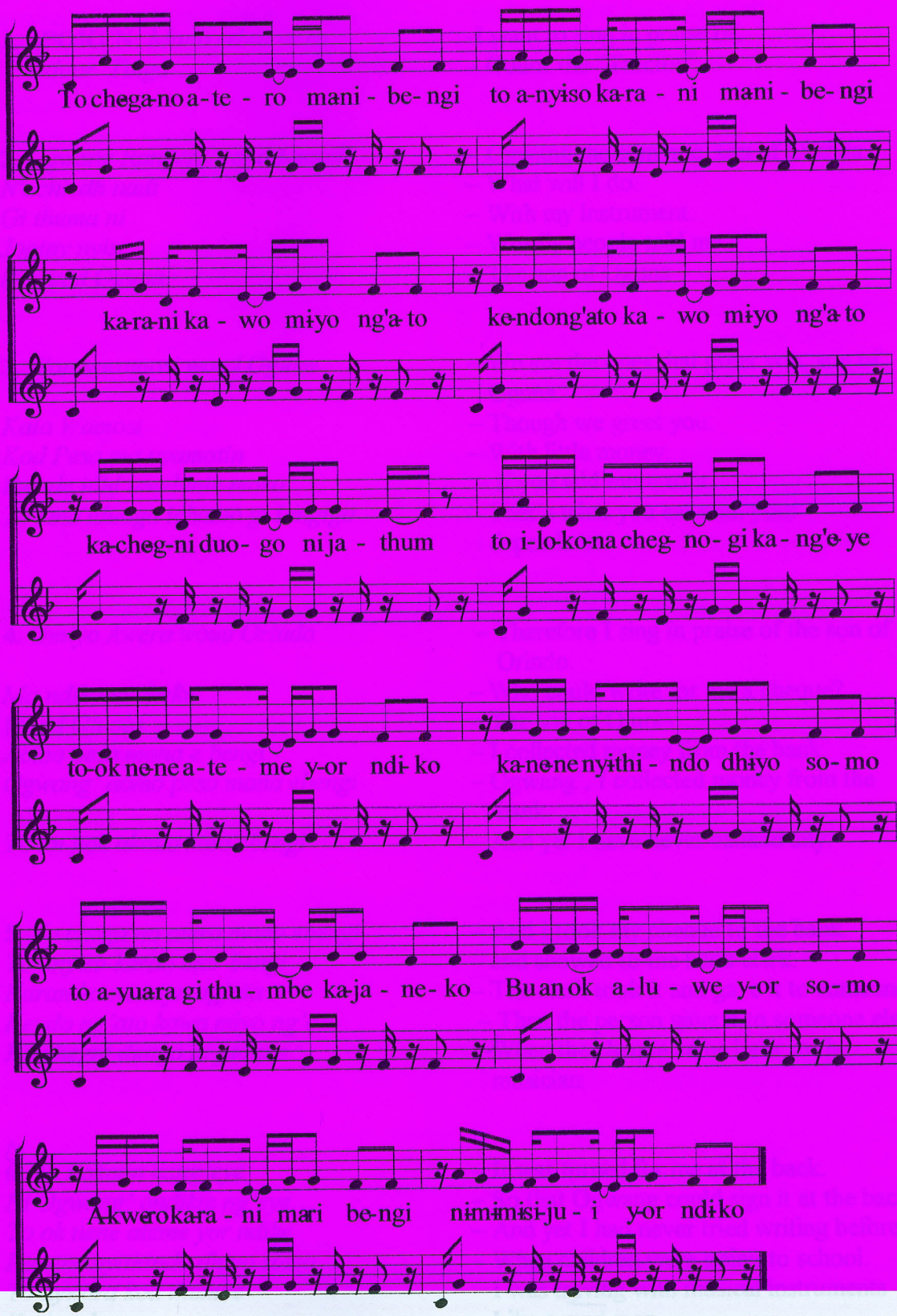
12. *Awero Omond wuod Omond* – I sing the praise of Omond, son of Omond.
Omond woud Ong'wen – Omond the son of Ong'wen.
Gi Ohon Wanyanga – And Ohon Wanyanga.
Gi Propesa Omond – And Professor Omond.
En Omond woud Omond – He is Omond the son of Omond.

13. *Wuon Ong'wen* – The father of Ong'wen.
Osiepna koro aweyi – My friend, now I leave you.
Aweyi, Bwana Omond – I leave you Mr. Omond.
Nyathi jo Umani – The child of Umani people.

Song No. 7 ODUOR TINGA

By Ogwang' Lelo



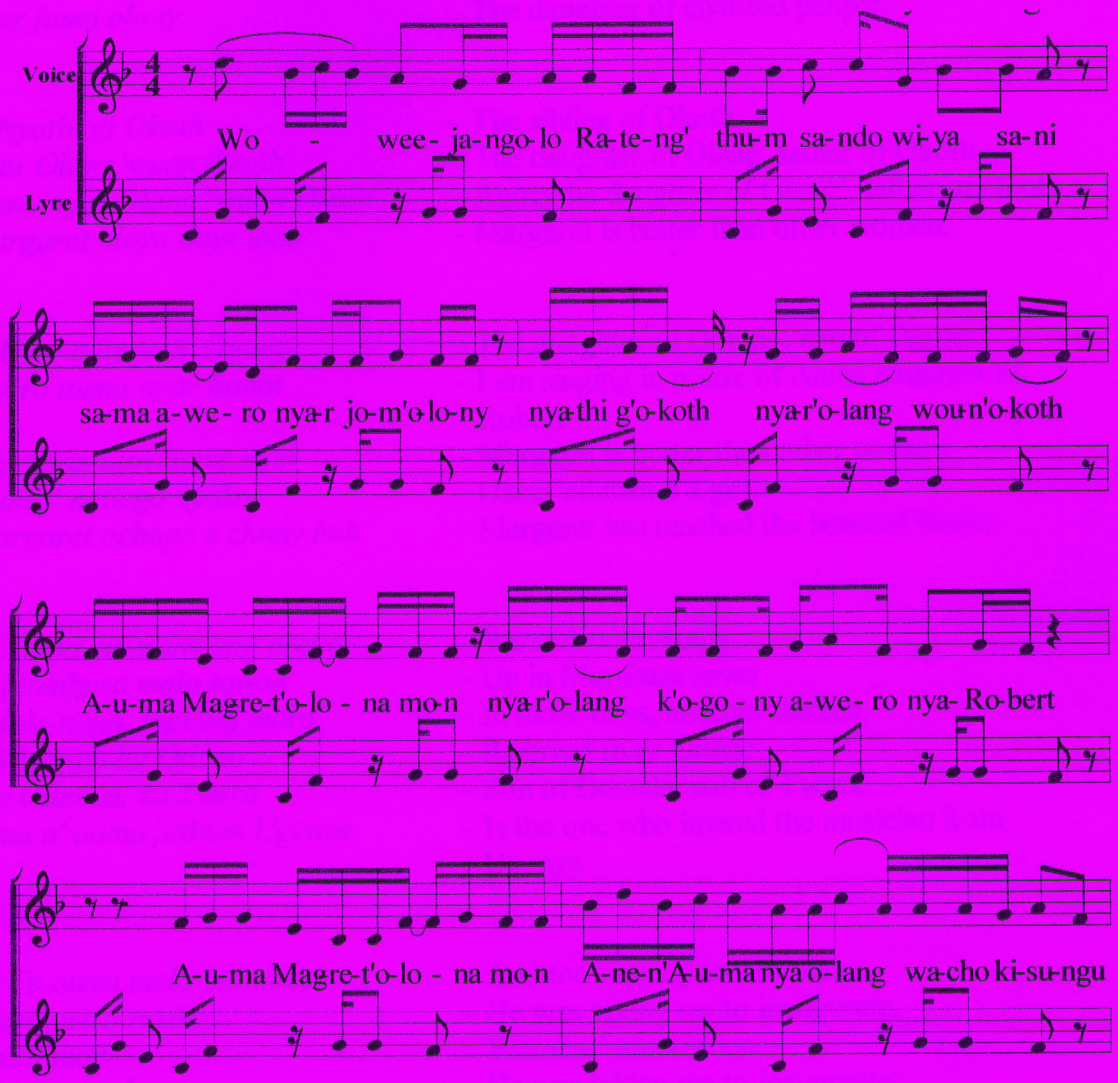

To chega-no a-te - ro mani - be- ngi to a-nyiso ka-ra - ni mani - be- ngi
ka-ra-ni ka - wo mi-yo ng'a-to ke-ndong'ato ka - wo mi-yo ng'a-to
ka-cheg-ni duo- go ni ja - thum to i-lo-ko-na cheg- no- gi ka - ng'e ye
to-ok ne-ne a-te - me y-or ndi- ko ka-ne-ne nyithi - ndo dhiyo so- mo
to a-yuara gi thu - mbe ka-ja - ne- ko Bu an ok a- lu - we y-or so- mo
A-kwe-ro-ka-ra - ni ma-ri be-ngi ni-mi-mi-si-ju - i y-or ndi-ko

1. SPOKEN: *Mano adwa wero.*	-I want to sing in praise of.
Oduor Tinga	– Oduor the "Tractor".
2. *Ogwang Randere woud Luanda*	– Ogwang the slim one, son of Luanda.
N'achiedh nadi	– What will I do.
Gi thuma ni	– With my instrument.
Jopiny nyisa	– Wordly people told me.
Ni wuod Oguna	– The son of Oguna
3. *Wan mwamosi woud Oguna*	– We are the ones that greet you, son of Oguna.
Kata Wamosi	– Though we greet you.
Kod Pesa ma nyamatin	– With little money.
Ibende idhi imedonie moko	– If you add more to it.
To ema iduogo ichamo gi langigo	– That's what you eat with your dependants.
4. *Omiyo Awero woud Orindo*	– Therefore I sing in praise of the son of Orindo.
Ma ndikona cheku.	– Who could write for me a cheque?
Wuod Ojuola	– The son of Ojuola
Aomo pesa mana e bengi	– I collected money from the bank.
Ogwang' aomo pesa mana ebengi	– Ogwang', I collected money from the bank.
To an pok akano kata ebengi	– And yet I have never banked any.
5. *To chega no atero mana ebengi*	– And I took my cheque to the bank.
To anyiso karan mar bengi	– and showed to the bank clerk.
Karan kawo miyo ng'ata	– The clerk took it and gave it to someone.
Kendo ng'ato kawo miyo ng'ato	– Then the person gave it to someone else.
Ka chegni duogo ni jathum	– When the cheque came back to the musician.
6. *To ilokona kang'eye*	– It was turned for me at the back.
Ni Ogwang' ondikie ng'eye	– So that Ogwang could sign it at the back.
To ok nene ateme yor ndike	– And yet I had never tried writing before.
Kanene nyithindo dhiyo somo	– When children were going to school.
To aywara kod thumbe	– I was traving with musical instruments
Ka janeko	– Like a mad man.

7. *Bu an ok aluwe yor somo*	– So I never acquired any education.
To akwero karan mar bengi	– So I informed the bank clerk.
Ni mimi sijui yor ndiko	– That I don't know any thing about writing.
ToKaran mar bengi.	– And the bank clerk.
Kelo na range ma rapir	– Brought me a blue paint
To onyiso woud Oguna	– And he told the son of Oguna.
8. *To okawo Iweta ma thuon*	– And he took my thumb.
Obawona e range	– And smeared the colour on it.
To obawo e tok chek	– And placed it on the back of the cheque.
Aye to chegano iduoko	– Then my cheque was returned back.
9. *Kendo ng'ato kawo.*	– Again someone took it.
Miyo ng'ato	– And gave it to next person.
Kendo ng'ato kawo miyo ng'ato	– Again someone passed it to another.
Miyo ng'ato	– And gave it to the next person
Achodho pesa e bengi	– I collected big amount of money from the bank.
To pok nene akanoye maga	– And yet I had never banked my own money.
10. *Ema omiyo awero.*	– That's why I sing in praise of.
Wuod Ojuola	– The son of Ojuola.
Owadi Opondo	– The brother of Opondo.
Maka Ojuola	The son of Ojuola
Kod Onyango Tito	– And Onyango Tito
Maka Ojuola	– The son of Ojuola
Kod Pol Ondengo	– And Paul Odengo
Maka Oyingo	– The son of Oyingo
11. *Ora ahero*	– My brother in law whom I love
Maloyo nyako	– More than a girl
Oriti woud Ojuola	– Farewell, the son of Ojuola.

Song No. 8 AUMA MARGARET

By Ochieng' Omingli



1.**SPOKEN:** *Koro adwaro* – Now I want
wero Auma – to sing in praise of Auma
Nyar gi Ooma, ka Magwecha – The sister of Ooma, son of Magwecha.
Gi Tom Olang' – And Tom Olang'
Auma, nyako ma otiegore – Auma, the girl who has educated herself.
Mi ochopo kama ogik – Until the final limit.

2. *Auma ofisa ma dhako* – Auma, the female officer.
Ma joma chwo tiyo e bwoye – Who heads male counterpart
To jama otiyo mamit – And those that work nicely
Ema omiyo permoson – Are the ones she gives promotion

3. *Wowee Ja ngolo Rateng'*	– Wowee the instrumentalist, the black one.
Thum chando wiya Sani	– The instrument is bothering my head (me) now.
Sa ma awero	– When I sing in praise of the daughter of.
Nyar joma olony	– The daughter of civilized people.
4. *Nyathi gi Okoth*	– The sibling of Okoth.
Nyar Olang'wuon Okoth	– The daughter of Olang, father of Okoth
Auma nyar Olang' wuon Okoth	– Auma the daughter of Olang', father of Okoth
Margaret oloyo naye mon	– Margaret is better than other women.
5. *Nyar odindo K'Ogony*	– The daughter of Odindo, son of Ogony.
Awero auma nyar Robot	– I am singing in praise of Auma daughter of Robert
Margaret oloyoneye mon	– Margaret is better than other women.
Olang' notiego nyako	– Olang'educated a girl.
Margaret ochopo e chuny buk	– Margaret has reached the heart of books.
6. *Auma, ne wanwang'orego*	– We met with Auma.
E Mombasa malo tawon	– Up in Mombasa town
Ndalo nogo, japuonj moro.	– In those days, another teacher.
Mi luongo bu Otieno	– Referred to as Otieno.
Ka Odenda, ka Twera	– Son of Odenda, son of Twera.
Ema n' oomo jathum Ugenya	– Is the one who invited the musician from Ugenya
7. *To otera malo Mombasa*	– And took me up to Mombasa.
Kara otero rwako.	– He was taking me to inaugurate.
Buch mon	– Womens' association
Notera rwako.	– He was taking me to inaugurate.
Bura mar mon	– Womens' association.
E Mombasa malo town	– Up in Mombasa town.
8. *Otera rwako bura mar mon*	– He took me inaugurate women's association.
Mond jo Kakan maka Ato	– The association of Kakan women of the Ato clan.
Kara Auma nyar Olang'	– And Auma, the daughter of Olang'
Ne wendo modhial	– Was the guest of honour.
Ema jathum budho	– Was the one to be entertained by the musician

9. *Aneno Auma nyar Olang'* – I saw Auma, the daughter of Olang.
Wacho Kisungu ka nyar odiero – Spoke English like a white girl
Molor e ndege – Who has come out of an aeroplane.
Wacho ngereza e bura – She spoke English in the meeting.
Chal nyar odiero mowuok e ndege – Like a white girl from an aeroplane.

10. *Somo weche bura.* – She read matters about the association.
Mana gi dho sungu – In English lanaguage.
Olang' nopuonjo nyako – Olang educated a girl.

11. *Ema thum oromo Margaret* – When Margaret got satisfied with the performance
Auma n'owachona ni – Auma told me that
Odwaro thum Kastom – She wanted the music at the customs
N' osolo jo madongo – She invited important people.

12. *Osolo Ogonda woud Agingo* – She invited Ogonda, son of Agingo
Nyar joka buk – The daughter of the book people.
En osolo jo madongo – Her, she invited important people
Nyaka Okol k'Obonyo – Including Okol, the son of Obonyo
Wakili matweyo ji – Lawyers who jail people

13. *Nyar joka Olang'* – The daughter of Olang' family
Oyeyo ma odonjo – A rat that has entered
E jikond jokapaka – In a kitchen belonging to the cat family
Ma oyeyo ok chiemgaye kwero – In which rats never eat at all
Kata owang'ye ring'o g'ojur – Even if there is fried meat and bile

14. *Oyeyo kwer* – The rats claim
Ni dipo ka kendo walokore – That, we may end up becoming
Chiemo ma ichamo – Food to be eaten
Ka ringo orumo – When the meat gets finished

15. *Auma thuon thuol* – Auma, the big snake
Ma kata inuang'o – That even if you meet
Thuol ma nyabur – A female snake
To igoyo koko to idum – You shout and jump

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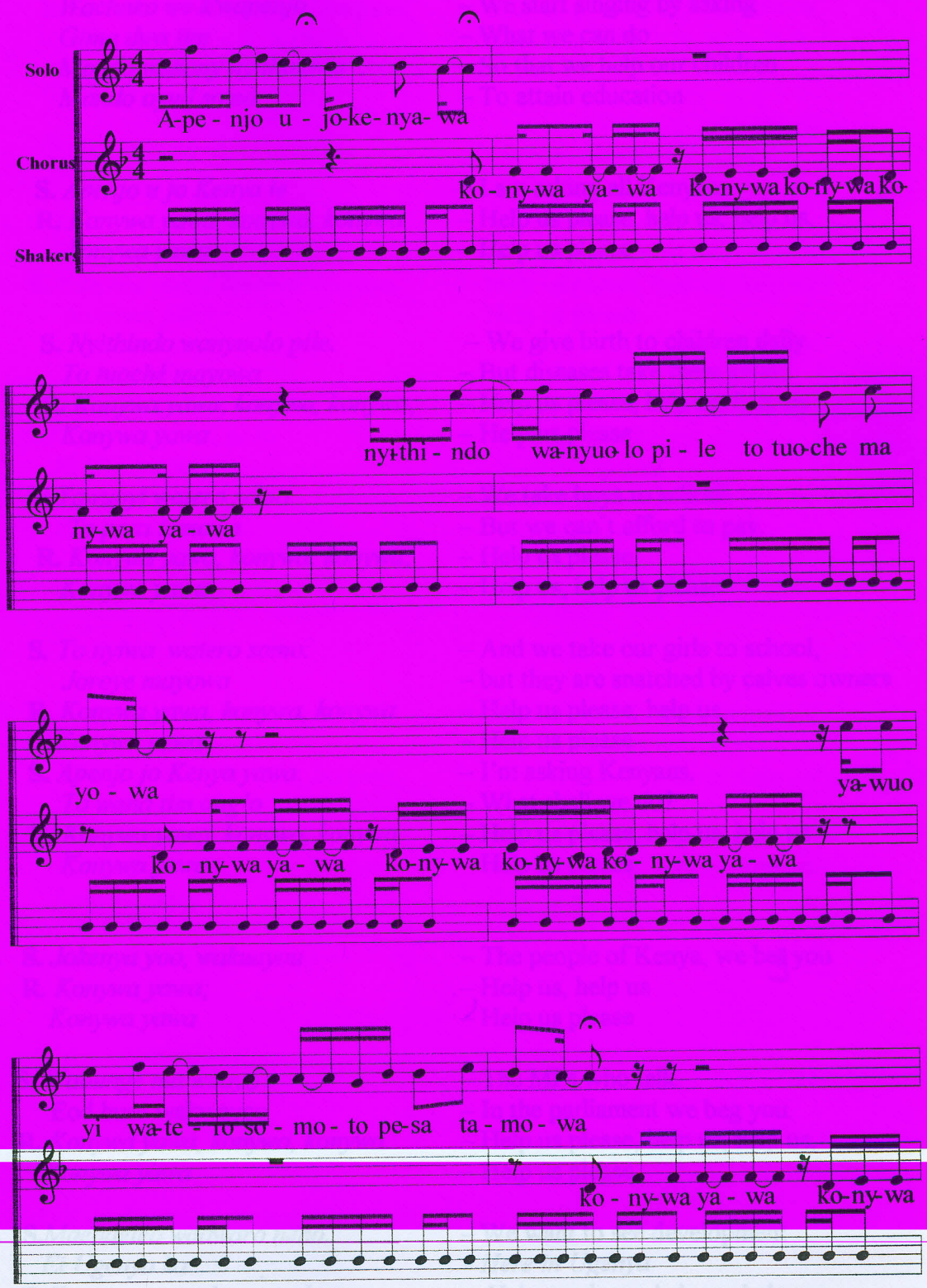
16. *Olang' ipuonjo nyako*	– Olang', you have educated a girl
Auma loyo nyiri mak osomo	– Auma is better than educated girl
Maka ng'ato okendo	– Who when one gets married to
To chalo ng'at mowilo.	– Is like one exchanging.
Dhiang' gi dhiang'	– A cow for another cow
17. *Omiyo apako doctor Onyach*	– Therefore I'm praising doctor Onyach
Ma jaod Margaret Auma	– Husband of Margaret Auma
Auma thuon thuol	– Auma, the big snake
Ma kata en thuol ma nyabur	– Whether it is a female snake
Igoyo nduru to idum	– You shout and jump
Ah, to mano thuon thuol	– Ah, what a big snake
Kata inuang'o thoul ma nyabur	– Even if you meet a female snake
18. *En gi doctor Obade ka Owiti*	– She is with doctor Obade son of Owiti
Gibudho jathum	– They are giving the musician company
Gibudho jathum Kastom	– They kept the musician company in customs.
Kendo gigolo.	– And they were removing.
Miya manyien	– New hundred shillings notes
19. *Oganda k'Ogingo*	– Oganda, son of Ogingo
Yawuoyi golo	– The gentlemen are removing.
Miya manyien	– New hundred shilling notes
Auma nyar Rakula	– Auma, daughter of Rakula
Nyar gi Oje ka Okoth	– Sister of Oje, son of Okoth
20. *Nyar olang'*	– Daughter of Olang'
Ofisa ma dhako	– The female officer
Otera Kastom	– Took me to the customs
Nyar Olang' wuou Okoth	– Daughter of Olang', the father of Okoth
21. *Awero Auma nyar gi Oje*	– I am singing of Auma the sister of Oje
Nyar Olang' oloyona mon	–The daughter of Olang' is better than other women
Nyamin Owigo Gogni	– The sister of Owigo Gogni
Nyar Olang' gomba mon	– Daugher of Olang' the envy of women
Agone thum nyaka n'atho	– I will sing in praise of her till I die
Margaret oloyonae mon	– Margaret is better than other women
Nyar Olang' wuon Okoth	– The daughter of Olang', the father of Okoth
22. *Oriti Margaret nyar Olang'*	– Farewell, Margaret, daughter of Olang'
Man wuon Okoth	– The father of Okoth
Auma koro nindi	– Auma, now rest
Oriti nyar Olang'	– Farewell, the daughter of Olang'
Margaret doyonaye mon	– Margaret is better than other women

