

DANCE STEP AND MOVEMENT: A STUDY OF THE
FACTORS AFFECTING STEP AND MOVEMENT
OF KINZE DANCE AMONG THE AKAMBA

BY

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A THESIS

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*Dance step and
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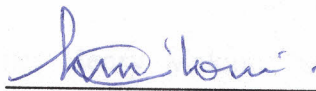
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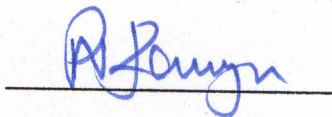
DECLARATION

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



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This thesis has been submitted for examination with my approval as University Supervisor



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DEDICATION

It would have been very difficult for me to write this thesis to its present form if it were not for the help and support I receive from my

It is with deep appreciation and a grateful heart that I dedicate this thesis to my dear parents, my older brother Henry Makumi and my two daughters Lilian and Maryanne who loved me and encouraged me throughout my school life.

For his total dedication, encouragement and support. If I have not the patience to give up my studies, my father would not have been able to help me complete the work.

For his help and support in many ways, my mother and granted me the freedom to study and work.

In the past few years, my father and mother have given me study leave to pursue the course I am sincerely grateful.

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TABLE OF CONTENTS

DECLARATION	i
DEDICATION	ii
ACKNOWLEDGEMENT	iii
TABLE OF CONTENTS	v
LIST OF TABLES	ix
BAR GRAPHS	ix
LIST OF ILLUSTRATIONS	x
BIBLIOGRAPHY	xi
APPENDICES	xii
ABSTRACT	xiii

CHAPTER ONE: INTRODUCTION

1.1.	The People	1
1.2.	The Kinship	2
1.3.	Language	3
1.4.	Occupation	4
1.5.	Music and dance in the Akamba Community	5
1.6.	Statement of the Problem	8
1.7.	Objectives of the Study	9
1