Song No. 9 KONYWA YAWA

By Ugenya Rambula Dancers



1. SPOKEN: *Wan jo Dodo mar*	– We are *Dodo* of
dala mar sihayi	– We are *Dodo* group Rambula village
Wachako we k'wapenjo	– We start singing by asking
Gima dwa tim	– What we can do
Mondo wakony nyithindwa	– So that we help our children
Mondo oyud somo	– To attain education
2. S. *Apenjo u jo Kenya te*	– I am asking all Kenyans
R. *Konywa yawa, konywa, konywa*	– Help us please, help us, help us,
konywa yawa	– Help us please
3. S. *Nyithindo wanyuolo pile.*	– We give birth to children daily.
To tuoché mayowa	– But diseases take them away.
R. *Konywa yawa, konywa, konywa,*	– Help us please, help us, help us
Konywa yawa	– Help us please
4. S.*Yawuoyi watero somo.*	– We take boys to school.
To pesa tamowa	– But we can't afford to pay.
R. *Konywa yawa, konywa, konywa,*	– Help us please,
Konywa yawa	– Help us, help us please
5. S. *To nyiwa watero somo.*	– And we take our girls to school,
Joroye mayowa	– but they are snatched by calves owners
R. *Konywa yawa, konywa, konywa*	– Help us please, help us,
Konywa yawa	– Help us please
6. S. *Apenjo jo Kenya yawa.*	– I'm asking Kenyans,
To wana tim ang'o	– What shall we do?
R. *Konywa yawa, konywa, konywa*	– Help us please, help us, help us
Konywa yawa	– Help us please
7. S. *Jokenya yoo, wakuayou*	– The people of Kenya, we beg you
R. *Konywa yawa,*	– Help us, help us
Konywa yawa	– Help us please
8. S. *Wabunge ma wuoyo*	– The MPs who talk
Eod bura wakwayou	– In the parliament we beg you.
R. *Konywa yawa, konywa, konywa.*	– Help us please, help us, help us,
Konywa yawa	– Help us please
9. S.*Maendeleo wadwaro neno.*	– We want to see development
Ei Ugenya ka	– *Here in Ugenya*
R.*Konywa yawa, konywa, konywa*	.– Help us please, help us, help us
Konywa yawa	– Help us please

10 **S.***Nyithindo wadwaro puonjo,* – We want to educate children
Ei Ugenya ka – Here in Ugenya.
R.*Konywa yawa, konywa, konywa,* – Help us please, help us, help us
Konywa yawa – Help us please

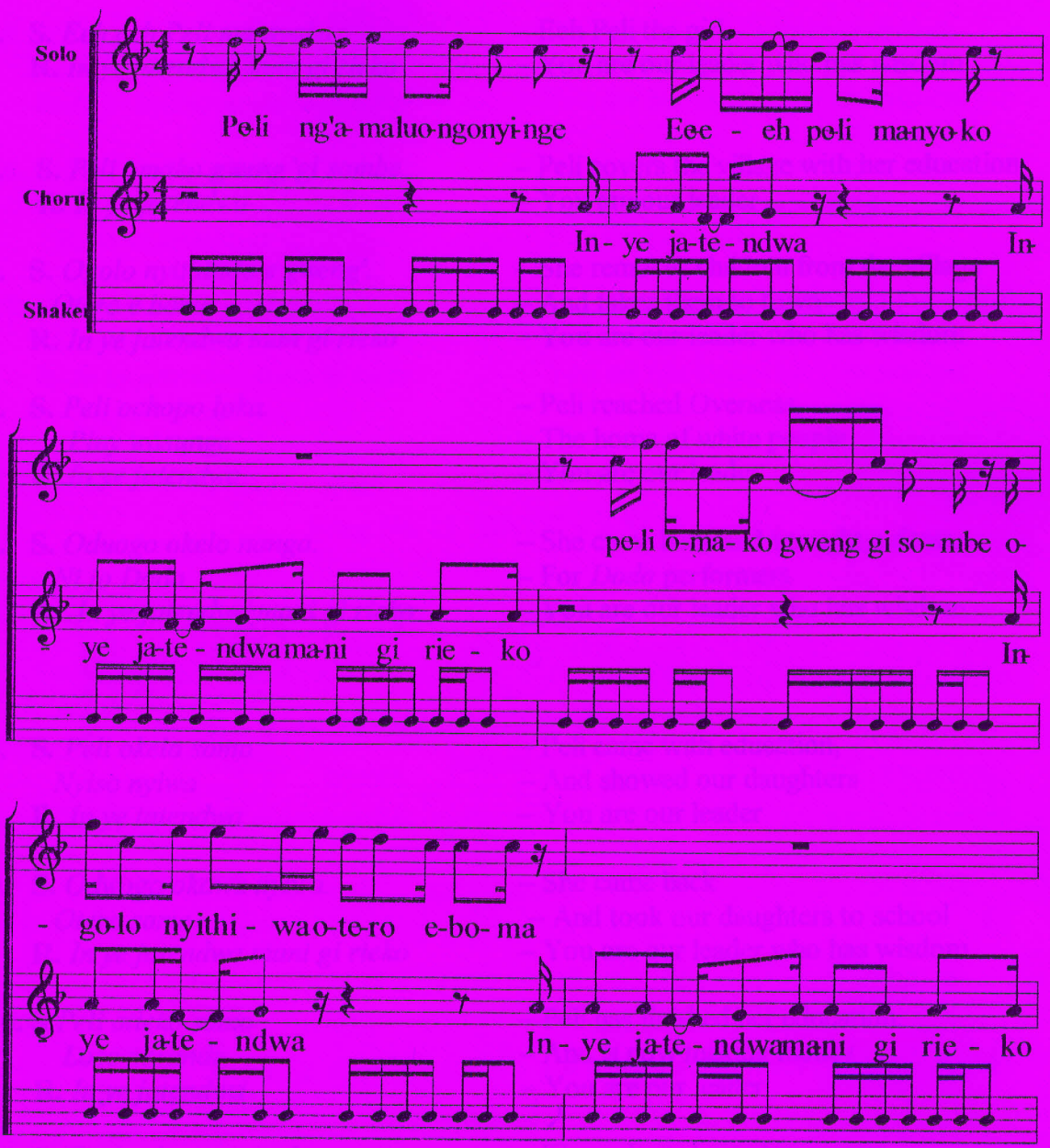
11. S. *Eh twoche wadwaro tieko,* – We want to eliminate diseases
Ei Ugenya ka – *Here in Ugenya.*
R. *Konywa yawa, konywa, konywa,* – Help us please, help us, help us
Konywa yawa – Help us please

12. S.*Okimi wadwaro tieko.* – We want to eliminate AIDS.
Ei Ugenya ka – Here in Ugenya.
R. *Konywa yawa, konywa, konywa,* – Help us please, help us, help us
Konywa yawa – Help us please

13. S. *Goro goro wadwaro tieko.* – Wa want to eliminate hunger.
Ei Ugenya ka – Here in Ugenya.
R. *Konywa yawa, konywa, konywa,* – Help us please, help us, help us
Konywa yawa – Help us please
Jo Kenya yoo, wakwa you – The people of Kenya, we beg you
Konywa yawa, konywa, konywa, – Help us please, help us, help us
Konywa yawa – Help us please

Song No. 10 PELI NYAR AWINO

By Dhier Kiyombi Women Group



1. SPOKEN:. *Mano wawero Peli* – We are singing in praise of Peli
Ma nyar Awino – The daughter of Awino
Ka wapuoyo sombe – While we praise her education
Peli nosomo edala mar Nairobi – Peli was educated in Nairobi
Wapuoye kuom telonwa – We praise her for leading us
E yore mag dongruok – In developmental activities

2 . **S.** *Peli ng'ama aluongo nying* – Peli, the person whose name I call
R. *En ye jatendwa* – She is our leader

3. **S.** *Eeh eeh Peli ma nyako* – Eeh Peli the girl
R. *In ye jatendwa man gi rieko* – You are our leader who has wisdom

4. **S.** *Peli omako gweng'gl sombe* – Peli covers the village with her education
R. *In ye jatendwa* – You are our leader

5. **S.** *Ogolo nyithindo e gweng'.* – She removes children from the village
Otero e boma – And takes them to town
R. *In ye jatendwa man gi rieko* – You are our leader who has wisdom

6. **S.** *Peli ochopo loka.* – Peli reached Overseas.
Piny wasunge – The home of white people
R. *In ye jatendwa* – You are our leader

7. **S.** *Oduogo okelo nanga.* – She came back and brought a dress.
Ni jo Dodo – For *Dodo* performers
R. .*In ye jatendwa mani gi rieko* – You are our leader who has wisdom

8. **S.** *Peli okelo somo* – Peli came with education,
Nyiso nyiwa – And showed our daughters
R. *In ye tatendwa* – You are our leader

9. **S.** *Odwogo okawa nyiwa.* – She came back
Otero some – And took our daughters to school
R. *In ye jatendwa mani gi rieko* – You are our leader who has wisdom

10. **S.***Peli otieko somo* – Peli has finished her education.
Loso mwandu – And is now making money
R. *In ye jatendwa* – You are our leader

11. **S.** *Tinde oloso mwandu,* – These days she makes money,
Konyo yagi – And helps her people
R. *In ye jatendwa main gi rieko* – You are our leader who has wisdom

12. **S.***Peli ong'eyo ndiko.* – Peli knows how to write,
Loyo sungu - Better than the the white people
R.*In ye tatendwa* – You are our leader

13. **S.***Kalam okano e ofise mar ndiko* –She keeps a pen in her office for writing
R.*In ye jojendwa mani gi rieko* –You are our leader who has wisdom

14. S. *Peli og'eyo somo,* – Peli knows how to read
Somo buge – She reads books
R. *In ye jatendwa* – You are our leader

15. S. *Mneja osomo ulaya,* – The manager was educated abroad,
Gi wasunge – With the white people
R. *In ye jatendwa mani gi rieko* – You are our leader who has wisdom

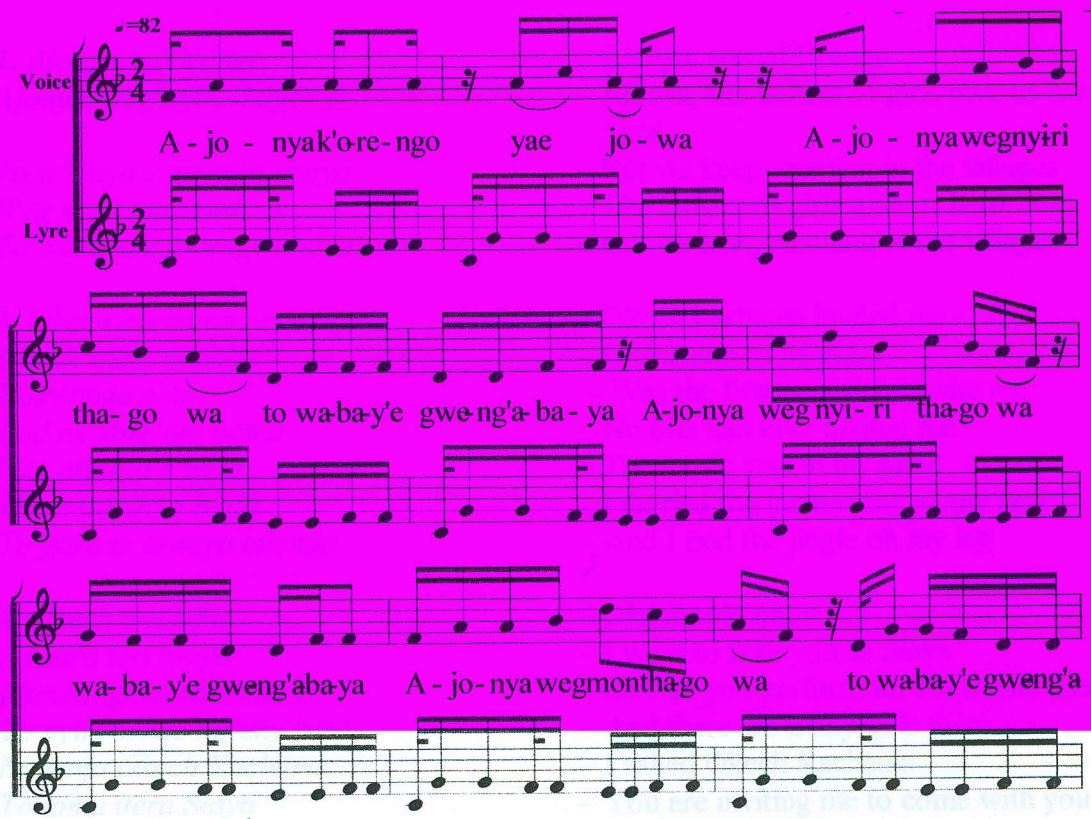
16. S. *Peli onyiso nyiwa,* – Peli has shown our daughters,
Ber somo – The importance of education
R. *In ye jatendwa* – You are our leader

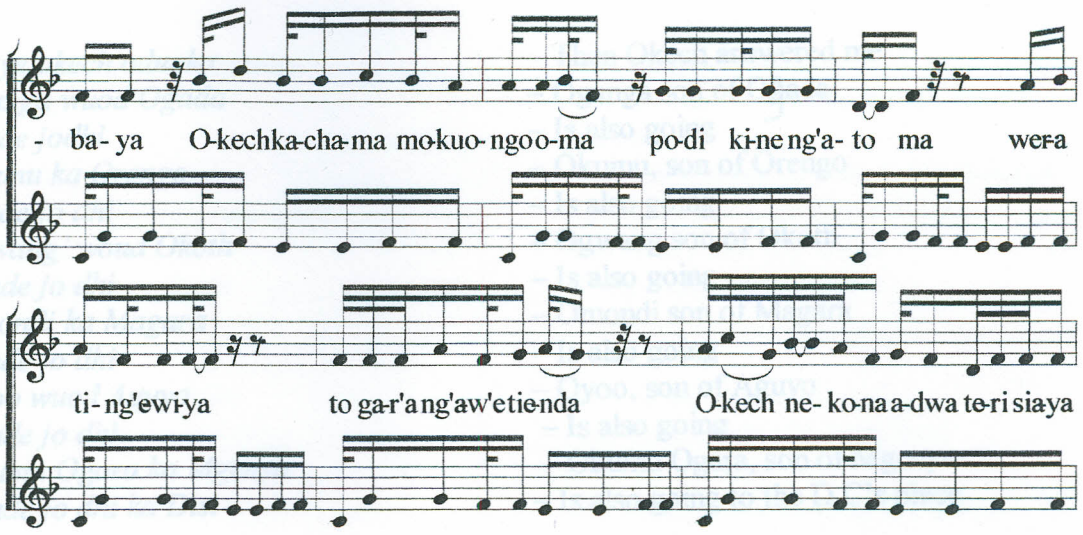
17. S. *Omiyo tinde nyiwa,* – She has made our daughers,
Gombo some – Interested in Education
R. *In ye jatendwa mani gi rieko* – You are our leader who has wisdom

3.4 Songs Embodying Messages on Family Planning

Song No. 11 OKECH KACHAMA

By Ogwanjo Mak'Ogutu





1. SPOKEN: *Adwaro wero Okech* – I want to sing in praise of Okech
Okech wuod Owuor ka Okelo – Okech, son of Owuor, the son of Okelo
Okech wuod bao odongo – Okech of the area with tall trees
Kachama adwa goyonie thum - Kachama, I want to play for you music
Ndalo ma ni oma – The time when you invited me
Nonwang'o itiyo ka Disi – You were employed in the office of the D.C.

2. *Ajonya ka Orengo* – Ajonya, son of Orengo
Ajonya, weg nyiri thagowa – Ajonya, the fathers of girls give us hard time
To wabayo e gwenge abaya – But we keep roaming in the villages
Weg nyiri thagowa – The fathers of girls give us hard time
To wabayo e gwenge abaya – But we keep roaming in the villages

3. *Okech kachama nene ooma* – Okech kachama invited me
Okech wuod mumbo – Okech son of Mumbo
Nokwongo oma – Was the first person to invite me
Pod ne king'ato ooma – No one had ever invited me
Wer ating'o e wiya – The music was in my mind
Thum atingo e bada – I carried the instrument on my arm
To gara to atweyo etienda – And I tied the jingle on my leg

4. *Okech wachona* – Okech told me
Adwaro teri Siaya – I want to take you to Siaya
Mondo igona thum kuro – So that you perform for me music there
To nyiri bende ng'eny kuro – And there are many girls there
Napenjo Okech Kachama – I asked Okech Kachama
To ioma itera Siaya – You are inviting me to come with you to Siaya
Jothum mage ma dhiromo – Which musicians are going to compete

5. *Aye okech oduoka*
Oganga wuod Ogada
Bende jodhi
Okumu ka Orengo
Bende jo dhi
Ogwang' woud Okoth
Bende jo dhi
Omondi ka Magara
Bende jo dhi
Oyoo wuod Aguyo
Bende jo dhi
Okumu Ogara ka Mgenya
Bende jo dhi ka Disi

– Then Okech answered me
– Oganga son of Ogada
– Is also going
– Okumu, son of Orengo
– Is also going
– Ogwang son of Okoth
– Is also going
– Omondi son of Magara
– Is also going
– Oyoo, son of Aguyo
– Is also going
– Okumu Ogara, son of Mgenya
– Is also going to the D.C's place

6. *Thum abuko n'Okech Kachama*
Ng'at mokwongo oma
Podi kine ng'ato ooma
To wer ating'o e wiya
To thum ating'o e bada
To gara atweyo e tienda
Nyamonge, pingo onge

– I am performing for Okech Kachama
– The first person to invite me
– No one had ever invited me
– And the music was in my mind
– And I carried the instrument on my arm
– and I tied the jiggle on my leg
– Easily without any problem

7. *Okech omiyo akendo nyako moro*
M'otamo wang'a
Kiny ka kiny odiyo
Nyathi e dire
Nyathi oting'o e dire
To moro to oting'o e iye
Gima ne aneno obwoga

– Okech made me marry a certain girl
– That amazed me
– Everyday she carries
– A baby on her side
– She carries a baby on her side
– And another one in her womb
– What I saw scared me

8. *Okech imiyo akendo*
Nyako ma odhiero wang'a
Okech Kachama n'okona –
Nyakwar Oyamo
Panga usasi to berna
Mano Okech konaga
Panga usasi to berna

– Okech, you made me marry
– A woman who defeated me
Okech Kachama told me
– Grandchild of Oyamo
– I like family planning
– That was Okech telling me
– I like family planning

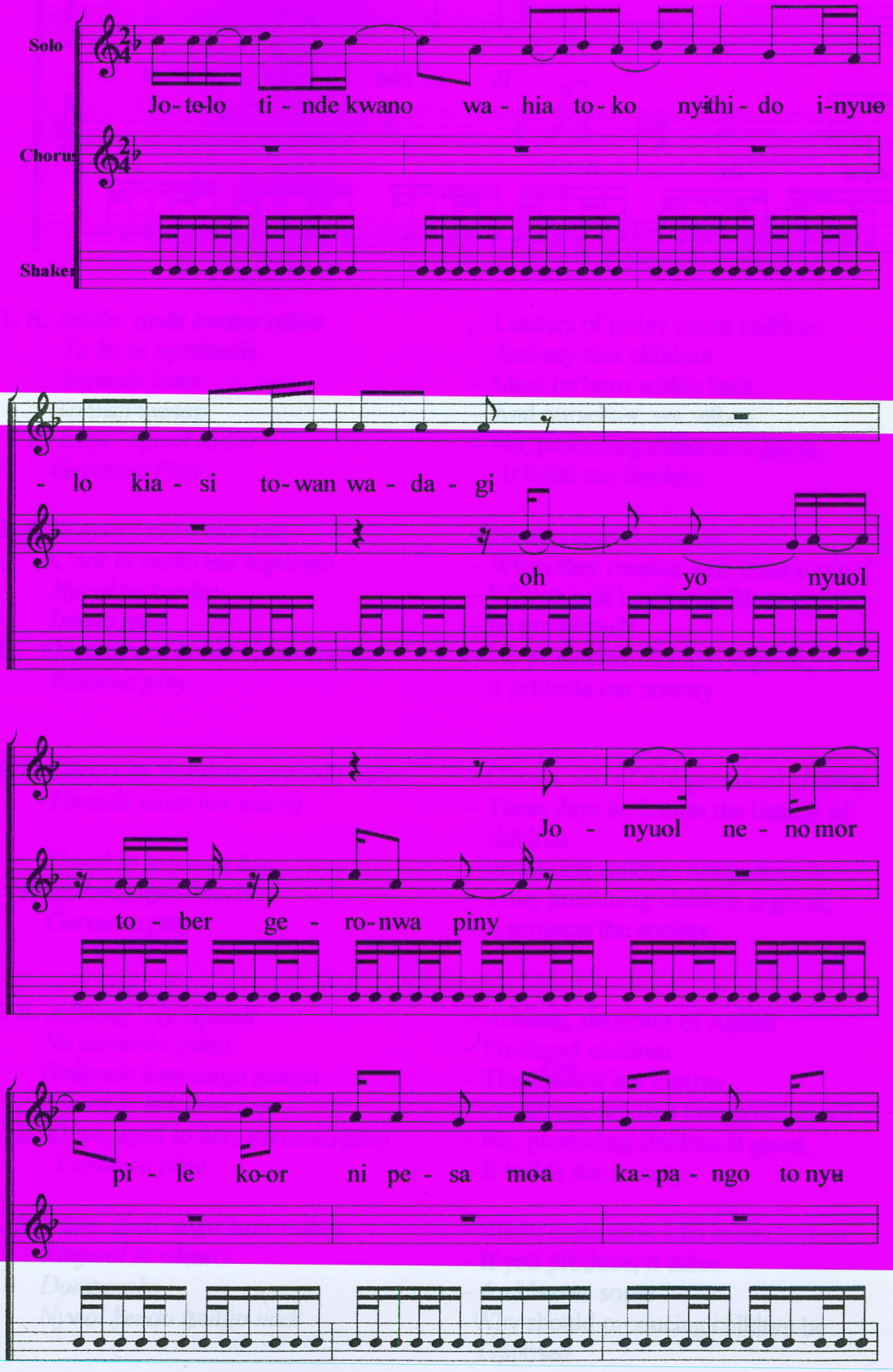
9. *Apenjo nyako ni*
Nyar mama Nyithindwa
Nyithindo ero inyuolo angwen
Moromo koda
Kir imedye moro kendo
Dhi imuony ye yien

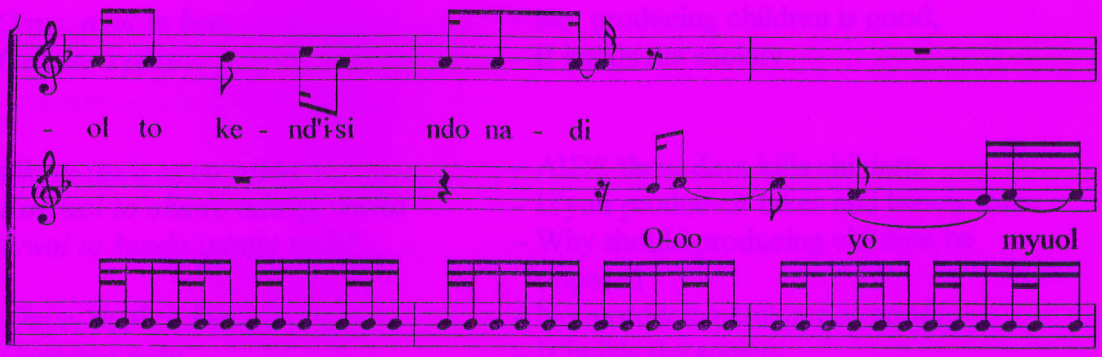
– I asked this girl
– The daughter of my mother (in-law)
– You have given birth to four children
– That suit me
– Do not add another one again
– Go and take pills

10. *To nyani nene otamore*	– And the girl refused
Ni panga usasi to da	– And said she could not accept family planning
Ni odwa nyuolo moko	– That she wanted to bear more children
Ogutu ka Ogwanjo notamore	– Ogutu, son of Ogwanjo refused
Aye anyiso wuonwa	– And then I told my father
To aye anyiso minwa	– Then I told my mother
11. *To ayudo pis kure*	– Where do I get fees
Ma chiemo to bende onge	– And yet there is not even food
Piny bende orido	– Life has become hard
Nyithind iolo pile	– The children are poured everyday
Nyar mama to atamore	– And yet the daughter of my mum refuses
Ni oringo oweya	– That she leaves me
Ni panga usasi to da	– That she would not accept family planning
12. *Aye Okech okelona yath*	– The Okech brought me the pills
Ling'ling, bu nyani omuonyo	– Secretly and the lady swallowed them
Ka aketo yath e chiemo	– When I put the pills in her food
Nyathi manyuolo mar ang'wen	– The fourth child
Yamo oduogo ochung'go	– Was the last one she had.
Aye duogo oling' koda	– Then she stopped talking to me
Bu nyani oringo oweya	– And the girl ran away from me
13. *Athagora gi nyithindo*	– I suffered with the children
Ni panga usasi to da	– That she would not accept family planning
Okech Kachama m'osiepna	– Okech Kachama who is my friend
Ne ako ni Okech Kachama	– I told Okech Kachama
N' imiyo aneno nyar miji	– That you have made me to meet a twon girl
14. *Okach Kachama osiepna*	– Okech Kachama my friend
Mokwongo oma	– Who was the first to invite me
Podi kine ng'ato ooma	– No one had ever invited me
To wer to ating'o e wiya	– And I carried music in my mind
To thum to ating'o e bada	– And I carried the instrument on my arm
To gara to atweyo e tienda	– And I tied the jingle on my leg
Oriti Josep ma ooma	– Farewell Joseph who invited me.

Song No. 12 NYUOL BER

By Sifuyo Dodo Group





1. S. *Jotelo tinde kwano rahia* – Leaders of today count children
To ko ni nyithindo, – And say that children
Inywolo kiasi – Must be born within limit
To wan wadag – And ourselves, we refuse
R. *Ooyo, nywol to ber* – No, producing children is good,
Geronwa Piny – It build our Society

3. S. *Jo nywol neno mor pile* – Parents usually rejoice
K'oor ni moko ma kapango – When they receive gifts from town
Nyuol to kendo – Why should bearing children
Isindo nadi – be prohibited?
R. *Ooyo nywol to ber ritonwa piny* – No producing children is good,
Ritonwa piny – it protects our society

4. S. *Okoyo ka Aol nene onywolo rahia* – Okoyo, son of Aol produced children
Tinende neno ber wahia – These days he knows the benefit of children
Nyuol to kelonwa ber – Producing children brings benefit
R. *Adiera, nywol to ber,* – True, producing children is good,
Geronwa piny – It protects the society.

5. S. *Achieng' Ny'Apindi* – Achieng, daughter of Apindi
Ne onywolo rahia – Produced children
Tindende kowonega nanga – These sends her clothes
Nywol to kelonwa ber – Producing children brings us benefit
R. *Ooyo, nyol to ber, geronwa piny* – No, producing children is good,
Geronwa piny – It builds the society.

6. S. *Chira tinde nego kata wahia* – Blight these days kills even children
Kinywol to okawo – If you produce, it takes.
Dong moko – And leaves some
Nywol kendo iptngo nadi –Why should producing children be Opposed

R. *Ooyo, nyol to ber,* – No, producing children is good,
Geronwa piny – It builds the society

7. S. *Okimi tinde nego rahia* – AIDS these days kills children
Kinywol to okawo ndong' moko – If you produce,it takes and leaves some
Nywol to kendo ipingo nadi? – Why should producing children be opposed

R. *Ooyo, nyol to ber,* – No, producing children is good,
Geronwa piny. – It builds the society

8. S. *Jotelo od bura kwayowaga kura* – Parliamentary leaders ask for our votes
Kinywol to iloso yor kura – If you produce you increase the votes
Nywol to ber, – Producing children is good,
Isindo nade – Why should it be opposed?

R. *Adiera,* nywol *to ber,* – True, producing children is good,
Geronwa Piny – It builds our society.

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CHAPTER FOUR

DATA PRESENTATION AND ANALYSIS

4.1 Introduction

The data collected during the field research are presented and analyzed in this chapter. The data are analyzed according to each of the objectives and the hypothesis proposed for examination in this study. The first objective focused on the analysis of the structural, melodic and rhythmic attributes of the *Dodo* and *Nyatiti* songs selected for study. However, the analysis was not based on the specified attributes of each separate song, but rather on the general categorization involing the two genres selected for study. In other words, the attributes are generally analyzed in relation to *Dodo* and *Nyatiti* music, rather than for each individual song.

The second objective concerns the analysis of the texts of the selected songs to determine whether the songs emboby any messages on literacy, health and family planning. Under this objective, the 12 songs that had been purposively selected for analysis because their texts embodied the required messages, are classified according to the three areas of research concern named as literacy, health and family planning. The texts of the songs under each category are then analyzed in relation to each of the areas.

The third objective focuses on ascertaining the extent to which the selected indigenous songs are perceived as media of communication among the rural population of Siaya District. Analysis of the third objective is based on the data collected through the opinionnaire. The fourth objective, on factors that influence the growing popularity of *Dodo* and *Nyatiti* songs as media of communication in Siaya District, is analyzed based

on the responses of opinion leaders comprising media and culture personnel. Lastly the study hypothesis is tested by use of the parametric procedure known as the T-test for related samples. All the data analyzed in this chapter is fully discussed in chapter five.

4.2 Objective 1:Analysis of Structural, Melodic and Rhythmic Attributes of *Dodo* and *Nyatiti* Songs

The attributes specified above are analyzed primarily to verify the indigenous epithet of the selected songs. The discussion focuses on *Dodo*, followed by *Nyatiti* songs. In course of the analysis, various songs are cited to illustrate the statements on structural, melodic and rhythmic characteristics of the music genres. Structurally, the *Dodo* songs are generally based on call and response pattern in which parts are alternated between the soloist and the chorus. The soloist however stands out as the specialist while the chorus tends to play a less prominent role. The soloist carries the bulk of meloidic and textual material in all the songs. *Dodo* like *Nyatiti* has a three-part structure that characterizes most of the songs. The beginnings of nearly all *Dodo* compositions are marked with the soloists introducing her subject, or describing the purpose of the compositions. The middle sections are marked with the presentations of the main themes of the songs. The themes are presented either in narrative forms or as a series of utterances. The final section is marked with the soloist declaring the end of the song, by use of expressions such as '*atieko wer'* which is literally interpreted as "I have finished singing."

In most of the *Dodo* songs, the response or chorus sections remain virtually the same while the call or solo phrase keeps changing. The soloist uses various techniques that

contribute toward the creation of variety in the song performance. These include use of melodic deviations in each part of the soloist's phrases as reflected in transcription of song No.4 (p. 84-85). The soloist also keeps varying the text, a feature that is notable in all the *Dodo* songs in which each solo section has new textual material.

In some of the *Dodo* songs, solo and response may intermingle to such an extent that the response part appears slightly before the soloist has finished her phrase. In transcriptions of songs, Nos., 9 and 12. (p 102 and 111), the overlap between solo and response parts is evident.

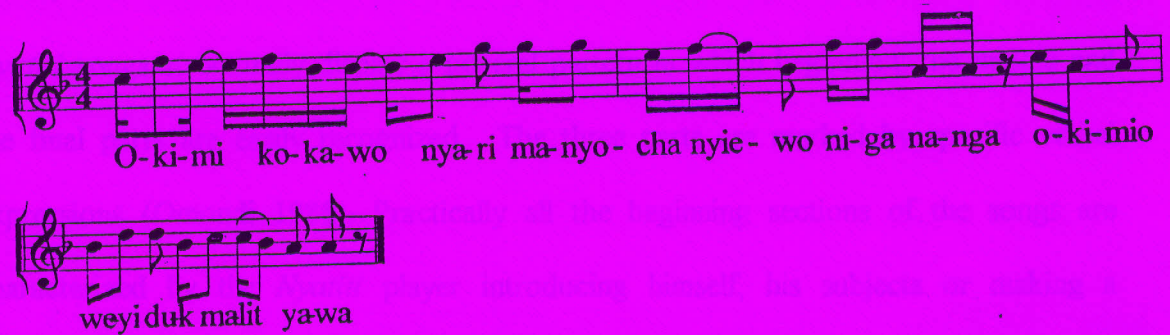
In a case where there is a second response statement, it is usually longer than the first statement. In song No. 6, for instance, the first response statement is marked by only one word, *Lowo*, while the second response statement has two words, *Lowo Jajuok*. Usually the second statement opens with the first response statement and the remaining part of the refrain may be structured in one of several ways. Another structural element of *Dodo* is parallelism, or the presentation of balancing parts between solo and chorus sestions. The balance between the two sections assist in maintaining the steady pulse which characterizes all *Dodo* songs. Among the songs analyzed in this study, the sense of balance between solo and response is most noticeable in Song No. 9 (p.102).

The most outstanding melodic features in *Dodo* songs include regularly accentuated melodic patterns, particularly in the response sections as indicated by the accents marks at the beginning of every response statement in song No. 3.

Illustration 4.1: Accentuated Melodic Patterns in Song No. 3

The melodies are primarily constructed in stepwise motion. However, portions of the songs are characterized by intervals of ascending and descending thirds. This is especially true with songs Nos. 3, 4 and 10. Occasionally there are larger intervals that differentiate between the high and low tones in the verbal text.

Illustrarions 4.2: Series of Ascending and Descending Thirds in Song No. 3.



Dodo songs are cyclical. A cycle starts with the beginning of solo section and is followed by a response section. The cycle is repeated over and over. One cycle is equivalent to a stanza. A cycle may be marked with two sections as reflected in song Nos. 3 and 9; or of four sections, as is the case in song Nos. 4 and 10. The solo statement may end with a prolongation of the final pitch, followed by a silence. This is an indication for the response part to begin. Other melodic techniques in *Dodo* performance include ululation (*sigalagala);* self gratification or praise (*pakruok);* declamatory recitation (*sigweya);* the solo melodies (*kwano wer)* and the chorus refrain

(*olo wer*). All these features form essential parts of *Dodo* performance and contribute toward enhancing the communicative viability of the music genre.

The *Dodo* performances are intended for dance. Consequently the rhythmic structures are designed over a regular basic pulse on which the dance movement depends. The steady pulse is articulated by means of the accompanying instruments known as *Peke* or *Ajaw*. The accompanying instruments introduce cross rhythms in between the steady pulse of the singers. Repetition is another fundamental structural feature, which partly reinforces the regularity of the rhythm thus providing a foundation for the dance movement and marking the stanzas.

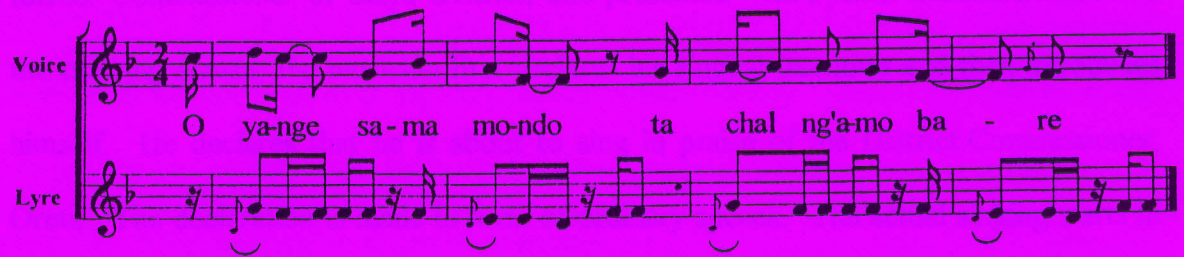
Nyatiti songs structurally display a general pattern in which beginning; the middle and the final parts are easily recognized. The three parts are marked by specific verbal expressions (Omondi 1980). Practically all the beginning sections of the songs are characterized by the *Nyatiti* player introducing himself, his subjects or making a declaration of his intentions. The first sections are generally marked by expressions like *Koro adwa chako* which literally means *Now I want to begin*. The beginning sections also consist of the *pakruok* or praise part where the *Nyatiti* performer may praise himself or his friends. In the middle section, the *Nyatiti* performer delivers his message about the subject he is concerned with. In some cases, the middle section includes variety of subjects. In the final sections of all the songs the performer bids farewell or requests to stop the performance.

The *Nyatiti* songs fall into two categories, namely the praise songs and the threnody.

The praise songs are compositions in honour of individuals that have been of use to the *Nyatiti* performer or those that have made any remarkable contribution towards the society. The threnodies are concerned with lamenting diseased friends or relatives, of the musician. The praise melodies differ from the threnody melody in that the praise melody is sang to the strict rhythm of the accompaniment, while the threnody are at times recited in free rhythm at a much faster rate than the accompanying instrument.

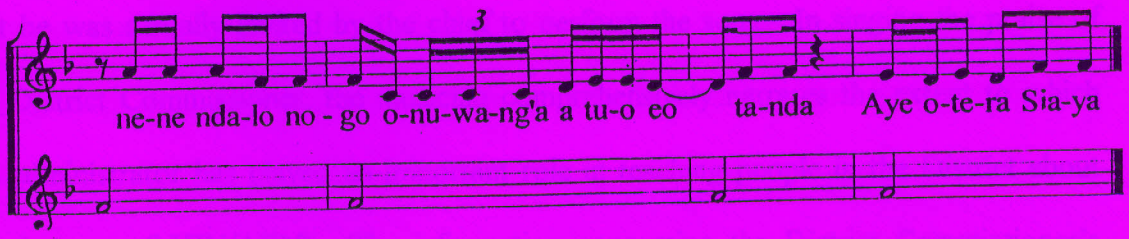
The *Nyatiti* songs generally portray two major rhythmic styles. The first style is where the melodic line and the accompaniment form a continuum throughout the performance. In other words, the melody constitutes a pattern, which has a rhythmic relationship with the ostinato scheme but bearing a much wider tonal range. In this style the vocal melody is accentuated according to the accompanying rhythms, and syncompations.

Illustration 4.3: The Melodic line and Ostinato form a Continuum in Song No 5.



In the second style, the vocal melody at some point breaks away from the constriction of the accompaniment to give a contemplative piece. During this time, the accompaniment may idle on one or a few notes or stop all together until the initial song style is resumed. The transcriptions of songs Nos. 5 and 6 indicate both strict and free rhythmic structures. The songs involve themes on both praise and threnody. The notes marked _ in the above cited songs indicate the free rhythmic structures with the instrumental accompaniment playing on one note rapidly.

Illustration 4.4: TheAccompaniment idles on One Note in Song No. 5.



The beginnings of most of the *Nyatiti* songs are marked with solo recitation parts. In other words, use of special speech interjection is common in all of them. The grammatical units of the speech parts are however not necessarily the same rhythm as the song. In most cases, the speech part is in free rhythmic structure.

4.3 Objective 2 Analysis of the Texts of Songs Embodying Messages on Health, Literacy, and Family Planning.

4.3.1: Songs Embodying Messages on Health.

The first song is basically, a praise song composed by Joseph Oliech., in honour of a former Commissioner of Siaya District, and presented with *Nyatiti* accompaniment. In the opening stanza, the musician first declares his singing intention and then introduces himself. He declares that he is about to sing in praise of the District.Commissioner, Oreta. The declaration is made in form of ordinary speech. The actual singing starts in the second stanza of the song (p.76:2) from which the musician gives himself various designations which indicate his "praise names" or virtues. The musician also refers to his subject in elaborate descriptions naming his friends and relatives. The acclamations are meant to build the confidence and pride of the audience in the musician and his subject. In other words the musician tries to develop culturally familiar approach before he starts the performance.

The musician specifies why he decided to "pour the praise" on his subject. He declares that he was actually invited by the chief to perform the song. In singing the praise of the_District Commissioner, the musician comprehensively narrates the extent to which the administrator has played an important role in teaching people in the District about the dangers of HIV/AIDS. The information concerning the District Commissioner's teaching on AIDS form the main theme of the song and occupies the major part of the middle section (p. 77:4-8). The musician ends the song simply by bidding farewell to his subject.

Song No.2, is composed by Pitalis Samo. The beginning of the song portrays the indigenous rural setting. It shows an environment that is organic and uncontaminated by the prevailing modern trends. The picture is painted by reference to indigenous cultural processes of *Jo-Luo* like *pith* (extensive cattle rearing), which reflects the normadic tendency that is still admired by certain conservatists among the *Jo- Luo.* Traditionally among the *Jo- Luo, Jathum* (the *Nyatiti* player) was paid through gifts and was never given money as is the trend in the modern society. Hence, the mention in the song that the *jathum* was paid by a gift of a goat portrays the continuity of the indigenous life style within the modern society.

The other element of indigenous rural setting highlighted in the song text is the mention of the invitation of *jobudho* (an audience) to accompany the *Jathum* (the Nyatiti performer) on his mission. According to the indigenous *Luo* culture, *Jathum* in most cases cannot stage a performance without a group that acts as the chorus. In addition there must be other people who form part of the general audience.

The reason for presenting the foregoing background is to highlight the fact that the messages that are embodied in the text of indigenous music genres were rendered within the authentic rural environment. The text of the song under analysis indicates that the *Jathum* and *Opemba*, the doctor discussed the developmental stages of AIDS disease within such an environment.

In the first encounter between *Jathum* (the *Nyatiti* performer) and *Jobutho* (the audience), the messages on HIV/AIDS come from one personality (Opemba Laktar or Opemba the doctor), who may be considered as an opinion leader within the community. According to the text of this song, the doctor explained the developmental stages of *Okimi* (AIDS) as follows:

> When *Okimi* (AIDS) begins, it starts from the head. The hair on your head changes colour, it becomes like a white mans hair. Then it (AIDS) comes to your mouth and that is called *Okimi* (AIDS). Then it prevents you from eating till you die (p.80:9-10).

The text of the song further indicates that the doctor gave all the foregoing information in form of a "praise name." Customarily, whenever people gather together to listen to *Jathum* performing his instrument, there are always certain intervals whereby the *Nyatiti* player stops his performance so that members of the audience can greet him with some gifts (these days, money).

During such intervals, members of the audience disclose their *praise names* to *Jathum*. The praise names may be anything related to plants, trees, animals, people, occasions or

events. One may go on to specify the reason why they praise themselves with such names. The disclosure of a praise name is preceded by statements like *I am called, or I am known as.*

As indicated in the song, Opemba the doctor disclosed his praise name to *Jathum* as *Nyach nyinge ng'eny,* which may be translated as, a veneral disease has many designations.(p. 80:6-8). He explained the meaning of his praise name by citing *Okimi* (AIDS) and fully explaining its developmental stages. Henceforth, whenever and wherever *Jathum* performs, he would narrate the events that took place during his previous performances. For instance the musician may retell the audience about the doctor's interesting *praise name*. As he recounts such experience, his audience gets the crucial messages on AIDS.

The composer of song No.3 is Akumu Nyar Magoya. The song recounts various predicaments caused by HIV/AIDS, especially when it leads to death. The first solo part depicts the problems experienced by a woman who loses a husband whom she considers as her only financial source (p. 83:2). The second solo part portrays the death of a daughter who has been the mother's only source of dresses (p. 83:3). The third solo part illustrates a situation whereby all children in a family are wiped out by AIDS. The response sections re-echoe the solo sections on the question directed to doctors, concerning what should be done about the AIDS pandemic. The text of the song confirms the desperate situation that currently prevails in Siays District with regard to HIV/AIDS pandemic and hardships with which most families are faced.

Song No.4 is a universal dirge among the *Jo- Luo* and is a well known *Dodo* song in Siaya District. The song was performed by Omwonyo Ge Women Group. In the song, names of great *Luo* sons who have died are cited as an emphasis to the fact that the newly emerging diseases such as HIV/AIDS are wiping out people within the community. The song maintains its original melodic, rhythmic and structural characteristics but has incorporated more textual materials particularly in the solo parts. In the opening part, the soloist presents a spoken introduction that declares the group's intention to perform the song and the purpose for the performance (p. 85:1). The actual singing begins with the soloist introducing the thematic material that keeps recurring in solo parts throughout the song, that is, *nyon uru lowo*, which literally means strample on the soil.

The responsorial parts too consists of the textual materials that are repeated throughout the song, *viz lowo,* and *lowo jajuok,* literally translated as the "soil is a wizard." The personification of soil is apparent throughout the song. Most of the textural material is presented by the soloist. The soloist provides general justifications for urging the people concerned to trample on the soil. Some of the justifications provided are metaphorical. For instance, the soloist makes statements like "the soil is finishing the people" and that "the soil is disrespectful". The soil is thus personified as a living organism in such statements (p. 86:4 and 8).

In certain parts of the song, the soloist is more specific and vividly narrates the calamities that have befallen members of the society. The soloist describes how husbands die together with their newly married wives and goes to specifically cite the

specific victims (p. 87:18-25). Warning is given to people to be careful and the region that the warning is directed to is specified as Nyanza Province. (p. 87:28)

The dirge calls upon the mourners to trample the soil as a protest against the interminability of death. It can also be interpreted as a call to the remaining people to be steadfast while still alive because eventually, the soil will consume them. The soloist brings attention of the participants to various professionals that have been consumed by the earth, including teachers, preachers and other educated personalities. (p. 87:30-33). Direct mention of a specific cause of death is however avoided throughout the song. The cause of the death is only implied when the soloist refers to the soil as the friend of *Ayaki*, which is a hidden name for HIV/AIDS (p.86:9). The last two parts form sort of a recapitulation, where the solo and response sections round up with the opening material (p.88:34 and 35).

The fifth song is composed by Ogwang' Lelo. This is a *Nyatiti* lament song composed by the musician in memory of his diseased friend. The musician begins the song by making the customary opening declaration of his intention by the statement, *adwa chako thum*, which literally means, I want to start the performing the music.

The musician introduces his subject by pronouncing his name, his father's name. In this way the musician confirms to his audience the fact that the subject is their kinsman, thus developing trust between his subject and the audience. The same designation, *Wuod* is used in reference to both the real father and uncles of the subject. Traditionally, among the *Jo-Luo*, a person is lauded by use of the names of his uncles, aunties and cousins.

These are however referred to as if they were real parents and siblings to the individual being praised. Thus the musician again makes use of a cultural formular to introduce his subject.

In most parts of the song the musician narrates how both him and his friend were taken ill and had to be admitted in Siaya and Alupe hospitals respectively. In his account the musician indicates that while he stayed in hospital until he recovered, his friend was removed from the hospital in which he had been admitted and taken back home to try "home treatment." However, the home treatment did not work. Hence portraying ambivalent attitude toward modern medicine as compared to traditional treatments.

The musician narrates how those who visited him in the hospital informed him that his friend had died and had been buried. In the remaining section of the song, he pays tribute to the diseased friend by enumerating his lineage, thus portraying the cultural trend in mourning the dead among the *Luo* people (p. 90:5). The last three lines of the song indicate the desperate lament by the musician in the realization that his friend is gone forever. He then bids final farewell to his diseased friend.

The sixth song is a *Nyatiti* composition by a musician by name Otieno Dongla. The song is in praise of a doctor who treated the musician when he was sick in a hospital. The song starts with an introductory section in which the musician declares his intention to perform the praise song. The section is presented in speech form. The subject is praised through the enunciation of his kinsmen (p. 92:1). In the same introductory section, the musician introduces his companions or *jobudho*.

In the performane of traditional instruments among the Jo-*Luo*, the audience, or *jo-budho* form part and parcel of the performance. Sometimes the musician may come with his own companions who form part of the audience, or who may act as his chorus.

The singing starts in the second verse with the musician re-stating the fact that he is in the process of performing his song. In the course of his performance, the musician draws the attention of everyone to the music he is performing and entices the listeners' attention by mentioning the fact that the composition has even been recorded (p. 92:2) The doctor in whose honour, the music has been composed is introduced by specifying his birthplace and enumerating his relations.

The musician then proceeds to narrate the assistance that was accorded him by the doctor during his sickness and admission in hospital. He describes how he made desparate attempts to understand the meaning of the initials that he recognized on the doctor's badge when he saw him in the hospital during his admission. Evidently, the doctor assisted the musician purely on humanitarian grounds, since the musician seemed not to know him fully, as portrayed by his frantic efforts trying to read the doctor's name from the badge.

The musician portrays professional commitment of the doctor who kept visiting him in hospital even when he (the doctor) was off duty (p. 93:8). Finally the musician narrates how he was advised by various people to try the traditional healers. He however weighed the traditional treatment against the modern medicine and decided to visit the hospital, where he got satisfactory treatment, by use of the modern medicine.

The text of this song highlights the value of modern medicine, by comparing the good treatment that was given to the musician in the hospital till he got well, with the failure of traditional home treatment that led to his friend's death.

The value for modern medicine is also portayed in the narration by the musician on how he rejected the suggestions by certain people that he should seek traditional treatment, and how he decided on hospital tratment instead. In gratitude, the musician praises the doctor, as a friend who cured him of the desease and ends the song by bidding farewell to his departed friend.

4.3.2 Songs Embodying Messages on Literacy

The other category of songs that were analyzed in this study are those whose texts had messages related to education or literacy. Included in this category are songs Nos. 7 to 10. Song No.7 is a praise song by Ogwang Lelo, in honour of a friend who gave financial assistance to him. In course of the narration, the musician describes the embarassment he was faced with in a bank where he had gone to cash the cheque that he had been given by his friend. He was unable to sign the cheque due to his illiteracy.

The musician begins the song in the usual *Nyatiti* style by stating his intention to present the praise song. Then he portrays the state of confusion, which he encountered on deciding who to dedicate his composition to. He proceeds to illustrate the cause of his confusion, citing two opposing groups that would have liked to employ his services. On one hand were the church people, who he refers to as "*jo somo*", that is, those who are educated. Traditionally, church and education were taken as synonyms. On the other

hand, there are those he refers to as "*jo-piny*" that is the earthly people or those who do not adhere to church practices. While wondering which of these two groups to dedicate his song to, the musician settles for the praise of a secular friend who had given him financial assistance. The introdction is meant to portray the fact that the musician prefers to dedicate his peformance the cultural conservatists whom he refers to as the *Jo piny* rather than members of the modern society whom he refers to as *Jo-somo*. Thus he confirms his continued value for indigenous culture.

In his narration the musician describes how a friend, by name Oduor Tinga, had written to him a cheque which he went and deposited in a bank. The musician proceeds to narrate the experience he had in the bank where he went to cash the cheque. He vividly describes what he experienced in the bank due to his illiteracy. The description of this experience occupies most part of the song. He narrates how he was required to sign the cheque but he could not, since he did not know how to write. The musician blames his illiteracy on lack of childhood education. While his agemates went to school, he spent his time roaming about performing his instrument.

The material presented on (p. 97:9) is a recapitulation of the narration that had been presented earlier in verse. Here the musician demonstrates how he was unable to read or sign the cheque and had to rely on thumbprint, after which the money was given to him. As explained by the musician himself, this narration carries with it an element of self-redicule, which is aimed at warning other people against being victims of a similar situation.[2]

[2] Ogwang' Lelo, interviewed in Agoro sub-location, Siaya District, April 7, 2000.

The musician lauds the friend who had given him the money. He employs the traditional method of praising a friend by naming his kinsmen, and finally bids farewell to his subject.

Song No.8 is a praise song in honour of an educated lady whose knowledge, life style and personality had impressed the musician. The song is a composition by Ochieng Omingli. In line with *Nyatiti* traditions, the musician begins the song by stating his intention to sing in praise of his subject (p. 98:1). The opening sections of the song are presented in a spoken form with accompaniment of a trill-like ostinato. He presents a brief background of the subject by citing her kinsmen. The subject is portrayed as well educated and highly placed in her profession (p. 98:2). The musician keenly observes the fact that the lady even presides over the male colleagues in her work place.

In verses 4 and 5 the musician reiterates the previously presented family background and educational achievements of the subject but now in song. The encounter between the musician and his subject and the ensuing experiences are recounted from verse 6 to 12, in which the musician indicates that he came across his subject when he was taken by a certain teacher to perform his music in Mombasa. The performance was to take place during a ceremony that was meant to inaugurate a certain association for women. The attention of the musician was captured by one lady who stood out above the rest due to her eloquence and leadership role.

The musician compares the lady with Caucasian women (Vs. 9 and 10). Apparently, in his rural background the musician has never encountered women of similar rank and

personality. The musician notes that the lady is capable of reading and speaking English with profound fluency. The talents are attributed to the lady's level of literacy. According to the musician, the level of education enables the lady to associate with high ranking personalities. The musician bestows on the lady two symbolic praise names. The first praise name refers to the subject as "the rat who enters in a kitchen that belongs to the cat family" (p.100:13-14). The second praise name portrays the subject as a "big snake" that scares one, regardless of its femininity or masculinity (p.100:15).

The first praise names symbolize the subject's audacity to venture into what, according to the musician, are male dominated activities. In the second praise name, the musician exemplifies his subject as one who acquires respect from her male colleagues regardless of her gender. The praise names further symbolize the lady's level of education and professional status respectively. Furthermore, the praise names symbolize womens level of empowerment, not only among the community under study, but also in the wider society

The musician acknowledges the parents of his subject for their effort in educating their daughter. He then proceeds to contrast his subject with uneducated women. The musician reminisces the traditional practice among the *Jo- Luo*, of paying dowry of cows in exchange for a wife, when he maintains that marrying an uneducated woman is like "exchanging a cow for another". Hence symbolizing his support for women's education. He consequently commends the lady's husband for marrying an enterprising woman. He reiterates the subject's praise name as "the big snake that scares people regardless of its being male or female", apparently indicating, what

quality of a wife the man has married. Culturally, the praise name is interpreted to mean that it's the status of an individual that matters, rather than gender. To indicate the significance of the occasion, to which he was invited to perfom his music, the musician names important guests that had been invited to form his audience and commends his host for facilitating the occasion. He ends the performance by bidding farewell to his subject.

Song No. 9 was performed by a group called Ugenya Rambula Dancers. The Song begins by the soloist introducing the group by specifying the exact village they belong to, thus clarifying the groups' identity. The soloist declares in speech form that their song raises questions on the problems of education within their community (p. 103:1). The first three lines are presented in speech form. The song consists of the soloist posing various questions on problems affecting members of her community. The response parts repeat statement in which the performers appeal for help.

The issues addressed by the soloist concern; death of children (Vs. 3), lack of money for educating the children, and early marriage of girls. The soloist appeals for help from the general public and particularly from parliamentary leaders.(Vs. 5-8), and states their aspiration to eliminate various predicaments that affect the lives of members of the community (Vs 9-13). The song indicates that the difficulty in educating children results from diseases and poverty within the community.

Song No. 10 is a praise song composed in honour of an educated woman who has assisted the youths within her community as well as playing a great leadership role.

The first solo part is presented in speech form (p. 105:1). In the sections that follow, the soloist recounts various achievements by the subject. The chorus part "*in ye jatendwa man gir rieko*" reiterates that the subject in whose praise the group sings, is considered as a wise leader within the community. The soloist outlines various contributions that her subject has made within the community. The contributions range from helping youths to acquire education (Vs. 5), assisting people materially and providing an incentive to the village youths (p.106:4-11).

The subject is portrayed as one that has accumulated a lot of wealth due to her level of education. The soloist cites the subject's efficiency in reading and writing as indications of her literacy and educational level (Vs. 12-14). Finally the subject, being a female, is considered as having been a mentor to the girls of her village (Vs. 8 and 9).

4.3.3 Songs Embodying Messages on Family Planning.

The remaining two songs analyzed in this study are Nos. 11 and 12. Both songs embody in their texts messages that are related to family planning. Song No. 11 by *Ogwanjo Mak'Ogutu*, presents the composer's narration of his experience with a woman that he was led into marrying by a friend. In the course of recounting his experience, the musician relates crucial messages on family planning. The musician conforms to the habitual *Nyatiti* performance style whereby he begins by expressing the intent and then introducing the subject of his song. He portrays the fact that the events that he describes in the song took place in his youthful days. The musician for instance describes how they used to roam around villages in search of girls and how the girls'

parents gave them hard time (p. 108:2). Among the *Jo- Luo*, boys customarily roam about in the village or market places, particularly in the evenings, in search of girls. The statement thus portrays an indigenous rural setting within the *Luo* community.

Through the narration the musician sets the stage for his audience to conceive the fact that during the time he was invited by his friend to perform, he was in the process of searching for his marriage partner. He mentions the fact that this was the first time for him to be invited to perform away from home. This further confirms that these were his youthful days. These initial statements are meant to prepare the audience for the main theme that usually comes in the middle section of the song.

The musician mentions the fact that during his invitation to perform, he enquired about other musicians that were supposed to perform at the same venue. The big number of performers demonstrates the fact that such occasion would usually draw a large audience (p.108:5). The musician's friend, being aware of his search for a wife, enticed him by mentioning that there would be many girls at the performance venue (p. 109:5).

The narration that is most relevant to this study however, is whereby the musician portrays how he got maried to a lady to whom he was introduced by his friend. He then vividly recounts the experience he had with the woman. While musician preferred to practice birth control after getting four children, his wife, preferred to have more children. Through the advice from his friend, the musician secretly dropped family planning pills into the wife's meals. Apparently the wife realized the craft and ran away in protest leaving the musician to suffer with the children (p. 110:12 and 13). This narration concurs with the finding contained in Siaya District Development Plan of

2001, which reveal that most women in Siaya District tend to have relatively conservative beliefs about reproductive health. Married women particularly are said to have negative attitudes toward family planning or use of birth control methods.

Song No.12 is *Dodo* composition that addresses the issues of family planning or planned parenthood. It was performed by Sifuyo Dodo Group. The solo section begins with a recitative in which the soloist introduces herself and those in her singing groups, and invites the audience to be attentive to the song they are about to present.

The singing begins in the second verse. It starts with the soloist accusing the community leaders who advocate for birth control. The soloist enumerates various advantages of producing more children. These include financial support that parents receive from their children. The soloist cites specific examples of the individual parents that have gained remarkable support from their children (p. 112:3-5). There is an indication from the soloist that people can no longer be secure with small number of children due to high rate of mortality among children. Having many children ensures that when a disease strikes, at least one will remain with some of the children.

The soloist also presents political justification for producing more children. In otherwords, if the politicians seek to get votes from their constituents, then they should view children as prospective voters (Vs. 8). All the song texts analyzed in the foregoing sections are fully discussed in Chapter 5 in relation to the prevailing situation within the studied community.

4.4 Objective 3 Analysis of Communicative Viability of *Dodo* and *Nyatiti* Songs as Perceived by Study Respondents

Table 1.3 below concerns the analysis of the Likert Scale responses on the attitudes of sampled study respondents on the viability of the indigenous songs as media of communication among the members of the community under study. The Likert Scale categories used in the analysis were; Strongly Agree (SA), Agree (A), Undecided (U), Disagree (D) and Strongly Disagree (SD). In order to present the percentage responses in a more precise manner, the two outside categories: Strongly Agree (SA) and Agree (A); Disagree (D) and Strongly Disagree (SD) were combined. The data presented on Table 1.3 is analysed in the subsequent sections. The data is analysed, based on each statement, and the implication of all the analyzed data is fully discussed later in chapter five.

TABLE 4.1: Opinionnaire Statements Gauging Attitudes of Study Respondents on Communicative Viabilty of *Dodo* and *Nyatiti* Songs

No. of Statement	SA/A		Undecided/No Response		D/SD		Total	
	No.	%	No.	%	No.	%	No.	%
1	480	75.4	109	17.1	48	7.5	637	100
2	39	6.1	100	15.7	498	78.2	637	100
3	268	42.1	282	44.2	87	13.9	637	100
4	168	26.4	212	33.3	257	40.3	637	100
5	178	43.6	132	20.7	227	35.6	637	100
6	102	16.0	248	38.9	287	45.1	637	100
7	220	34.5	90	14.1	327	51.3	637	100
8	58	9.1	127	19.9	452	71.0	637	100
9	325	51.0	56	8.8	256	40.2	637	100
10	209	32.8	118	18.5	310	48.7	637	100
11	299	46.9	145	22.8	193	30.3	637	100
12	192	30.1	138	21.7	307	48.2	637	100
13	289	45.4	170	26.7	178	27.9	637	100
14	182	28.6	198	31.1	257	40.3	637	100
15	288	45.1	162	25.4	187	29.4	637	100
16	109	17.1	230	36.1	298	46.8	637	100
17	369	57.9	89	14.0	182	28.6	637	100
18	103	16.2	183	28.7	352	55.3	637	100
19	390	61.2	85	13.3	162	25.4	637	100
20	161	25.3	82	12.9	394	61.9	637	100

Statement 1: *Dodo* and/or *Nyatiti* performances often take place in my village

Majority of the respondents agreed with the statement. As many as 480 (75.4%) respondents upheld the statement, with an indication that at least one of the genres is prevalent within the community. Only 48 (7.5%) respondents indicated negative responses to the statement, while 109 (17.1) remained neutral or gave no response to the statement.

Statement 2: *Dodo* and/or *Nyatiti* Music Performance Never Takes Place in my Village

The statement was supported by only 39 (6.1%) out of the total number of the respondents, while 498 (78.2%) respondents disagreed with the statement. The rest, 100 (15.7%) respondents provided no responses to the statement.

Statement 3 *Dodo* and/or *Nyatiti* Songs can serve as viable sources of information on currently prevailing social concerns.

This statement was upheld by 268 (42.1%) respondents. As many as 282 (44.2%) respondents remained undecided, while 87 (13.9%) disagreed with the statement.

Statement 4: *Dodo* and/or *Nyatiti* Songs are only Useful as Forms of Entertainment.

257 (40.3%) refuted the statement while 168 (26.4%) respondents supported it, and 212 (33.3%) provided no response for or against the statement.

Statement 5: Whenever I attend *Dodo* and/or *Nyatiti* performances I pay particular attention to the messages conveyed in the song texts.

The statement was supported by 278 (43.6%) respondents. Those that disagreed with the statement were 227 (35.6%), while 132 (20.7%) were recorded as neutral.

Statement 6: Whenever I attend *Dodo* and/or *Nyatiti* performances I never learned anything from the messages embodied in their texts.

287 (45.1%) respondents refused the statement and only 102 (16.0%) supported it, and the remaining 248 (38.9%) were either undecided or provided no responses to the statement.

Statement 7: There are instances when I have received useful information pertaining to health, literacy and family planning through the texts of *Dodo* and/or *Nyatiti* songs.

The statement was accepted by 220 (34.5%). These were respondents who had received at least one of the specified messages from the song texts. Those that disagreed with the statement were 327 (51.3%) and the number of the respondents who neither supported nor refuted the statement were 90 (14.1%).

Statement 8: I Usually receive new information through radio, television or newspaper.

Only 58 (9.1%) out of the total number of respondents acknowledged receiving messages through the modern print and electronic media like radio, television and newspapers. The statement was negated by 452 (71.0%) respondents, while 127 (19.9%) remained neutral.

Statement 9: Indigenous music genres like *Dodo* and/or *Nyatiti* have been useful means for receiving information on new issues and events within my community

The above statement was supported by 325 (51.0%) respondents and refuted by 256 (40.2%). Those that remained undecided were 56 (8.8%).

Statement 10: Indigenous music genres like *Dodo* and/or *Nyatiti* should be solely concerned with expression of indigenous cultural values as opposed to modern issues.

The foregoing statement was rejected by 310 (48.7%) and accepted by 209 (32.8%) while 118 (18.5%) remained undecided.

Statement 11: I usually remember the messages I receive through listening to *Dodo* and/or *Nyatiti* Songs.

The number of respondents who indicated that they usually keep remembering the messages transmitted by the songs after attending a performance was 299 (46.9%). Those that disagreed with the statement were 193 (30.3%). The remaining 145 (22.8%) provided no response or indicated that they were undecided.

Statement 12: After attending performances of *Dodo* and/or *Nyatiti* music, I hardly ever remember any messages transmitted through the songs.

192 (30.1%) indicated that they never remember any messages transmitted by the songs after attending a performance. The statement was refuted by 307 (48.2%) and remaining 138 (21.7%) respondents were undecided.

Statement 13: The songs at times repeat the information I have received through other means.

The statement was approved by 289 (45.4%) while 178 (27.9%) disapproved it. The remaining 170 (26.7%) either indicated that they were undecided or provided no response to the statement.

Statement 14: At certain times I have received first hand information through the texts of *Dodo* and/or *Nyatiti* songs.

The number of respondents that upheld the above statement were 182 (28.6%) and those that refuted it were 257 (40.3%). 198 (31.1%) were not decided on the correct response. 182 (28.6%) disagreed and the rest, 82 (14.0%) remained neutral.

Statement 15: Indigenous music forms like *Dodo* and *Nyatiti* can provide viable means for propagating messages to people who live in remote parts of the community.

The statement was accepted by 288 (45.1%) respondents and rejected by 187 (29.4%) respondents. The remaining 162 (25.4%) respondents remained undecided.

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Statement 16: Indigenous music forms like *Dodo* and *Nyatiti* cannot perform the role of communication media in a modern socio-cultural context.

The above statement was rejected by 298 (46.8%) respondents. The number of respondents who supported the statement was 109 (17.1%), while as many as 230 (36.1%) were undecided.

Statement 17: Performances of indigenous music like *Dodo* and *Nyatiti* are usually attended by many people.

The statement was accepted by 329 (57.9%) respondents. The number of respondents that rejected the statement were 182 (28.6%). The remaining 89 (14.0%) remained undecided.

Statement 18: Only a few people within my village attend the performances of *Dodo* and/or *Nyatiti* music

The foregoing statement was refuted by 352 (55.3%) and upheld by 103 (16.2%) respondents. Those who were undecided were 183 (28.7%).

Statement 19: After attending performances of *Dodo* and/or *Nyatiti* music, the audience usually discuss the song messages.

As many as 390 (61.2%) respondents agreed that people generally discuss song messages after attending a performance. However 162 (25.4%) indicated otherwise. The remaining 85 (13.3%) were either undecided or never provided any response for or against the statement.

Statement 20: People never discuss the song messages after attending performances of *Dodo* and/or *Nyatiti* music.

The statement was refuted by 394 (61.9%) respondents and upheld by 161 (25.3%). The remaining 82 (12.9%) respondents remained neutral.

4.5 Objective 4: Analysis of Factors that Influence the Utilization of Indigenous Songs as Modes of Communication.

Various factors were presented to selected opinion leaders comprising the personnel from the district's Departments of Culture and Social Services and Information and Broadcasting. The two departments were considered most relevant when dealing with the issues regarding the indigenous music and their role in the information sector due to the fact that the personnel attached to the departments interract with the music genres as cultural and media objects from time to time, and would therefore be in a better position to provide plausible explanation regarding the communicative roles of the indigenous music genres in the district. A total of 12 officers were interviewed, 5 from the information department and 7 from the department of culture acted as informants, as these were the only ones available in the two departments at the time of field research.

The respondents were required to identify the factors and indicate the ones they considered to be the most influential in the utilization of the indigenous modes of communication in the area under study. The table below presents the factors suggested and the number of people that indicated specific factors.

TABLE 4.2: Factors Influencing the Growing Recognition of the Selected Indigenous Songs as Modes of Communication.

Total No. of Respondents:12

Factors	Frequency	%
Inaccessibility of the print and electronic media to a section of the districts population due to the elitist nature of the media	9	75.0
The cost effectiveness of the indigenous media as compared to the print and electronic media	8	66.7
The natural appeal of indigenous music particularly *Dodo* and *Nyatiti* to the members of the community	10	83.3
The advocacy for the utilization of indigenous media, by various development agencies	2	16.7
Indigenous arts including music being almost the only readily available form of communication in some the remote parts of the district	11	91.7

The data presented in table 1.4 above indicates that a number of the informants considered one of the principal factors influencing the growing focus on indigenous songs as modes of communication in Siaya District, to be the inaccessibility of the print and electronic media to a section of the District's population due to the elitist nature of the media. The factor was indicated by 9 (75.0%) informants. The cost effectiveness of the genres was considered as an influential factor by 8 (66.7%) respondents while 10 (83.3%) of the respondents considered the natural appeal of indigenous music to the rural population to be the most influenctial factor.

The factor indicated by the highest number of respondents was the availability of the indigenous arts as the only source of commucation among some rural population. This fact was indicated by 11 (91.7%) respondents. Only 2 (16.7%) respondents indicated the advocacy for the utilization of indigenous media by development agencies to be a

factor influencing the growing recognition of the indigenous media.

4.6 Analysis of the Study Hypothesis:

Ho: There will be no difference between the respondents level of knowledge before and after listening to songs embodying messages on health, literacy and family planning.

The table presented below indicates the number of responses in the pre-test and post-test, conditions and the statistical procedures followed, in the analysis in order to uphold or reject the hypothesis.

TABLE 4.3: The Computation of T-test for the Pre-test and Post-test responses on Song Texts and Knowledge Acquisition

Questions	Pre-test Condition	Post-test Condition	Difference D
1	527	634	-107
2	406	537	-131
3	337	527	-190
4	388	544	-156
5	370	531	-161
6	265	570	-305
7	253	552	-299
8	376	590	-214
9	267	555	-288
10	296	555	-259
11	260	554	-294
12	243	517	-274
13	142	508	-366
14	160	530	-370
15	159	519	-360
16	221	593	-372
17	113	548	-435
18	138	396	-258
19	228	581	-353
20	219	540	-321
21	206	511	-305
N=21	X=265.52	X=542.48	ΣD=-5818 X=-277.05

The first column (N=21), in Table 4.3 represents the number of questions presented to the respondents during the pre-test and post-test conditions (Appendices IV and V). The second columns are the number of positive responses in the pre-test condition, with the mean ($\bar{X}$=265.52). In the third column are the numbers of positive responses in the post-test condition with the mean ($\bar{X}$=542.48). The difference (D) in the number of responses, in the pre-test and post-test conditions is presented in the fourth column, where the sum of the difference is symbolized as (ΣD = 5818). The negative difference occurs as a result of the higher score levels in post-test conditions when subtracted from the lower scores of pre-test conditions. In the same column is calculated the mean of difference scores symbolized as ($\bar{X}$=277.05). The study met the assumptions of the T-test for related samples and the Alpha was set at .05. The contents of the Table 4.3 were used in the computation of the T-test for related samples. The data presented and analyzed in this section were used as frame of reference when discussing the findings, in the next chapter.

CHAPTER FIVE

DISCUSSION OF THE STUDY FINDINGS

5.1 Introduction

This chapter deals with discussion of the data presented in chapter 4. The discussion of the findings, like the analysis, is based on each of the four objectives and the study hypothesis.

The first objective of the study focused on the analysis of the structural, melodic and rhythmic attributes of the selected *Dodo* and *Nyatiti* songs. The attributes specified above are discussed in this section based on their significance to the communicative viability of the selected genres. The highlighted views reflect the emic analysis of the study respondents on the characteristics of their indigenous music forms. The second objective focused on analysis of the findings on the relation between the text of the selected *Dodo* and *Nyatiti* songs and the prevailing health, literacy and family planning situations in Siaya District.

The third objective was discussed in connection with the opinionnaire responses regarding the perception of the study respondents on the viability of the selected indigenous songs as media of communication. The discussion of the fourth objective focused on the responses of selected opinion leaders comprising media specialists and cultural personnel in the district, concerning factors influencing the growing recognition of the selected indigenous songs as modes of communication.

The fifth objective concerned the capacity of messages transmitted through the texts of the songs to result into knowledge acquisition. The objective was fulfilled by merging and testing it with the hypothesis since the result that the objective sought to realize were the same as those that the hypothesis was to examine.

The hypothesis that was formulated for the study was discussed with reference to the results obtained from T-test computation. The findings discussed under the hypothesis are based on the responses provided on the various questions presented to the study respondents during the data collection phase.

5.2 Objective, I: Structural, Melodic and Rhythmic Attributes of *Dodo* and *Nyatiti* Songs.

The analysis presented in chapter four of this thesis reveals that the varieties and unique characteristics associated with *Dodo* and *Nyatiti* music have significant bearing on the communicative import of the genres. The *Dodo* songs, for instance, are structurally based on call and response pattern that alternate between the soloist and chorus. The solo part carries substantial textual as well as melodic variations that are not reflected in the chorus parts.

The solo and response pattern plays two significant roles in enhancing the communicative viability of the genre. Through the solo response pattern, a complementary melodic process is built that provides reinforcement to the message that the performers intend to propagate. Secondly, the distinction between the solo and response parts draws the listeners' attention to the solo part as the prominent section of

the song. The varieties of textual material presented in the solo part easily contrasts with the simple, repetitive material presented by the chorus, thus diverting the focus of the listeners to the solo messages, that are more prominent.

Melodically, *Dodo* songs are generally strikingly rich in ornamentations including coloraturas, acciacaturas and melismas. Such ornamentations add immeasurably to the aesthetic pleasure of the genre. The *Luo* generally refer to the ornamentations as *"dengo"* and do not distinguish among the various Western types listed above. Although *dengo* may be roughly glossed in English as ornamentation, an interview with one study respondent about the concept of *dengo* revealed that it may not have quite the same functions as ornamentation in Western music and musical thought.[3]

According to one leading western music scholar, McLead (1990), two notions seem to be central to the Western concept of ornamentation. One is that it is peripheral and inessential, especially when compared to the main structural importance of the melody or harmony. The other is that its main function is to beautify, to vary or to bring to life the melodic line.

The Luo negate the concept of ornamentation or, *"dengo"* as being a peripheral and inessential addition, and claimed that in their music, *"dengo"* is neither a peripheral optional or casual addition, but is structurally and melodically integral to the performance of a song. The richness and clarity of dengo is often used as a measure of virtuosity or in evaluation of singers' ability in performance. As an indispensable and

[3] Atieno Nyar Agoro, Interviewed in Alego Ulaf, April 6, 2000.

essential part of a song, *"dengo"* enhances the communicative role of the genre as a kind of enticement, presented at various strategic point within the performance. The cultural attractiveness of *"dengo"* to the members of the community acts as a centrifugal force that pulls them toward those indigenous genres that appeal to them as sources of information. Apart from being a vocal technique, the term *dengo* is further used to refer to a dirge performed by women during a funeral of a member of the kin. The evaluation of virtuosity in the *dengo* occurs even during funerals. This fact is attested to by Opondo (1996: 61) when she observes that whenever women lament at a funeral, their dirges are a creative public articulation, as those who do not know to *dengo* would simply wail and cry.

As Omondi (1980) observes, *dho-Luo* is a tonal language. In performance of indigenous genres of *Jo Luo* such as *Dodo* and *Nyatiti* the melodic movements reflect the relative tonal contour of various syllables of the words. The musical intervals agree with the tonal distinctions of speech. The relationship between the speech and melody is so close that the customary transition from the proper singing to the recitation or the use of special speech interjection causes no interruption to the melodic flow. This characteristic is evident in nearly all *Nyatiti* songs analyzed in this study in which speech and song intermingle comfortably without interfering with the flow of the melody. The compatibility that exists between speech and melody in *Dodo* and *Nyatiti* songs enhances the clarity and specificity of the song text hence contributing to the viability of the genres as a mode of communication among members of the community.

[3] Athieno Nyar Agoro, interviewed in Alego Ulaf, April 6, 2000.

Rhythmically, *Dodo*, as a dance song is vocally and instrumentally supported by an underlying steady pulse. The accompanying rythms produced by the shaker or *Ajaw* create syncompated rhythmic patterns against vocal organization. The coherence of the conflicting rythms between voices and instrumental accompaniment creates a kind of tension that gives *Dodo* music its dynamic power. The resultant rhythmic patterns act as an exciting stimulus which induces physical state among the performers and listeners who respond through motor activity in form of dance. The physical activity provides the tension release and places the audience in a relaxed mood that enables them to take in the information propagated through the song text.

The structural organization of *Nyatiti* songs, such as the expressions that mark the beginning, the middle, and the final sections, play a significant role of drawing the listener's attention to the commencement of the performance. The messages propagated by the musicians through their songs are thus received by an alert audience, since they find the audience in a state of preparedness that is enhanced by the specific verbal expressions. Other than structural characteristics like the presentation of praise names, "*pakruok*", culturally serves the purpose of exalting both the performer and his subject to a protagonistic status. Thus the performer develops an atmosphere in which the audience perceives both him and his subject as celebrities. Such an atmosphere readily draws the attention of the audience to his performance and consequently the messages he disseminates through his songs. The foregoing claims were attested to by the sentiments expressed by various musicians interviewed during the field research. The musicians invariably maintained that the utterance of the praise names is an original cultural convention among the *Jo- Luo,* that performs an apotheosizing function for the

musicians before he entertains his audience. Thus the structure of *Nyatiti* songs form an organized information relying system.

The *Nyatiti* melodies under analysis portray various styles of performance. The most outstanding one being that in which the performer sings alone without an assisting chorus. In the second category, the performer is assisted by a group of singers referred to as *"jower" or "jo-ool wer,"* The first category in which the musician sings alone, was singled out by some of the interviewed respondents as a more serious presentation with regards to the level of information dissemination. The interviewed respondents invariably agreed that in this style of performance, the musician is capable of an in-depth delivery on an issue. The style is mostly used for the praise and lament songs. Consequently it is through such songs that crucial social concerns are transmitted as evidenced in this study in which all the *Nyatiti* songs whose texts embodied messages on crucial social issues such as literacy, health and family planning fall under this first category.

The second category where the *Nyatiti* performer sings the lead part while assisted by a chorus for the response sections, is generally associated with less serious contents. In *Nyatiti* performance, a chorus usually interposes where there is a recurrent musical theme with repetitive text. This does not normally lend itself to serious narrative where the theme continually progresses. Some of the interviewed respondents observed that this style of rendition distorts the flow of information, hence disorganizing the concentration of the audience. The style in which the performer sings without the accompanying chorus is therefore considered a more suitable mode for disseminating

essential information. All the *Nyatiti* songs analyzed in this study were based on the styles in which the musician performed alone without being assisted by a chorus known in *dho-Luo* (*Luo* language) as *jo-ool wer*.

As had been indicated in the analysis section, *Nyatiti* songs generally portray two major rhythmic accompaniment. The first in which the melodic line forms a continuum with the accompaniment throughout the performance, and in which the vocal melody is accentuated according to the accompanying rhythms. In the second rhythmic style, the melodic line secedes the constriction of the instrumental accompaniments to present a contemplative piece. In this style, the ostinato simply idles on a few notes or stops until the initial song style is resumed. Generally, the *Nyatiti* music is marked by polyrythmic patterns underlined with steady pulse. The rhythmic patterns with varying instensity provides tension and release. The contrasts are very essential components in reinforcing the communication process.

5.3 Objective 2: Songs Embodying Messages on Health, Literacy and Family Planning

The discussion presented in this section deals with messages derived from the texts of songs analyzed in chapter four. The discussion focuses on the relation of the song messages to situations prevailing in the studied area with regard to health, literacy and family planning. Out of a total of twelve songs selected for the present study, 6 (50.0%), focused on health related messages, 4 (33.3%) dealt with literacy and 2 (16.7%) concerned family planning. The findings on the issues are discussed in the subsequent paragraphs.

5.3.1: Songs Embodying Messages on Health.

The song texts on health dealt with messages ranging from the value of modern medicine, the increasing mortality rate within the district, to the HIV/AIDS pandemic as a current major health concern in the district.

The first song under the health category is a *Nyatiti* composition by a musician called Joseph Oliech. This is a praise song in honour of a district commissioner named Samuel Oreta. As indicated in the analysis section, the musician starts the song by enumerating his subject's ancestral background, kinsmen and friends. The musician then acclaims himself by enunciating his own praise names. The utterances in the introductory section may seem to have no direct bearing on the ensuing song messages. However they play a significant customary role in cultivating aesthetical response to the consequent information.

The cynosure of the composition is on HIV/AIDS, which is currently the leading killer disease in the district. The composer commends his subject on continuous efforts towards educating members of the community on the HIV/AIDS hazards. The musician retells the warning to all ages, both male and female ranging from thirteen to eighty years of age to be careful in their sexual behaviours. The warning is apparently in recognition to the inherent sexual activities among youths and adults in the district. Furthermore, this warning concurs with the fears that the district is among the leading in HIV/AIDS cases in the country. According to the 1999 Population and Housing Census, Siaya is among the poorest districts in Kenya. The poverty situation has resulted in idleness among the youth who are mostly still of school-going age.

Consequently, such youth are led by idleness to sexual activities at tender age. Death resulting from sexually transmitted diseases are therefore quite common, even among adolescents as young as thirteen years of age, hence the warning by the musician to the age group.

According to the demographic and settlement patterns provided by the District Development Plan 1997-2001, over 90% of the population lives in the remote parts of the district, in which indigenous cultural values, beliefs, attitudes, behavioural patterns and practices remain strong. In such areas, customary habits, like wife inheritance and polygamy are common. The traditions are observed even among men and women as old as eighty years. The warming by the administrator to age groups between 13-18 years, as quoted by the musician, therefore reflects the background presented above.

In the same song, the musician highlights the fact that HIV/AIDS is incurable and attempts to illustrate some of its symptoms. The symptoms are illustrated by use of idiomatic expressions that are culturally familiar to the members of the community. The musician for instance refers to the disease as *"Tiek ring'o idong' chogo,"* that literally means, "Finish the flesh and you remain purely bones" (p. 77:7). Osiako (1998) views the use of such expression and illustrations, that are familiar to the rural community, to be among the qualities that make the indigenous art forms suitable for rural communication. Certain members of the community are still unaware of the symptoms and irremediability of HIV/AIDS. Hence the tendency by the district's population to attribute the disease to witchcraft and seek treatment from traditional doctors, as has been claimed by Alwar (2000). The ignorance by members of the

community to HIV/AIDS symptoms is portrayed by the musician's effort to explain the symptoms of the disease using the culturally familiar slogans as indicated above, to describe the disease so that his audience may understand better.

As evident in the discussion presented on the earlier sections, HIV/AIDS currently is the leading health and developmental problem in the district. It is not surprising therefore that the doctor mentioned in the composition by Pitalis Samo (p. 80:6-8), selects a "praise name" related to the disease. The name could have been intentionally selected by the doctor to assist him in expressing his sentiments to the audience about the disease. The doctor is requested by the musician to explain the meaning of his "praise name". In response, the doctor presents the description of the AIDS disease as indicated in the analysis section.

The song text further indicates that the doctor drank the traditional brew (busa) and got intoxicated before he started talking about HIV/AIDS freely. The interpretation given by the musician in an interview is that the doctor needed to develop confidence, as this could come once he was drunk. The lack of confidence to talk about HIV/AIDS disease freely is portrayed by Abila (2000:2), who states in reference to Siaya District that:

> Shame and stigma associated with HIV/AIDS make people reluctant to talk about it freely, hence blocking any progress in combating the disease.

This fact is clearly testified to by the approach taken by the doctor as potrayed by the song text. The lack of confidence to talk freely about the disease is further indicated by

the fact that the doctor avoids referring to the disease directly as HIV/AIDS, but simple calls it a veneral disease. The doctor had to be pestered by the musician before he could give out the clear meaning of his "praise name".

It is worth noting that even those that may stand as community leaders still find it difficult to talk freely about HIV/AIDS that has become a major threat to the community life. The indigenous media therefore play a crucial role of propagating messages on issues that members of the community may avoid expressing through ordinary language. Opemba (the doctor) is potrayed as one of the few members of the community who are willing to make a hint to AIDS in public (i.e an opinion leader), yet he is unable to discuss the HIV/AIDS freely and directly. Members of the community consequently learn more about the diseases.

The elucidation of Opemba's priase name occurred easily in the context of music performance, while the same discussion would have been difficult through ordinary language. The suitability of art forms such as song in communicating sensitive issues is highlighted by Akuno, (1997) who oberves that artistic expressions make use of poetic licence that enables an artist to express certain sentiments that would be impossible to present in plain verbal expression.

In the final part of the song the musician metaphorically indicates the pathetic picture of the ongoing HIV/AIDS pandemic in the district. For instance, the mention of the fact that AIDS has "closed down" homes concurs with the sentiments expressed during the leadership symposium held, in Siaya District in 1999 According to one participant in

the symposium, it is not surprising to find homes where everyone has died. In some cases the children who are left behind are divided among relatives and the homes closed down (Abila 1999).

Song No.3 is a *Dodo* composition by Akumu Nyar Magoya of Rangala sub-location, explicitely discloses various predicaments that befall those whose benefactors die of AIDS. The soloist, starts by presenting a situation whereby a women loses a husband who has been the sole financial supporter. The soloist then depicts a case in which one is deprived of a daughter who has been the source of clothings. In the last stanza, the soloist demonstrates the fact that HIV/AIDS pandemic is capable of wiping out the total family.

The supporting chorus repeatedly implores the doctors to provide a solution to the HIV/AIDS dilemma. The sentiments expressed in this song accurately correspond to the following observation made by Abila (1999:21) concerning the situation of HIV/AIDS is *Siaya* District:

> AIDS scourge has resulted into many social and economic problems in *Siaya* District. The death of young and productive people has brought hardships to many families. Many widows and orphans in the district are barely able to fend for themselves.

Song No.4, was performed by a *Dodo* group called Omuonyo Ge, which originates in *Wagai* Sub-location in *Gem* also focuses on HIV/AIDS pandemic. In the song, the group castigates the soil, which they metaphorically associate with an evil-minded person and accuse of necromancy. In the song, the soloist recurrently urges the group to

trample upon the soil, the action, which they also demonstrated through the dance movement. In an interview, the leader of the group Jane Sande, further clarified the notion of trampling upon the soil to connote taking a firm stand against the prevailing tribulations[4]. In most parts of the song, the soloist generally avoids direct mention of any disease or death.

However the nature of the disease is only implied in parts 8 and 12 of the song, when the soloist refers to the soil as *Osiep Ayaki*, which literally means the friend of *Ayaki*. The name *Ayaki* is used by the singers to refer to of HIV/AIDS. The reference to Soil, which is metaphorically related in the song, with a malevolent being, as a friend of Ayaki (AIDS), portrays the two as co-existing and acting together toward the generation of the purported calamities. The fear and stigma attached to HIV/AIDS leads to the use of an obscure name, *Ayaki* to refer to it.

The avoidance of straightforward expression of matters related to HIV/AIDS, as is evident in the forgoing illustration is decried by Abila (Ibid: 6) when he states with reference to Siaya District:

> The enormity of the HIV/AIDS in the district has been obscured by in action and denial. The secrecy persists in the face of sickness and death. In some cases, even the community leaders shy away from discussing the HIV/AIDS problem.

[4] Jane Sande, interviewed in Wagai Sub-location, Siaya District, August 29, 2000

As the song proceeds, a substantial section of the solo concentrates on the citation of various individuals and professionals that have been diseased, and directly warns members of the community to be careful. The extensive enumeration of the diseased individuals by the soloist concurs with the claims that over the years, Siaya District has had among the highest mortality rates in Nyanza Province and Kenya as a whole (Ministry of Health 2000).

The remaining two songs that are categorized under health related themes are Nos. 5 and 6. The messages embodied in the text of these songs focus on the value on modern medicine. The messages on the issue are however transmitted periphrastically in form of threnody and praise singing respectively. Song No. 5 composed by Ogwang' Lelo, highlights the value of modern medicine, as contrasted with the treatments offered by traditional doctors. The message is transmitted in the context of a lament song composed in memory of a diseased friend of the musician known as Rata, son of Orembe. The musician briefly states his intention to perform in memory of his diseased friend. He then narrates what transpired when both his friend and himself were taken ill and his friend got admitted in Alupe hospital, while he was admitted in Siaya District hospital. In his narrative, the musician portrays how he learned that his friend kept being discharged from the hospital in order to try " home treatment." The home treatment however failed and the musician was finally informed that his friend had died. The text of this song testifies to the claims by Alwar (2000:58) that:

> Most people in the Siaya district have a great deal of ambivalence toward the utilization of health and medical services. Probably, whether modern health facilities or traditional treatment is used depends upon the distance to be travelled and the type of disease. Many people, particularly in the remote parts of the district still rely on traditional healers.

The song text further implies that the musician, unlike his friend, insisted on hospital treatment until he recovered and got discharged from the hospital. The musician thus portrays the advantage of modern medicine over traditional medical practices.

The sixth song similarly focuses on acknowledging the value of modern medicine. The song is composed by a musician by name Otieno Dongla, in praise of a doctor whom he refers to as "Omond the son of Omond". The musician begins with the declaration of intention followed by the introduction of himself and his subject. These are done in order to prepare his audience psychologically and emotionally for the message he intends to present.

The musician narrates the extent to which the doctor dedicated himself to taking care of him during the period he was admitted in hospital. He was extremely impressed by the fact that the doctor could come to examine him even during the time when he (the doctor) was supposed to be off duty. An interview with the musician concerning the reason for over glorifying the doctor's action revealed that presently, most doctors in hospitals within the district are lax due to the overwhelming number of the patience coupled with lack of medicine and other essential medical facilities. Consequently, it is rather rare for a doctor to dedicate his time to a patient, particularly when he does not expect any financial gains.

The text of this song concurs with the previously discussed songs on the ambivalence of members of the community towards the utilization of modern health and medical services. The musician explicitly portrays how certain people claimed that his disease

was as a result of witchcraft and advised him to seek traditional treatment. He however disregarded their advice and went to hospital, where he was treated till be recovered from his sickness. Hence, the musician highlights the benefits of modern medicine in this praise song.

5.2.3 Songs Embodying Messages on Literacy

Four of the songs selected for analysis in this study, were found to embody messages related to literacy. These are songs Nos. 7-10. Song No. 7, is a praise song composed by Ogwang' Lelo of Agoro Sub-Location in Alego. The song is composed in praise of a subject by name Oduor Tinga. The musician lauds the subject for having written for him a cheque through which he collected money from a bank. The musician vividly and systematically narrates what transpired from the moment he received the cheque to the time he was paid cash.

The narrative that is presented through the text of the song is not unique to the musician. The song has a significant implication for the prevailing literacy situation among members of the community. The survey conducted in Kenya on the Rural Literacy in 1987, placed Siaya among the districts with the lowest literacy rates. Similarly, a report compiled by Unicef (1998) indicates that the overall literacy level of the majority of the population in the district is low. Furthermore, the data derived from the. Population and Housing Census (1999) specifically indicate that more than half of the district's population is illiterate. Literacy, according to Unesco Report of 1992, consists of a set of skills in reading, writing and computation, possessed by an individual and which skills allow the individual to be self reliant and to be useful to his society. Considering

the definition against literacy reports given above, it may be deduced that definitely more than half of the district's population has not acquired any reading, writing or computational skills. Such individuals are hence not self reliant or useful to society. The experience narrated by the musician in his song is therefore a realistic illustration of the fate of majority of the district's population. Thus, messages embodied in the song text reflect the prevailing literacy situation and serve as means of admonishing the people by provoking them to act toward improving their literacy status.

Song No.8 by a musician named Ochieng' Omingli, of Karapul Sub-location in *Alego*. The composition is in praise of a lady called Margaret Anyango. In this song, the musician praises the value of literacy among women and demonstrates support few women empowerment. The musician dwells at length on the introductory section, in which he provides the background, educational accomplishments and the professional status of his subject, which he claims to have educated herself up to the highest levels. In describing his encounter with the subject, the musician specifically portrays his astonishment at the subject's level of education as indicated through her overt competence in expression and reading.

In the process of his narration, the musician advocates for the education of women. He does this through metaphorical reference to the customary process of paying dowry in the *Luo* community. Among the Jo-*Luo*, the suitor is expected to commit himself to courtship and marriage by sending a cow to the home of his prospective wife. According to the musician, paying a cow for an uneducated woman would be like exchanging the cow for another cow. The musician idiomatically expresses customarily

familiar situations within the community to highlight his sentiments concerning the value of women education.

Despite the sentiments expressed in the text of the song portraying the value of educating women, education woman, the statistics provided by the District Development plan (1997-2001) indicates that the level of female literacy in the district is far much lower as compared to that of the males. According to the statistics, 28 percent of females have never attended school, while nearly 50% have dropped out before gaining adequate levels of literacy. Probably this explains the amazement expressed by the musician regarding the educational and professional achievements of his subject.

The comments and panegyrics used by the musician in the course of his song help in further portrayal of the educational and professional status of women within the community. For instance, when the musician commends his subject's parents for educating their daughter and the subject's husband for marrying an educated lady, he depicts the rarity of such incidences within the community. In addition, it is worth noting that the musician can only compare the educational status of his subject with that of a European lady, who he refers to in the song as "*Nyar Odiero*". The implication is partly that the musician could not easily conceive any other lady of the same or better status within his immediate environment, and hence had to draw his comparison from another culture.

The musician bestows various panegyrical designations upon his subject, which

metaphorically depict her professional rank amid that of the male professionals. For instance, the subject is portrayed as "The rat that has entered into a kitchen that belongs to the cat family, into which rats never eat at all". In an interview, the musician himself interpreted this to mean that the lady, in whose praise he composed the song, had professionally penetrated what was considered within the community as a male domain, being the only woman lawyer from the district that the musician had come across. In this respect she was comparable to the rat (portraying weaker gender) that had entered the kitchen that belonged to the cat family (indicating stronger gender).

In another panegyric, the musician metaphorically describes his subject as a "big snake that scares a person regardless of whether it is a male or female snake" Similar to the previous one, this panegyric portrays the subject subject as one that should be accorded the same respect as her male colleagues, regardless of the fact that she is a female. In both panegyrics, the musician acknowledges an ongoing struggle over male and female space in a developing society. As Opondo (1996) points out, the cultural valuation of male and female by the *Jo- Luo* is such that predominant values are articulated in terms of a male world position. Through the song text, the musician portrays the reality of female power and lobbies for women empowerment and education.

Song No. 9 is a *Dodo* composition by a group known as Ugenya Dancers, of *Rambula* Sub-location. The song focuses on the cause and effects of illiteracy. In the song, the soloist recounts various predicaments that they as parents face while struggling to provide education for their children. The chorus, on the other hand, simply repeats the same phrase, through which they plead for help from the general public.

Among the problems enumerated by the soloist are those concerning the frequent deaths of children, the lack of money to educate particularly their male children, and early marriages among girls of school going ages. The soloist then finally indicates that members of the community aspire to eliminate problems of illiteracy, poverty, disease and hunger.

The sentiments expressed through the text of this song correspond to some of the crucial social concerns that currently prevail within Siaya District. Available evidence indicates that among the major causes of illiteracy in Siaya District is the high drop out rates that is mostly realized at the primary school level. The trend is partly blamed on the prevailing state of poverty in the district. Consequently, most poor parents in the district direct their meagre resources towards the education of boys and as a result, girls' education is generally ignored. The early drop out from, or non-attendance of school due to lack of fees drive girls into early marriages.

The foregoing concerns are explicitly expressed in the text of song No.9. The song text, for instance, portrays the priority given to boys' education as compared to the girls. Mention is made in the song of girls' education being terminated at an early age due poverty and early marriages. (p. 103:5). A *Dodo* group called Dhier Kiyombi, situated in Asayi Sub-location in Gem, performed Song No. 10. The song is in praise of a lady described as "Peli, the daugher of Awino".

The solo part opens in a speech form, by the soloist declaring that their song was in praise of the subject due to her educational achievement. In the song, the soloist

recounts various educational accomplishments of the subject and how such accomplishments have been beneficial to the subject and the community at large.

The song text indicates that the subject's education has ranked her high economically and socially. The soloist portrays the subject as one who not only cares for her own financial and social needs, but also assists the needy people within her community. She is portrayed in the song as a role model, particularly to the girls within her community. The song text explicitly highlights the role that has been played by the subject in developing the education of youth, particularly girls within her community. The soloist narrates how the subject "has shown" girls in her village the importance of education and how she directly takes girls in her village to school. As indicated in analysis section, the subject's proficiency in reading and writing are highlighted as an indication of her literacy level.

In substantiation of the aim and meaning of the composition, the leader of the *Dodo* group Mrs Phelister Okongo, who was also identified as the composer, observed that the subject, in whose praise they sang, had made commendable achievements within the community. According to the musician, the subject was regarded by most members of her community as *Nyar Gweng'*, which literary means "the daughter of the village". The name signifies the fact that the subject does not only use her educational assets for her own self-reliance, but mostly for the benefit of her community[5]. Consequently she is not considered as belonging only to her immediate family, but to the entire community.

The text of the song discussed above, therefore, in the first place, spells the concept of literacy as constituted by Unesco Report in which literacy was defined as "a set of skills in reading and writing and computation possessed by an individual and which skills allow the individual to be self reliant and useful to his society (Infra pg. 183). In reciting the subject's proficiency in reading and writing, the musicians seem to appreciate the fact that the skills provide the foundation of the educational achievements that have become beneficial to the community.

The text of the song further reveals the level of poverty and its effect on the education of the youth within the community. The subject is for instance portrayed as one that has been able to finance the education of certain youth within the community. The statement is an indication to the fact that most parents in that community cannot cope with the cost of educating their children. In this respect, the text of the song concurs with the claims that the prevailing level of poverty in the district makes it impossible for most parents to educate their children (UNESCO, Ibid).

The fact that the musicians specifically commend the subject for her keen interest in girls' education indicates the level of concern for the female literacy level within the community. Such concerns further attest to the allegations that most parents in the district neglect girls' education and invest their limited resources in the education of boys (UNESCO, Ibid).

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5.3.3 Songs Embodying Messages on Family Planning

The remaining two songs discussed under this section embody messages on family planning. These include songs Nos. 11 and 12. Song No. 11 was performed by a musician name Ogwanjo Mak'Ogutu, of *Kayieye* Sub-location in Gem. The song was composed, in praise of the musician's friend whom he described as Okech Kachama. The musician started the song by introducing his subject and narrating the discourse that had taken place between him and the subject before he accepted the invitation to perform his music. In an interview, the musician explained to the researcher that such initial narrations perform the role of psychologically preparing the audience and drawing their attention to the significant messages that come later.

The main focus of the song concerned the musicians experience with a woman he was led into marrying by his friend, Okech. In the song, the musician is specifically concerned with the rate at which the woman produced children and the fact that his wife and himself had diverging views regarding the appropriate number of children they should have and on the use of modern family planning methods. The musician recounts how he sought the opinion of the friend who had introduced him to the women. The friend's advice was that the musician should introduce his wife to the modern family planning methods. The musician narrates how his wife adamantly rejected the suggestion of birth control, claiming that she preferred to have many children.

The musician further recounts how he was infuriated by his wife's stubbornness and lack of sense to perceive the impracticability of raising many children under the prevailing economic hardships. The musician describes how he colluded with his friend

and secretly deposited the family planning oral contraceptives into the wife's food. On learning about the deception, the musician's wife ran away in protest, leaving the children in his custody.

The text of the song discussed above is compatible with the claims that have been made by various scholars and those that have been published in official documents regarding the situation of family planning in Siaya District. For instance the narration by the musician in his song, concerning his wife's refusal to use the modern family planning method concurs with the claims that some women in the district have not taken keen interest in the family planning activities. A survey conducted by the District Planning Unit (DPU 1997), for instance, revealed that only 4 percent of women in the district used some form of contraceptive. Married women particularly were less likely to report that they wanted no more children.

The factors attributed to the reluctance to accept the family planning activities in the district include the old age economic and emotional value attached to the children and the rising rate of mortality. One of the interview respondents, for instance, argued that due to the prevailing high rate of mortality in the district, one would be better off with more children.

Similar sentiments are brought out in song No.12, by Sifuyo Dodo Group, situated in Sifuyo sub-location in Ugenya. In this song the soloist presents various justifications for producing more children, as opposed to limiting the number of children one gets. The justification given for preference for more children include, the social maintenance,

economic value of the children, the high rate of mortality caused by HIV/AIDS and political support. Reference is made in the song of specific individuals who have gained from producing many children.

The text of this song, like the previously discussed one, helps to portray the ambivalent attitude of the rural women in Siaya District towards the family planning activities. The justifications provided in the song for disregarding family planning activities, are accompanied with corresponding empirical backings as described in the song text.

The text of the song discussed above, like the preceding ones, is compatible to the actual situation that is currently prevailing in the district. For instance, the quest for more children on the basis of social maintainance and economic support comes as a result of the fact that in the district, like in other parts of the country; the elderly people rely a lot on their children for emotional security and financial support. Such values lead to the preference of large families. Furthermore the high rate of infant and adult mortality in the district due several killer diseases including malaria, respiratory diseases and HIV/AIDS has minimized the population size in the district, hence most people in the district do not see the reason for having small families, the trend that has also placed the family planning activities in the district at a rather low status.

The low population growth in Siaya District is reflected at family level. The family size in the district is said to be smaller, as compared to most district in Kenya (Oucho 1998). As earlier indicated, the low population growth rate is as a result of high mortality rate in the district. Politically, therefore the district represents a low potential area. The use

of political justification as a basis for disregarding family planning activities as noted in the text of the song No.12 corresponds to the prevailing demographic situation which is believed to have political effects on the district.

The culturally accepted polygamous marriages among the *Luo* men is probably another influential factor on the preference of more children among some women as opposed to men. The wives may aspire to get more children in order to win the husbands' favor and draw their away from marrying more wives. Husbands on the other hand may hinder their wives from getting more children with an aim of having more wives, each with a few children. This explains the controversy that appears to exist between men and women with regard to the number of children each advocates for.

5.4 Objective 3: Attitudes of the Selected Respondents on Communicative Viability of *Dodo* and *Nyatiti* Songs

The discussion carried out in this section is based on the findings of the third objective of this study, which was analyzed using the opinionnaire statements and responses gauging the attitudes of study respondents on the viability of *Dodo* and *Nyatiti* songs as media of communication. A total of 20 statements analyzed in chapter 4 are discussed in the subsequent sections. Since the statements were meant to probe the respondents, some of them seem to be closely related, while the responses such statements elicit differ.

Statement I: *Dodo* and/or *Nyatiti* performances often take place in my village.

The statement was supported by a substantial Number of the respondents. According to

the findings of the study, out of a total number of 637 (100%), as many as 480 (75.4%) respondents agreed with the statement. Only 48 (7.5%) respondents indicated otherwise, while 109 (17.1%) either provided no response to the statement or indicated that they were undecided.

The implication of the above finding is that *Dodo* and *Nyatiti* music are among the most popular indigenous music genres. The response to the above statement is in agreement with the situation observed by the researcher during the data collection phase, whereby the two named genres were noted to be the most prevalent in the district. The village square is among the venues in which performances of *Dodo* and *Nyatiti* music often take place in the district. The higher percentage of people indicating that the performance of the genres often took place in the village portray's the popularity of the music forms.

Statement 2: *Dodo* and *Nyatiti* songs are rarely performed in my village.

The above opposing statement was formulated to provide direct corroboration to the first statement by way of determining the level of consistency through the percentages of responses. The statement was supported by only 39 (6.1%) respondents, while 498 (78.2%) respondents disagreed with the statement. The remaining 100 (15.7%) respondents were undecided.

An investigation to determine the reason for the discrepancy in the numbers and percentages of response between statement I and statement 2, revealed that in the first allowance had not been made for those in whose villages, either of the genres are only

performed once in a while. In the second statement, however the respondents in whose villages one or both of the genres get to be occasionally performed rejected the negative statement, thus adding to the number of those who upheld statement I. The findings discussed under the foregoing two statements prove that the observation by Kavyu (1987) about *Dodo* and *Nyatiti* being among the most popular indigenous resources in Siaya District remains true to date.

Statement 3: *Dodo* and/or *Nyatiti* music can serve as viable sources of contemporary information among the rural population.

The above statement was upheld by 2 (42.1%) respondents, while as many as 282 (44.2%) respondents remained undecided. The remaining 87 (13.9%) disagreed with the statement. The logical expectation was that those respondents who had indicated in statement No. I that *Dodo* and/or *Nyatiti* performances took place in their villages would have unanimously considered the genres as viable sources of contemporary information. As the finding indicates, however, the number of respondents who viewed the genres as important sources of information reduced drastically low compared to the number of those who supported the first statment. Furthermore, it is worth noting that under this statement, as many as 282 (44.2%) respondents remained undecided.

In a discussion with a section of the respondents, it was revealed that though most people in the district are aware of the fact that the genres are performed within their surroundings, majority of the people attend such performances only once in a while and some never attend at all. Consequently such individuals may not be well conversant with the nature of the messages transmitted through the songs. The 268 (42.I%)

respondents who indicated that *Dodo* and *Nyatiti* can serve as viable sources of information, therefore represent the section of the population who have actually interacted with the genres and proved their viability as sources of information.

Statement 4: *Dodo* and/or *Nyatiti* music are only useful as forms of entertainment.

The above statement was refuted by 257 (40.3%) respondents and supported by 168 (26.4%) respondents. Those that remain neutral were 212 (33.3%). The situation portrayed by the responses is that, there are a number of people in the district that have recognized the fact that the indigenous music form including *Dodo* and *Nyatiti* have other social functions, apart from entertainment. For instance, the 257 (40.3%) respondents who rejected the statement comprise the category of the population who view the genres as being instrumental in other social function, apart from entertainment. There are however those that view the genres only in terms of their socialization rather than their sensitization import.

An interview with some of the 168 (26.4%) respondents who had supported the statement revealed that they generally perceived the genres and any messages embodied in their text as purely sources of entertainment. Any attention they directed to the texts of *Dodo* or *Nyatiti* songs during a performance was therefore to pick out the poetic expressions but not content. The large number of respondents who were incapable of providing any responses to the statement included those who maintained that it was impossible to draw a line between the socialization and sensitization functions of the genres. In an interview with some respondents, it was established that there was

confusion among those who were unable to provide any response to the statement. The reason being that though such respondents have been listening to the specified music forms, they have never bothered to determine whether the values of the genres were based on their socialization or sensitization function. One of the interviewees further argued that the advent of numerous religious faiths in the rural areas has significantly affected the involvement in the indigenous music activities. Individuals who have become adherents of various religious groups would therefore be incapable of providing any response on matters concerning the nature and function of the indigenous forms of music since they scarcely attend their performances

Statement 5: Whenever I attend any *Dodo* and/or *Nyatiti* performances, I pay particular attention to the messages conveyed through the songs.

As indicated in the analysis section in chapter 4, statement 5 was supported by 278 (43.6%) respondents. Though the percentage represents less than half of the total number of respondents reached in the study, it is a clear indication that there is a substantial number of people within the studied community who have at least recognized the role of indigenous music as modes of communication within the contemporary socio-cultural context, and so they attend to the song messages.

The analysis further shows that 227 (35.6%) respondents disagreed with the statement. The logical finding would however have been for the number and percentage of respondents disagreeing with statement 5 to be equal to that of the respondents who had upheld statement 4 and for the number and percentage of those upholding statement 5 to be equal to that of the respondents who refuted statement 4. The variations in the

number and percentages between the two statements may however be attributed to the fact that, though there are people within the community who recognize the sensitization import of the genres, such people do not always necessarily attend the music performances for the sole purpose of receiving the messages. The main purpose of their attending the music performance could be to enjoy the entertainment. However within the context of entertainment, they also pay attention to the messages propagated through the song texts. Consequently, this category of respondents could have rejected statement 4 that *Dodo* and *Nyatiti* music is meant purely for entertainment, while at the same time rejecting statement 5 that they attend *Dodo* and *Nyatiti* performances solely with the purpose of listening to messages propagated through the genres.

Statement 6: Whenever I have attended *Dodo* and/or *Nyatiti* performances I have never learned anything from the song texts.

The foregoing statement was rejected by 287 (45.1%) respondents. Those who refuted the above statement thus held the view that *Dodo* and *Nyatiti* songs provided them with some information. However as to whether the information was useful or not, was catered for in the consequent statement. The number of the respondents who refuted the above statement further attests to the fact that the viability of *Dodo* and *Nyatiti* songs as modes of communication is reasonably recognized among members of the studied community.

The statement was supported by 102 (16.0%) respondents. The implication of their response is that such people never learn anything from the messages embodied in the text of *Dodo* and *Nyatiti* songs. Some of the respondents from this category who were

further probed by the researcher alleged that the texts of the genres are usually too complex. The proponents of this view mostly comprised the younger adults, and those who claimed to have been once detached from the community's culture for a protracted period of time. This category of people would not be capable of understanding the idiomatic expressions, metaphors and proverbs that are embodied in the texts of the music genres without interpretation. The deductions that were made from the foregoing observations is that the appreciation of the messages conveyed through indigenous forms of communication needed one to be well conversant with the aesthetical values of the culture from which the genres originated.

The remaining 248 (38.9%) respondents either indicated that they were undecided or provided no responses to the statement. The respondents within this category who were further probed indicated that they had never given much consideration to the information imparted through the song texts. The category apparently consisted of these that viewed the genres purely based on their entertainment and socialization imports.

Statement 7: There are instances when I have received useful information pertaining to health, literacy or family planning through the texts of *Dodo* or *Nyatiti* songs.

The foregoing statement is more specific as compared to the previous ones. The statement is directly involved with the three areas of social concerns that were specified to be evidenced through the text of the selected *Dodo* and *Nyatiti* songs. As previously indicated in the analysis section, the statement was accepted by 220 (34.5%)

respondents. It is interesting to note the drastic reduction on the number and percentage of respondents who have in the previous statements, consistently supported the statements upholding the communicative viability of *Dodo* and *Nyatiti* songs. The reduction in the number of the respondents could be attributed to the fact that the inclusion of modern messages in the texts of indigenous music forms like *Dodo* and *Nyatiti* is a recent innovation.

According to certain respondents, most of the traditional musicians within the district still based their compositions on issues reflecting the indigenous values and beliefs that continue to appeal to most of the rural audience. As had been mentioned in chapter two, the musicians often take stock of their audience and decide on the choice of songs based on the audience. Since the songs expressing indigenous values and beliefs appeal best to the rural folks, most traditional musicians base their compositions on such ideas. The indication of the reduced number and percentage responses is therefore that some members of the studied community have yet to encounter songs with the specified innovative textual materials. The foregoing explanation also accounts for the large number of respondents 327 (51.3%), who disagreed with the statement and 90 (14.1%) who remained undecided.

Statements 8: I usually receive new information through radio, television or newspapers.

This statement was designed to form a contrasting perspective with the statement 7 discussed in the previous section, in which the song text rather the modern print and electronic media, were viewed as modes of communication. In this statement, only 58

(9.1%) respondents indicated that they usually received new information from the print an electronic media including the radio, television and newspapers, with as many as 452 (71.0%) rejecting the statement.

This finding explicitly portrays the deplorable situation of the modern media in the district, where such media are out of reach to more than three quarters of the population. This corroborates the claims that majority of the district population cannot cope with the cost and elitist nature of the print and electronic media (UNICEF 1997). Other factors were identified by various study respondents among those that hinder the accessibility of the modern media by the district population. The factors are discussed in-depth under the fourth objective.

Statement 9: Indigenous music forms like *Dodo* and *Nyatiti* can be useful means for conveying information concerning new issues and events within our community.

The statement was supported by 325 (52.0%) respondents, which represent slightly over half of those who had been sampled for the study. The increase is noteworthy when compared to the numbers and percentages of respondents who had supported the earlier statements gauging the communicative viability of the genres. The explanation is possibly that there are many people within the community who recognize the of communicative capacity of *Dodo* and *Nyatiti* songs regardless of the fact that such people may not have previously received any information from the genres. In other words the number of the respondents who supported the statement include those who based their responses on the assumed possibilities of the genres to serve as communication media.

The 256 (40.2%) respondents who refuted the statement included those who had in earlier statements indicated that the genres are simply meant for entertainment or socialization function. Furthermore in various villages certain interviewed respondents particularly the elders viewed indigenous music forms like *Dodo* and *Nyatiti* as bearers of the original cultural heritage. Consequently, the proponents of the foregoing sentiments added to the number of those who disagreed with the statement that *Dodo* and *Nyatiti* could be useful means of conveying information on modern issues and events.

Statement 10: The indigenous music forms like *Dodo* and *Nyatiti* should be solely concerned with the expression of indigenous cultural values as opposed to the modern issues.

The above statement was rejected by 310 (46.7%). The number and percentages thus represent the respondents who maintained the view that the genres could perform a significant communication function within the contemporary socio-cultural context. Hence, the respondents who rejected the above statement were obviously, related to those that supported statement 9. The respondents that supported the statement included those that regarded the indigenous music forms like *Dodo* and *Nyatiti* absolutely as bearers of the indigenous culture of the community a view similar to that held by certain scholars who portray indigenous systems, including music as being completely incompatible with the modern systems, and as objects that are only reconcilable with the original set ups that co-exists with the modern systems. (Thomson 1994; O'Cannain 1996).

The number of respondents who remained undecided 118 (18.5%), is a clear indication of the ambivalence that exist within the community with regards to the nature and role of the indigenous music in the contemporary social and cultural setting. In other words, the level of undecidedness portay the state of ignorance among some rural population regarding the communicative function of the indigenous genres.

Statement 11: I usually remember the messages I receive through listening to *Dodo* and *Nyatiti* Song Texts.

The statement was upheld by 299 (46.9%) respondents. The number definitely, comprised those people who are usually in constant contact with the genres. The above statement was formulated to assist in the determination of the consequences of the song messages on the receivers or the audience, as this would serve as one of the ways of verifying the viability of the songs as media of communication. The statement assisted in gauging the song messages on the receivers based on one of the levels proposed by Klapper (1960), who proposes two levels of media consequence or effects. In the first category, he proposed the media effects that were cognitive, or that had to do with knowledge acquisition. In the second category were the effects that are effectual or relate to attitude. The statement discussed in this section was design to gauge the consequences of song messages on acquisition of knowledge.

The number of respondents who supported the statement represented members of the community who recognized the genres as sources of knowledge. The statement was however disapproved by 193 (30.3%). The group included the respondents who revealed that they scarcely attended the performances of the indigenous music, or those

that attend the performances but basically considered the genres as sources of entertainment only. The respondents who either provided no answers or who indicated that they were undecided were 145 (22.8%). Some of the respondents in this category, who were further probed, claimed that they were absolutely unaccustomed with the nature and functions of the indigenous systems, within the community. The category included those that for certain reasons, including religious ones, had distanced themselves from the indigenous cultural activities including music.

Statement 12: After attending the performance of *Dodo* and/or *Nyatiti* music, I hardly ever remember any messages transmitted through the songs.

The foregoing statement is basically antithetical to statement No. 11. The statement was designed to colloborate the responses provided in the preceding section. A comparison of the numbers and percentages of responses between the two statements indicates certain consistency in the reaction of the study subjects'. For instance, the 299 (46.9%) respondents who upheld statement No. 11, corresponded closely with the 307 (48.2%) who disagreed with statement No. 12, while the 193 (30.3%) respondents who agreed with statement No. 12 corresponded closely with 192 (30.1%) who disagreed with statement No. 11.

Similarly the 145 (22.8%) respondents who remained undecided under statement No. 11, correspond to 138 (21.7%) who were undecided in statement No. 12. Analysis of the corresponding numbers and percentages reveal only a slight variation. The close correspondence among the responses for the two statements portrays "consistency in the attitudes of the respondents regarding the communicative viability of the specified

genres. The consistency in responses was used as a measure of reliability of the answers provided by the respondents.

Statement No.13: The songs at times simply repeat the information that I have received through other means.

The statement was approved by 289 (45.4%). The number and percentage of the respondents who supported the above statement was found to be rather incredible high, considering the fact in an earlier statement No. 8, only 58 (9.1%) respondents had indicated that they usually receive information from print and electronic media like the radio, television and newspapers. The "other means" through which the majority of the respondents who have not earlier indicated, the print and electronic media, received information had therefore to be established. A section of the respondents who supported the statement had consequently to be further probed, through the use of unstructured interview. The interview revealed that most members of the community relied on informal conversations as a means of receiving information.

Since the musicians often base their compositions on popular issues within the community, the indication by a section of the respondents that the songs at times repeat familiar information, may be explained based on the fact that the community environment acts as a common source of information for both the musicians and ordinary members of the community. The song texts may consequently serve as reinforces of the public opinion. The other means of communication therefore may not refer to the print and electronic media.

There were, however 178 (27.9%) respondents who disapproved the statement. The respondents in this category considered the information they gathered from the song text to be novel. In otherwords they agreed that song texts at times provided first hand information. The remaining 170 (26.7%) respondents were mostly unaware of the correct response. The category again included those that claimed that for one reason or another, they never participated much in the indigenous music activities, and hence were not even conversant with the communicative function of the genres.

Statement 14: At certain times, songs like *Dodo* and *Nyatiti* have served as my first sources of information.

The above statement like the previous ones was used as a means of validating the preceding one, which asserted that songs could only, serves as a reinforcement of the information received through other means. The main purpose of formulating this statement was to ascertain the extent to which there would be some relation between the number of respondents who upheld statement No. 13 and those that refuted statement 14. As the responses in statement 14 in analysis section indicate, 182 (28.6%) respondents upheld the statement that songs have at times served to them as first hand sources of information. Majority of the respondents who indicated thus were found to be the same ones who had refuted the earlier statement that songs merely reinforce information already received through other means.

Similarly most of the 257 (40.3%) respondents who refused the above statement corresponded to the 289 (45.4%) who had accepted the previous statement. In statement No. 13, the number of respondents that remained undecided were 170

(26.7%) while in statement No. 14, those that remained undecided were 198 (31.1%). The foregoing comparison indicates a close relationship in the number and percentages of the respondents expressing similar opinions. The consistency was considered as a frame of reference in verifying the sincerity of the responses provided by the respondents.

Statement 15: Indigenous music forms like *Dodo* and *Nyatiti* can provide viable means for propagating messages to people who live in remote parts of the district.

The statement was accepted by 288 (45.1%). It is interesting to note the fact that most of the respondents who accepted the above statements were found to be the same ones who had earlier, in statement No. 13, indicated that songs at times repeat the information that had been received through other means.

Despite such sentiments, the same respondents still held the opinion that music forms like *Dodo* and *Nyatiti* could provide viable means for propagating messages to people in remote parts of the district. Some of the respondents who maintained the foregoing views argued that the genres could serve as effective means, not only of conveying new information, but of reinforcing the already known issues. Consequently, according to the respondents, the fact that the songs at times simply echoe the already know issues, does not affect the communicative viability of the genres.

The number of respondents that refuted the statement were 187 (29.4%), while 162 (25.4%) remained undecided. The fact that the number of those who rejected the statement and, that of those who remained undecided adds up to more than half of the

total number of the study respondents leads to the assumption that though the indigenous modes of communication is gaining popularity in many parts of the districts the potentiality of the genres as media of communication still remains unknown to many of members of the studied community.

Statement 16: Indigenous music forms like *Dodo* and *Nyatiti* cannot perform the role of a communication media in a modern socio-cultural context.

The statement was disapproved by 298 (46.8%) respondents. A close examination of the responses revealed that most of the respondents who had upheld statement No. 15, rejected statement 16. Similarly, majority of the 187 (29.4%) respondents who had rejected statement No. 15 agreed with statement 16. Thus, the answers provided by the respondents for the two statements were quite consistent. In other words the respondents, who had upheld the statements favouring the viability of the indigenous music forms as media of communication remained mostly undeviating. The tendency was taken to imply that the responses provided actually reflected the true attitudes of individual respondents on the matter that was under investigation.

Statement 17: Performances of indigenous music forms like *Dodo* and *Nyatiti* are usually attended by many people in my community.

As many as 369 (57.9%) respondents supported the above statement. The statement was designed to gauge the perceived popularity of the selected genres among the studied community. The greater part of the respondents who supported the statement comprised those who claimed that they directly participate in the musical activities either as performers or audience. The finding revealed the general acceptance of *Dodo*

and *Nyatiti* music among members of the studied community. Hence, as modes of communication the genres have immense capacity of attracting and being accessible to a great section of the community. The finding is in agreement with Laswell (1954:88), who in his theory of Media and Mass communication states that:

> The mass media should operate in public spheres, accessible in principle to all members of a society on open, voluntary unspecified and low cost basis.

The foregoing description of the mass media reflect the prevailing status of the specified indigenous music form in Siaya District. The indication by more than half of the sampled respondents that *Dodo* and *Nyatiti* are popular among members of the community portrays the level of acceptability and accessibility of the genres. The fact that the genres are accessible to all in open, voluntary and unspecified manner was further attested to by the emic information provided by certain interviewed respondents concerning their nature and situation in the district. According to the information provided by the respondents, to date *Dodo* and *Nyatiti* are among the most popular indigenous music forms in Siaya District. During the performance of any of the genres, members of the community naturally and voluntarily gather within the performing arena.

Statement 18: Only a few people within my community attend the performances of *Dodo* and *Nyatiti* music.

The above statement was constructed to assist in validating the previous one. The consistent opinion shown through the provided responses portrayed the commitment by the respondents toward a certain attitudinal inclination. For instance, comparison

between statement No. 18 and statement No. 17 revealed that majority of the 369 (57.9%) respondents had that accepted statement No. 17 were among the 352 (55.3%) respondents who refuted statement 18, as is evidenced in the analysis section.

Similarly, all the 182 (28.6%) respondents who had refuted statement No. 17 were part of the 103 (16.2%) who upheld statement No. 18. The two statements concerned the attendance of the performances of *Dodo* and *Nyatiti* among the studied community. The analysis of the responses revealed that many people within the community attend the performances of *Dodo* and *Nyatiti*. The finding concurs with the previous ones about the popularities of the genres, hence their capacity to serve as communication media among the rural population in the district.

Statement 19: After attending a performance of *Dodo* and/or *Nyatiti*, people in my community usually discuss the song messages.

The statement was supported by as many as 390 (61.2%) respondents. The statement was interestingly accepted even by the respondents who had consistently refuted other statements favouring the communicative status of the genres. An investigation into the cause for the apparent mix-up however revealed that some of the respondents were providing their reactions as observes rather than active participants in the indigenous music activities. The indication that people usually discuss song messages after a performance was regarded as explicit evidence on the significance attached to the song messages by members of the community. Hence the communicative viability of the genre. There were, however 162 (25.4%) respondents who disagreed with the statement.

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In an interview, some of the respondents who refuted the statment argued that in most cases the conversations that take place after a music performance had no connection with the performance itself. Among the 85 (13.3%) who remained undecided were those that had earlier on claimed that they were not really conversant with what transpires within the realm of indigenous systems of the community.

Statement 20: I have never heard people discussing song messages after attending *Dodo* and/or *Nyatiti* performances.

The numbers and percentages of responses provided by the respondents in favour, against or in neutrality to the above statement had a close semblance to those of the previous statement. All the 390 (61.2%) respondents who had supported statement No. 19 were among those who refuted statement No. 20. Similarly, the respondents who had disagreed with statement No. 19 formed the bulk of those that upheld statement No. 20. A close similarity was also noted between the respondents who indicated that they were undecided in both of the statements.

The compatibility between the responses provided for the two opposing statements again served as a clear indication that the responses provided were a true reflection of the prevailing situation among members of the community. The findings discussed under statements Nos. 19 and 20 portrays that the performance of *Dodo* and *Nyatiti* usually generate discussions among the audience. Such discussions enhance further dissemination of the messages propagated through the song texts, even among those who never attend the indigenous music performances.

5.5 Objective 4: Factors Influencing The Growing Recognition of The Selected Indigenous Music Forms as Media of Communication In Siaya District

Under the fourth objective, various factors that could possibly lead to the growing popularity of the indigenous music forms as media of communication within the studied community were specified. The respondents were required to indicate which, among the five listed factors they considered to be the most influential. The statements were presented to 12 respondents who were considered as opinion leaders within the community.

The first factor was stated as the Inaccessibility of the Print and Electronic Media to a section of the Districts' population. This factor was indicated as valid by 9 (75.0%) respondents. Considering the number and percentage of the respondents who were in favour of the statement, it may be deduced that the inaccessibility of the print and electronic media to certain people in the district is among the most significant factors influencing the growing recognition of the indigenous media of communication. The finding coincides with the information that was gathered in the literature concerning the current status of the print and electronic media in the district. For instance, according the statistics provided by the Ministry of Information, the newspapers have an average joint total leadership of only 1000 people, most of whom are concentrated within the district's centre. Most people in the district, either cannot afford the newspapers, or are unable to read. The radio listeners in the district are estimated at approximately 4 percent of the total population. Despite the fact that the radio has an advantage of reaching a large section of population, most of the district's population cannot afford and maintain radios due to poverty.

The television sets are owned by a small number of people in the district. The sets are mostly restricted to the district centers and a few trading centers which have electricity. The mobile film forms an additional media, but usually only those residing close to trading centres benefit from the films (Alot 1999). The situation presented in the foregoing sections assist in explaining why substantial number of the respondents interviewed indicated the inaccessibility of the print and electronic media as being among the most outstanding factors influencing the recognition of indigenous media in Siaya District.

The cost effectiveness of the indigenous media, was considered as an influential factor by 8 (66.7%) respondents. According to some of the interviewed opinion leaders, the issue of cost effectiveness of communication media was crucial to the rural population, since the majority of those living in the rural areas, particularly in the remote parts of the district, were poor and unable to afford the print and electronic media. The opinion leaders therefore ranked the cost effectiveness factor highly, since it is the accessibility of the indigenous media in a free of charge basis that makes them suitable for the rural population status.

The Natural Appeal of the indigenous music, particularly *Dodo* and *Nyatiti* to the members of the community was indicated by an overwhelming majority as a factor that influenced the growing focus on the indigenous genres as modes of communication. The factor was indicated by 10 (83.3%). The finding concurs with that of the statement No. 1 of the third objective of this study in which as many as 480 (75.4%) indicated that the genres are popular in their villages. The popularity of indigenous

genres, as indicated by the responses of the study subjects further complies with the claims by scholars like Kavyu (1987) who maintained that *Dodo* and *Nyatiti* are among the most popular indigenous literary forms in the district. In surveying the music scene in Siaya District, the researcher established the fact that the genres are performed in nearly all social occasions, hence authenticating the claims on the popularity of the genres among the members of the studied community.

The advocacy for the utilization of the indigenous media by development agencies was considered as an influential factor by only 2 (16.7%) respondents. An interview with those who never considered it an influential factor revealed that most people within the community were not aware of any advocacy by development agencies. The factor was therefore not considered influential towards the growing recognition of the indigenous media of communication within the district. The factor that was indicated by the highest numbers of informants was that which maintained that indigenous art forms were almost the only available modes of communication, particularly in the remote parts of the district. The factors were indicated by 11 (91.7%) respondents. Those who supported the factor argued that this factor was the most relevant considering the situation of mass media of communication in remote parts of the district, where the print and electronic media are said to be available only to minorities of the population.

5.6 Discussion of the Findings of the Study Hypothesis

The null hypothesis proposed for examinations in this study stated: There will be no difference between the respondents' levels of knowledge on issues concerning health, literacy and family planning, before and after listening to the prescribed songs. The

hypothesis was analyzed by computation of the T-test for related samples, which is a statistical procedure for significance testing of sample means from two related samples. The two groups of sample used for pre-test and post-test conditions were categorized as related because they consisted of the same subjects used in both conditions. The data presented on Table 4.3 in the analysis section indicates that there was consistently higher scores in the post-test as compared to the pre-test conditions (columns 2 and 3). The computation of the T-test was done as a basis for accepting or rejecting the hypothesis proposed for examination in the study. As indicated on Table 4.3 in the analysis section, the first step involved the addition of all pre-test and post-test scores and the calculation of the means of both scores.

The two means are shown on the table as X = 265.52 for the pre-test condition and X = 542.48 for the post-test condition. The post-test condition mean is remarkably higher than that of the pre-test condition (columns 2 and 3). The next step (column 4), reflects the transformation of the raw scores generated from the pre-test and post-test conditions by finding the difference scores, which indicates the difference between the two raw scores of each subject from each of the conditions.

The difference scores is indicated by symbol D. In this study, for instance, each difference score was arrived at by subtracting each subject's post-test scores from the corresponding pre-test scores. The sum of difference scores was then calculated by adding all the difference scores (D). The sum of difference scores is shown on the table as $\Sigma D = -5818$ It is worth noting that the negative sum occurred due to the fact that the post-test scores were consistently higher than the pre-test scores, hence, subtraction of

the post-test from the pre-test scores resulted into the negative differences shown in column 4. The next calculation involved dividing the sum of difference scores with the number of difference scores in order to get the mean difference:

$$D = \frac{\Sigma D}{N} = \frac{-5818}{21} = -277.05$$

The indication was that pre-test scores were on average, -277.05 lower than post-test scores. The null hypothesis, presented for examination in the study had predicted that there would be no difference between the respondents' level of knowledge before and after listening to the prescribed songs. The results however show that there occurred a remarkable difference between the pre-test and post-test scores, as indicated by the mean difference (D) calculated above. The finding led to the rejection of the null hypothesis that had been proposed for examination in this study, and favouring an alternative hypothesis that would indicate significant difference between the pre-test and post-test scores.

The finding of the study hypothesis thus attest to the communicative viability of the indigenous songs selected for study, namely, *Dodo* and *Nyatiti* songs. The finding further indicates that members of the studied community have interest in the indigenous music forms and can pay attention to the messages embodied in the texts of the songs. However most of them, just never get into contact with the genres. During the postest, the respondents were quite comfortable with the questions that they were unable to answer in the pre-test section. The messages that were conveyed through the song texts

ignited excitement and discussion among the respondents. However a few of the respondents were incapable of providing responses to some questions even after listening to the songs. This can be attributed to the fact that the respondents were unaware of the intended interview or questions about the songs; hence they never paid full attention to the texts of the songs. Those who paid attention therefore did so, naturally without any prior knowledge on the intended interview.

5.7 Findings of the Study in the Context of the Theoretical Frameworks.

The study was concerned with the authentication of the viability of indigenous music forms, namely, *Dodo* and *Nyatiti* as media of communication among the rural population of Siaya District. In this section, is discussed the extent to which the findings of the study concur with or negate the theories that formed the framework for this study, namely the Structural–Functionalism (Durkheim 1938 and Malinowsky 1945): the Systems theory (Bertanlanffy, 1959) and the theory of Media and Mass communication (Lasswell 1954).. Structural-Functionalism, as proposed by Durkheim (1938) and Malinowsky (1945) view a society as a system of linked working parts or subsystems, of which music comprises one.

Music is considered as part of the subsystem designated as the media institution. (supra, pg 23). The theory of Structural-Functionalism portrays the media as an institution whose emphasis is on creating a reliable communicative link between the society and its members, thus ensuring internal integration, continuity, order and mobilization. The role of music, as part of the media institution, in the communicating

various social concerns is implied.

Applied to the findings of this study, the potential of the indigenous music forms, like *Dodo* and *Nyatiti* as communication media that are capable of creating internal integration, continuity, order and mobilization are noticeable in the following attributes of the genres. First, the fact that the genres communicate in a language that is sensible to the rural population and that express issues and trends that are familiar to the rural folks, leads to their capacity for creating that internal integration, or enhancing the sense of belonging.

Communication through the indigenous forms like music, further enhances social and cultural continuity in that the crucial messages are transmitted through familiar channels or through sources that maintain and complement the existing cultural values. The concepts of order and mobilization as used in Structural-Functionalism relate to change from a disorderly, and static state toward an orderly and dynamic state. Ederkin (2000:3) explicitly shows the relation between order, mobilization, and change in the statement:

> Change cannot occur when the audience is simply a passive receptor of information. The can only be mobilized into action if it is able to process the information offered within what constitutes its indigenous cultural order or organization.

Ederkin (Ibid) signifies the advantage of using forms of communication media that are culturally familiar and that enhance audience particaipation. Instances of audience participation are revealed by the findings of this study which indicate that during the performance of *Dodo* and *Nyatiti*, people from all around performance venue naturally

gather around the performing arena and actively participate in the music making. In other words the audience in such instances is an active rather than a passive receptor of any information propagated through the songs.

In the Structural-Functionalist theory, the concept of mobilization is defined by McBride (1995) as campaigning for societal objectives in the sphere of social, economic and political development. The findings of this study indicate that indigenous music forms selected for this study have played a leading role in social sensitization on all the aforementioned areas. The texts of the selected songs evidently focused on social problems like health, literacy, and family planning. The songs open the forum on which such concerns can be related to the demographic economic and political problems in the district. The songs maintain the indigenous structural, rhythmic and melodic attributes as presented in the analysis section (supra pp. 138 - 141). The messages transmitted through the song texts are therefore presented to the audience within what constitutes its indigenous cultural order or organization (Ederkin, Ibid).

The Structural-Functionalism further suggests a set of relations that exists within the unit entities that form various sub-systems, as well as the inter-relatedness among the sub-systems themselves. The above principle was verified in this study through the analysis of the structural, rhythmic, and melodic attributes of the selected songs and determination of how such elements related to enhance the communicative import of the genres. Furthermore, the findings of the study revealed that the selected, forms of music, as sub-systems are closely related to other sub-systems that form the total socio-cultural and economic set up of the studied community. As part of the media

institution, the songs perform the communicative role in areas where the print and electronic media are scarce. The messages that are embodied in the texts of the selected songs were found to be related to various sub-system of the society including education, health, politics and economy.

The Structural-Functionalist approach thus enabled the indigenous songs to be viewed in relation to their structure, function and their general contribution to the flow of social life among the studied community. The "static out look" of the structure functionalist theory however limited its suitability to account for the role of the indigenous music forms in propagating messages on modern health, literacy and family planning which are considered innovative in the context of the community's indigenous vocabulary. The theory views a society as comprising a stable equilibrium. Thus the indigenous songs too form part of the stable equilibrium, devoid of change. Such a stand negates the capacity of the genres to be receptive to innovation. To cater for the receptivity the systems theory was used to supplement structure-Functionalism.

The Systems theory was proposed by Bertalanffy (1959). The incorporation of the Systems theory made if possible in this study, to account for the capacity of the indigenous music forms to transmit the indigenous cultural heritage, while at the same time being receptive to new concepts that continue to emerge in the social environment.

The other theory that formed the framework of this study was the theory of Media and Mass communication, advanced by Lasswell (1954). The theory focused on proposing

the functions of a mass media of communication. Some of the views on mass media, according to the theory, are that it should; have a general carrier function for knowledge of all kinds; should operate in the public spheres, and be accessible in principle to all members of a society on an open, voluntary, unspecified and low cost basis.

The stipulations set by Lasswell (Ibid), as the necessary attributes of a mass media comply with the characteristics of the indigenous media that make them suitable for rural usage. The characteristics include their cost effectiveness and the fact that majority of the rural population are in touch with one or both of the indigenous media. Thus, the messages propagated through the genres would reach a substantial number of people within the community on a voluntary and cost effective basis.

The theory of Media and Mass communication further states that in the communication process, the relationship between the source and the receiver should be balanced and equal. In one of the findings of this study, the balance and equality between the source and the receiver within the indigenous music performance was demonstrated clearly, by the description of the situation whereby the audience always participated fully and actively in any performance of the selected music forms. The active participation by audience in the music performance creates an atmosphere of equality and balance between the performer (source of message) and the audience (receivers).

The Media and Mass communication theory goes further to systematize the main functions and effects of media. Among these are the transmission of cultural heritage, expression of cultural values and symbols, which are essential to the identity, and continuity of a society, surveillance of the environment and correlation of the parts of the society in response to its environment (Wright 1960). The functions enumerated above portray the dichotomy that surrounds the communicative status, particularly of the indigenous media, in the modern society. Apart from their indigenous role as bearers and transmitters of cultural heritage, they are expected to serve as propagators of innovation. This last function of media and mass communication sets stipulations that have formed the main focus of this study.

The findings have revealed that the indigenous media, which in the case of this study were specified as *Dodo* and *Nyatiti* songs continue to play the dual function as transmitters of indigenous cultural heritage and propagators of innovative information within the studied community.

CHAPTER SIX

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

6.1 Introduction

This chapter focuses on the recapitulation of various sections of the dissertation including the problem, objectives, hypothesis, literature and methodology. Conclusion is drawn based on the findings presented on varying aspects of the indigenous music forms studied. In addition, this chapter presents the recommendations that accrued from the findings of the study and suggestions for further research.

6.2 Summary

The study focused on authenticating the purported function of indigenous music as media for propagating innovative messages among members of the rural community in Siaya District. Available evidence indicates that there is controversy regarding the purported role of indigenous music as propagators of innovative social concerns and that of their status as the bearer of indigenous cultural heritage. Such a controversy created the urge that led to the formulation of this study in order to present empirical data on the nature and communicative function of indigenous music forms, with a hope of resolving the existing controversy.

The study sought to fulfil the following objectives: analyze the structural, melodic and rhythmic attributes that would validate the indigenous epithet of the selected *Dodo* and

Nyatiti songs; determine whether the texts of the selected *Dodo* and *Nyatiti* song embodied any messages concerning health, literacy and family planning; ascertaining the extent to which *Dodo* and *Nyatiti* songs were perceived as viable modes of communication by respondents randomly selected among the study population; determine whether the song messages resulted in acquisition of knowledge; and establishing factors that influenced the growing popularity of indigenous music as modes of communication in Siaya District. Apart from the objectives, one hypothesis was propsed from examination in this study. The hypothesis stated that:

There would be no difference between the respondents' level of knowledge on issues concerning health, literacy and family planning, before, and after listening to songs embodying messages on the specified issues.

The study was conducted in various sub-locations in Siaya District. The study population included traditional musicians; the opinion leaders from the Departments of Information and Culture; and male and female adults within the districts. Both experimental and descriptive research designs were used in the study. The sampling methods included purposive, simple random, and the snowball sampling techniques. The data collection instruments included interview, observation and opinionnaire schedules. Data analysis method involved the calculation of T-test for related samples, an inferential statistic that was used in testing the study hypothesis. The Likert scale and the descriptive statistics involving frequency counts, tabulations and percentage calculations were also used for analysis of the quantitative data. The qualitative data was analysed through the description and explanation of relevant and significant features of the collected data.

6.3 Conclusions

In the study of *Dodo* and *Nyatiti* music as media of communication among the rural population of Siaya District, specific questions were asked to guide the study, general observations were made on the communicative viability of the music genres and the following finding and conclusions were presented based on research questions

Dodo and *Nyatiti* music were validated through the empirical research as modes of communication whose set up provides for the source (musicians), medium (song) and receivers (audience). Such a set up reflects the recognized process of an effective communication. The most fundamental prerequisite for the establishment of any kind of direct interpersonal relationship is the propinquity of one individual to another. Such qualities are evident in the findings presented on the communicative capacity of the indigenous music forms. The study demonstrates the opportunity that the genres enable for people to come into contact with one another and to interact and discuss the messages embodied in the texts of the songs. In general, the interactive communication provided by the indigenous media such as those discussed in this study,, gives the receivers of the massages opportunity to be part of the decision making process on issues that affect their lives and their community. In other words they learn from the song texts, discuss the emerging issues and initiate the suitable response.

The investigation found out that *Dodo* and *Nyatiti* were predominant features among the rural population in Siaya District. Apart from their socialization function, the music genres are employed in the district as tools for disseminating necessary information, for

influencing the thinking of the people and in the inculcation of standards of actions within the community. Their effectiveness as media of communication arises from the fact that they are accessible to nearly every household in the district. Majority of respondents acknowledged their being in constant contact with at least one of the music genres.

The investigation further established that the structural, melodic, and rhythmic attributes of the studied music genres, namely, *Dodo* and *Nyatiti* are important contributory factors to their communicative capacity. The consistent structural organization which characterizes both genres, qualifies them as organized information relaying systems, while the melodic and rhythmic accentuation serve as means reinforcing the messages propagated through texts of the genres.

The study of *Dodo* and *Nyatiti,* established that indigenous music genres have become receptive to new concepts that keep emerging within the changing socio-cultural contexts. This fact is attested to by one of the study findings whereby the texts of selected *Dodo* and *Nyatiti* songs were found to embody messages related to current social concerns within the community. The social concerns are specified in the study as health, literacy and family planning.

The results from the opinionnaire analysis proved that substantial number of people in the district regarded the indigenous music forms such as *Dodo* and *Nyatiti* as viable modes of communication. Among the factors identified to be influencing the growing recognition of the indigenous arts including music, as media of communication in Siaya District were: Inaccessibility of the print and electronic media to a section of the district's population; the cost effectiveness of the indigenous media; the natural appeal

of the indigenous music to the rural population; advocacy for the utilization of the indigenous media by certain development agencies and indigenous art forms being almost the only available means of communication in some remote parts of the district. This last factor was indicated by the highest number of respondents. The finding is an indication of the pathetic media situation in some rural parts of Africa, and the logic of strengthening the role of folk arts as alternative or supplementary modes of communication.

The results of the study concurred with the stipulations of the various theories used as the frameworks of the study, including the Structure-Functionalism, the Systems Theory and the Theory of Media and Mass Communication. All the theories that guided this study concurred on the communicative viability of the indigenous media. The research findings accruing from the research questions, objectives and hypothesis supported the theoretical conceptions on the viability of indigenous music genres as media of communication.

6.4 Recommendations

In view of the findings of the study, the following recommendations were made:

1. Focus should be directed toward strengthening the formal integration of the indigenous art forms including music within the communication systems in Kenya. The indigenous music forms, for instance, are currently playing a very crucial role in communication among the rural population of Siaya District, and probably other parts of Kenya, yet the genres are only informally recognized as modes of communication. Kenya Information Policy (1974) does not indicate the formal integration of the indigenous media in the information systems.
2. The Kenya government should formulate a mass media strategy that involves the development of Indigenous Media Division, like the one found in India. The division should be concerned with the organization and evaluation of the indigenous media activities throughout the country.
3. More robust application of research findings such as reported in this study, after perhaps having been replicated and retested vigorously, should be make points of reference for policy/decision making process. In other words, communication policy studies should treat the research findings such as reported in this study with seriousness.
4. The Ministry of Culture and Social Services should encourage and support the performance of indigenous music at the grass-root level, since this is one of the crucial sources of information among the rural population not only in Kenya, but in Africa as a whole.

5. The following areas are recommended as important openings for further investigation:

a.) A study should be conducted that would reveal the communicative capacities of various indigenous media that are available among African rural population in order to determine the most favourable local media for the rural communities in Africa.

b.) The use of multi-channel approach involving indigenous media like song, drama, poetry, story telling, proverbs, should be investigated to assess the compatibility in their contents in relation to the prevailing socio-cultural situation.

c.) The assessment of the audience impact of the indigenous media with regards to their capacity for attitudinal and behavioral change.

d.) A study should be conducted to determine the relationship between the preference of particular indigenous music forms among a given rural community in Africa and the communicative efficacy of the genres.

e.) Series of field studies and experiments should be conducted in traditional settings in Africa, with different indigenous communication media, sources of messages and audience. Further empirical investigations of the areas would yield more helpful information on the communicative impact of indigenous media.

f.) Studies already conducted in this area should be replicated using different methodological approaches in order to verify or negate the findings that have been tabled in studies like the present one.

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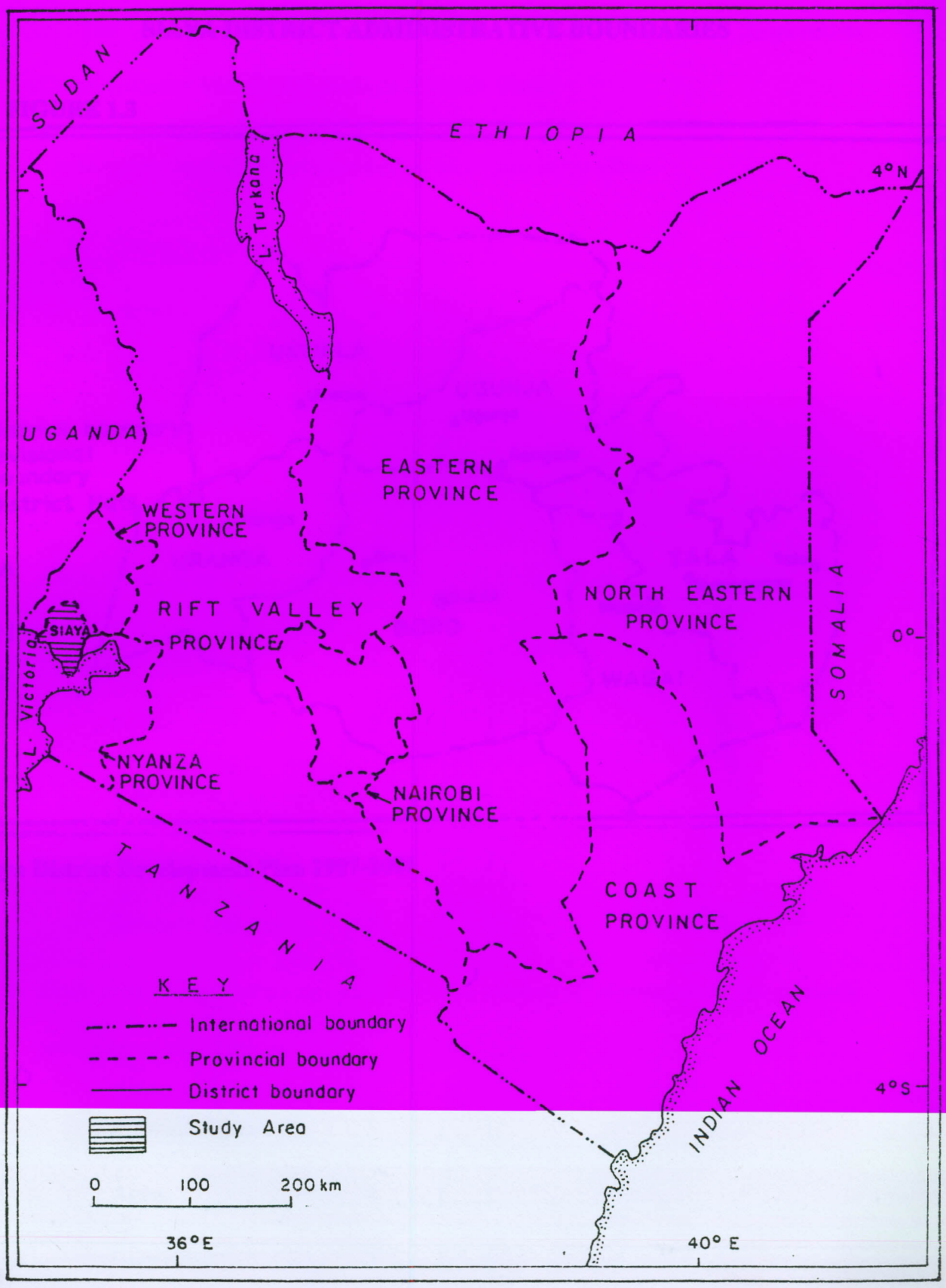
LOCATION OF SIAYA DISTRICT

FIGURE 1.2

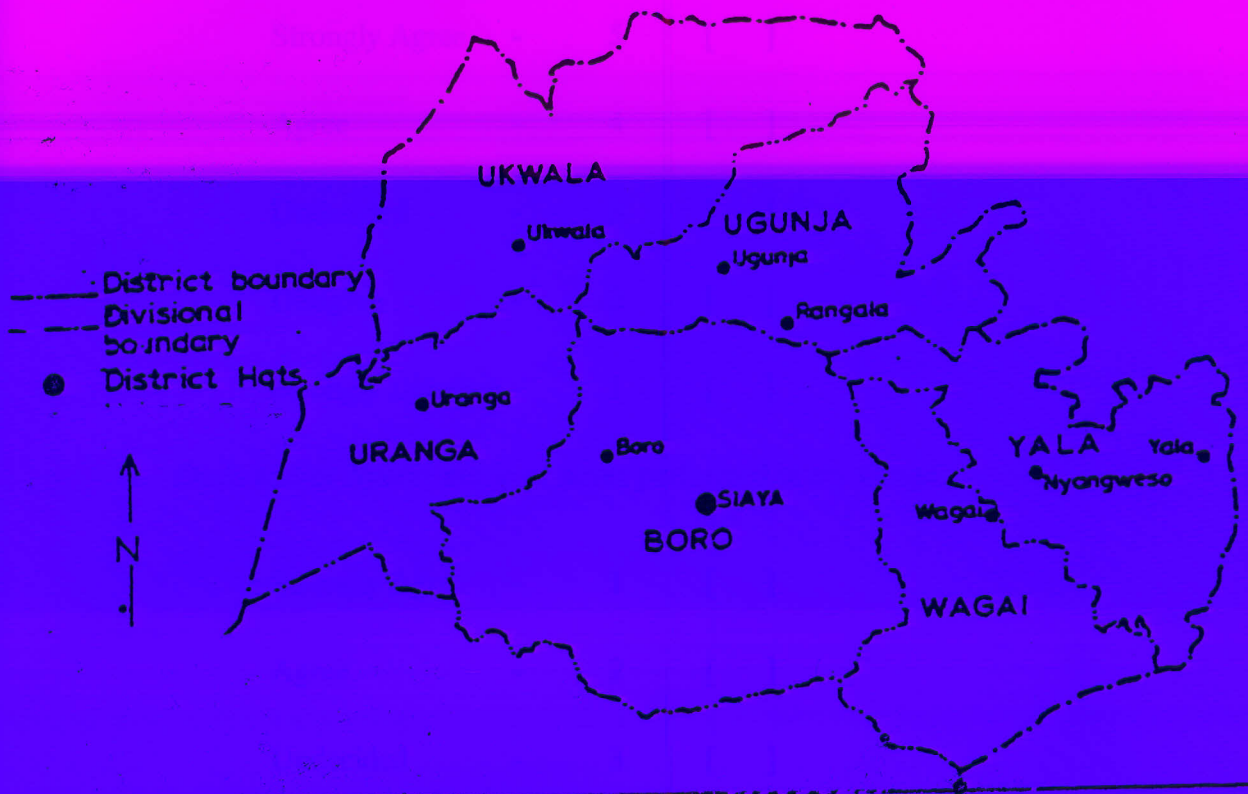


Source: Siaya District Development Plan 1997-2001

APPENDIX II

SIAYA DISTRICT ADMINISTRATIVE BOUNDARIES

FIGURE 1.3



Source: Siaya District Development Plan 1997-2001

APPENDIX III

The Opinionnaire Statement Gauging The Attitudes Of Selected Respondents On Communicative Viability Of *Dodo* And *Nyatiti* Songs.

1. *Dodo* and/or *Nyatiti* performances often take place in my village

Strongly Agree	-	5	[ ]
Agree	-	4	[ ]
Undecided	-	3	[ ]
Disagree	-	2	[ ]
Strongly Disagree	-	1	[ ]

2. *Dodo* and/or *Nyatiti* music or never performed in my village

Strongly Agree	-	1	[ ]
Agree	-	2	[ ]
Undecided	-	3	[ ]
Disagreed	-	4	[ ]
Strongly Disagree	-	5	[ ]

3. *Dodo* andor *Nyatiti* songs can serve as viable sources of information on the currently prevailing social concerns.

Strongly Agree	-	5	[ ]
Agree	-	4	[ ]
Undecided	-	3	[ ]

Disagree - 2 [ ]

Strongly Disagree - 1 [ ]

4. Dod and/or *Nyatiti* songs are only useful as forms of entertainment.

Strongly Agree - 1 [ ]

Agree - 2 [ ]

Undecided - 3 [ ]

Disagree - 4 [ ]

Strongly Disagree - 5 [ ]

5. Whenever I attend *Dodo* or *Nyatiti* performance I usually pay attention to the messages conveyed in the song texts.

Strongly Agree - 5 [ ]

Agree - 4 [ ]

Undecided - 3 [ ]

Disagree - 2 [ ]

Strongly Disagree - 1 [ ]

6. Whenever I attend *Dodo* or *Nyatiti* performance, I never learn anything from the messages embodied in the song texts.

Strongly Agree - 1 [ ]

Agree - 2 [ ]

Undecided - 3 [ ]

Disagree - 4 [ ]

Strongly Disagree - 5 [ ]

7. There are instances when I have received useful information pertaining to health, literacy or family planning, through the texts of *Dodo* or *Nyatiti* songs.

Strongly Agree - 5 [ ]

Agree - 4 [ ]

Undecided - 3 [ ]

Disagree - 2 [ ]

Strongly Disagree - 1 [ ]

8. I usually receive new information through radio, television or newspaper.

Strongly Agree - 1 [ ]

Agree - 2 [ ]

Undecided - 3 [ ]

Disagree - 4 [ ]

Strongly Disagree - 5 [ ]

9. Indigenous music like *Dodo* and *Nyatiti* have been useful means for receiving information on new issues and events within my community.

Strongly Agree - 5 [ ]

Agree - 4 [ ]

Undecided - 3 [ ]

Disagree - 2 [ ]

Strongly Disagree - 1 [ ]

10. Indigenous music form like *Dodo* and *Nyatiti* should be solely concerned with the expression of the indigenous cultural values as opposed to the modern issues.

Strongly Agree - 1 [ ]

Agree - 2 [ ]

Undecided - 3 [ ]

Disagree - 4 [ ]

Strongly Disagree - 5 [ ]

11. I usually remember the messages I receive through listening to *Dodo* and *Nyatiti* songs.

Strongly Agree - 5 [ ]

Agree - 4 [ ]

Undecided - 3 [ ]

Disagree - 2 [ ]

Strongly Disagree - 1 [ ]

12. After attending the performance of *Dodo* or *Nyatiti* music, I hardly ever remember any messages transmitted through the songs.

Strongly Agree - 1 [ ]

Agree - 2 [ ]

Undecided - 3 [ ]

Disagree - 4 [ ]

Strongly Disagree - 5 [ ]

13. The songs at times repeat the information that I have received through other means.

Strongly Agree - 1 [ ]

Agree - 2 [ ]

Undecided - 3 [ ]

Disagree - 4 [ ]

Strongly Disagree - 5 [ ]

14. At certain times I have received first hand information through the texts of *Dodo* and Nyatiti songs.

Strongly Agree - 5 [ ]

Agree - 4 [ ]

Undecided - 3 [ ]

Disagree - 2 [ ]

Strongly Disagree - 1 [ ]

15. *Dodo* and *Nyatiti* songs are viable means of communication.

Strongly Agree - 5 [ ]

Agree - 4 [ ]

Undecided - 3 [ ]

Disagree - 2 [ ]

Strongly Disagree - 1 [ ]

16. *Dodo* and *Nyatiti* songs cannot perform the role of a communication media

Strongly Agree - 1 [ ]

Agree - 2 [ ]

Undecided - 3 [ ]

Disagree - 4 [ ]

Strongly Disagree - 5 [ ]

17. Performances of indigenous music like *Dodo* and *Nyatiti* are usually attended by many people.

Strongly Agree - 5 [ ]

Agree - 4 [ ]

Undecided - 3 [ ]

Disagree - 2 [ ]

Strongly Disagree - 1 [ ]

18. Only a few people within my village attend the performance of *Dodo* and *Nyatiti* music.

Strongly Agree - 1 [ ]

Agree - 2 [ ]

Undecided - 3 [ ]

Disagree - 4 [ ]

Strongly Disagree - 5 [ ]

19. After attending a performance of *Dodo* and *Nyatiti* music, people usually discuss the song messages.

Strongly Agree - 5 [ ]

Agree - 4 [ ]

Undecided - 3 [ ]

Disagree - 2 [ ]

Strongly Disagree - 1 [ ]

20. People never discuss the messages of the songs after attending *Dodo* and *Nyatiti* performances.

Strongly Agree - 1 [ ]

Agree - 2 [ ]

Undecided - 3 [ ]

Disagree - 4 [ ]

Strongly Disagree - 5 [ ]

APPENDIX IV

The Pre-test Structured Interview Schedule Gauging Respondents Knowledge Acquisition From *Dodo* and *Nyatiti* Songs.

COLUMN	QUESTION	ITEMS/POST-TEST	CODES
1-4	N/A	Respondents' ID Numbers and Respondents' Location or Residence	001– 647
4			1 = Alego 2 = Gem 3 = Ugenya
5	Q1	Have you ever listened to any *Dodo* and/or *Nyatiti* songs(s)	0 = No 1 = Yes 9 = No response
6	Q2	Can you remember the themes of any of the *Nyatiti* or *Dodo* songs that you have listened to?	0 = No 1 = Yes 9 = No response/NA
7	Q3	Can you repeat any of the messages you have heard from *Dodo* or *Nyatiti* songs?	0 = cannot repeat 1 = can repeat 9 = No. response/NA
8	Q4	Do the *Dodo* songs you have listened to say anything on education?	0 = No 1 = Yes 9 = No response/DK/NA
9	Q5	Can you explain what any of them says?	0 = Cannot explain 1 = Can explain 9 = No response/NA
10	Q6	Do the *Nyatiti* songs you have listened to say anything on education?	0 = No 1 = Yes 9 = No response/DK/NA
11	Q7	Can you explain what any of them says?	0 = Cannot explain 1 = Can explain 9 = No response/DK/NA
12	Q8	Do the *Dodo* songs you have listened to say anything on health	0 = No 1 = Yes 9 = No response/DK/NA
13	Q9	Can you explain what any of them says about health?	0 = cannot explain 1 = can explain 9 = No response /NA
14	Q10	Does any of the *Nyatiti* songs you have listened to say anything on health?	0 = No 1 = Yes 9 = No response/DK/NA
15	Q11	Can you explain what any of them says concerning health?	0 = cannot explain 1 = can explain 9 = No response/NA

16	Q12	Does any of the *Dodo* songs you have listened to say anything on family planning?	0 = No 1 = Yes 9 = No response/DK/NA
17	Q13	Can you explain what any of them says concerning family planning?	0 = cannot explain 1 = can explain 9 = No response/NA
18	Q14	Does any of the *Nyatiti* songs you have listened to say anything on family planning?	0 = No 1 = Yes 9 = No response/DK/NA
19	Q15	Can you explain what any of them says concerning family planning.	0 = cannot explain 1 = can explain 9 = No response/NA
20	Q16	Does any of the *Dodo* or *Nyatiti* songs you have listened to say anything that you particularly like on education, health or family planning?	0 = No 1 = Yes 9 = No response/DK/NA
21	Q17	Can you explain what it says concerning the issues?	0 = cannot explain 1 = can explain 9 = No response/NA
22	Q18	Please, indicate which of the following would provide the best media of communication for you.	0 = None of them 1 = Song text 2 = Newspaper 3 = Radio 4 = Television 5 = Mobile Film
23	Q19	Does any of the songs you have listened to say anything that you believe to be true concerning education, health and family planning?	0 = No 1 = Yes 9 = No response/DK/NA
24	Q20	Can you explain what the song says concerning the issues?	0 = cannot explain 1 = can explain 9 = No response/NA
25	Q21	Please, can you explain the social implications of any of the messages you have heard from the *Dodo* or *Nyatiti* songs?	0 = cannot explain 1 = can explain 9 = No response/NA

APPENDIX V

The Post-test Structure Interview Schedule Gauging Respondents Knowledge Acquisition From The *Dodo* And *Nyatiti* Songs.

COLUMN	QUESTION NO.	ITEMS/PRE-TEST	CODES
1-4	N/A	Respondents' ID Numbers and Respondents' location or Residence	001 – 647 1 = Alego, 2 = Gem 3 = Ugenya
5	Q1	Have you been listening to the *Dodo* and *Nyatiti* songs that have just been played for you?	0 = NO 1 = Yes 9 = No response
6	Q2	Can you remember the themes of any of the *Nyatiti* or *Dodo* songs that you have just listened to?	0 = No 1 = Yes 9 = No response/NA
7	Q3	Can you repeat any of the messages you have just heard from the *Dodo* and *Nyatiti* songs?	0 = cannot repeat 1 = can repeat 9 = No. Response/NA
8	Q4	Does any of the *Dodo* songs you have just listened to say anything on education?	0 = No 1 = Yes 9 = No response/DK
9	Q5	Can you explain what any of the *Dodo* songs has said concerning education?	0 = Cannot explain 1 = Can explain 9 = No response
10	Q6	Does any of the *Nyatiti* songs you have just listened to say anything on education?	0 = No 1 = Yes 9 = No response/DK
11	Q7	Can you explain what any of the *Nyatiti* songs has said concerning education.	0 = Cannot explain 1 = Can explain 9 = No response
12	Q8	Does any of the *Dodo* songs you have just listened to say anything on health?	0 = No 1 = Yes 9 = No response/DK
13	Q9	Can you explain what any of the *Dodo* songs you have just listened to says concerning health?	0 = cannot explain 1 = can explain 9 = No response
14	Q10	Does any of the *Nyatiti* songs you have just listened to say anything on health?	0 = No 1 = Yes 9 = No response/DK
15	Q11	Can you explain what any of the *Nyatiti* songs you have just listened to says concerning health?	0 = cannot explain 1 = can explain 9 = No response

COLUMN	QUESTION NO.	QUESTION/SUBJECT	CODES
16	Q12	Does any of the *Dodo* songs you have just listened to say anything on family planning?	0 = No 1 = Yes 9 = No response/DK
17	Q13	Can you explain what any of the *Dodo* songs you have just listened to says concerning family planning?	0 = cannot explain 1 = can explain 9 = No response
18	Q14	Does any of the *Nyatiti* songs you have just listened to say anything on family planning?	0 = No 1 = Yes 9 = No response/DK
19	Q15	Can you explain what any of the *Nyatiti* songs you have just listened to says concerning family planning?	0 = cannot explain 1 = can explain 9 = No response
20	Q16	Does any of the *Dodo* or *Nyatiti* songs that you havejust listened to say anything that you particularly like on education, health or family planning?	0 = No 1 = Yes 9 = No response/DK
21	Q17	Can you explain what any of the songs has said concerning the issues?	0 = cannot explain 1 = can explain 9 = No response
22	Q18	Please, indicate which of the following would provide the best media of communication for you.	0 = None of them 1 = Song text 2 = Newspaper 3 = Radio 4 = Television 6 = Mobile Film
23	Q19	Does any of the songs you have just listened to say anything that you believe to be true concerning education, health and family planning?	0 = No 1 = Yes 9 = No response/DK
24	Q20	Can you explain what any of the songs have said concerning the issues?	0 = cannot explain 1 = can explain 9 = No response
25	Q21	Please, can you explain the social implications of any of the messages you have just heard from the *Dodo* and *Nyatiti* songs?	0 = cannot explain 1 = can explain 9 = No response

APPENDIX VI

Interview Schedule for the Opinion Leaders Comprising Ministries of Culture and Information Personnel.

1. What is your Name?
2. In your opinion, are the indigenous media of communication particularly song used as modes of communication in Siaya District.

   [i] Yes [ii] No. [iii] DK

3. If Yes, which are the genres that are commonly used as indigenous modes of communication in the district?

   [i] *Dodo* [ii] *Nyatiti* [iii] Any other, specify

4. What is your opinion concerning the viability of indigenous media, specifically *Dodo* and *Nyatiti* as means of communication in Siaya District?

   [i] Viable [ii] Not viable [iii] Undecided

5. How far do you think the indigenous communication modes like *Dodo* and *Nyatiti* have gained acceptance as means of contemporary communication among the population of Siaya District?

   [i] Accepted [ii] Not accepted [iii] DK

6. Do you usually listen to the performance of *Dodo* and or *Nyatiti*?

   [i] Yes [ii] No.

7. If Yes, do you think the genres, at times transmit messages that reflect the concerns that prevail within the community?

[i] Yes [ii] No. [iii] DK

8. In your opinion, what factors have influenced the recognition of the indigenous media like *Dodo* and *Nyatiti* songs as modes of communication?

1. Inaccessibility of the print and electronic media to a section of the district's population due to the elitist nature of the media.

2. The cost effectiveness of the indigenous media as compared to the print and electronic media.

3. The natural appeal of indigenous music as *Dodo* and *Nyatiti* to the members of the community.

4. The advocacy for the utilization of indigenous media by various development agencies.

Indigenous arts including music being almost the only readily available form of communication in the remote parts of the district.

APPENDIX VII

Schedule A Sample Of Observation Shedule Used For Collection Of Songs From Traditional Musicians

Types of Indigenous songs	Theme of Song	Occasion of Performance

APPENDIX VIII

LIST OF ANALYZED SONGS

Song No. I: Oreta Disi ----------75

Song No. 2: Nyach Nyinge Ng'eny ----------78

Song No. 3: Okimi ---------- 81

Song No. 4: Lowo Jajuok ----------84

Song No. 5: Rata K'Orembe----------88

Song No. 6: Omondi Laktar ---------- 91

Song No. 7: Oduor Tinga ----------94

Song No. 8: Auma Margaret ----------98

Song No. 9: Konywa Yawa ----------102

Song No. 10: Peli Nyar Awino ----------105

Song No. 11: Okech Kachama ----------107

Song No. 12: Nyuol Ber ----------111

APPENDIX IX

The Table of Random Numbers

7951	2257	3713	2251	8787	0475	1806	4328	0394	5752	9546	6241	6391	6881	2013	8810
3476	4938	3030	1040	7821	8732	0890	0539	0386	0229	4020	6210	8989	4264	8738	9560
2354	6217	6397	4452	8636	1291	4708	8747	6045	4629	4887	4279	1324	1153	6073	0005
0242	7111	8223	6214	9296	4380	4885	5385	0352	3626	5649	3898	6182	4164	9660	0055
7152	4503	4104	3607	5164	1690	9877	6536	5113	2852	5873	8499	0452	0417	1987	2001
8674	0361	6652	0446	3064	6299	1841	8833	2724	0735	0429	8684	7512	5118	7745	0330
5448	3932	2042	0669	0730	9695	1405	5741	4885	9212	5631	0068	2163	7377	4841	0204
0195	9936	5426	6163	6308	6222	6989	4217	8397	7608	5562	2550	6124	6646	4251	3744
8622	2115	2095	3945	5851	9531	8145	5798	8519	0361	9972	7441	1017	3108	6730	6259
9247	3019	3527	7094	6336	6141	4270	8019	2283	1068	7485	7301	1168	6489	8338	0298
7281	7885	5968	0933	7984	0072	0986	6746	7654	2351	4140	3014	0576	9320	9674	4010
9578	2588	6639	0837	2435	1674	6491	7476	9462	3399	7713	8569	6936	2455	5686	1662
0902	3444	1865	0817	2664	3265	9238	3982	9620	4769	2699	8218	0757	2816	4790	8383
6694	7845	6977	2494	6370	3960	6446	5761	7348	2963	9372	2594	9246	5777	3427	8217
3963	8453	2635	4288	7338	6199	0123	1688	4832	5658	2938	0149	2963	7342	6971	4397

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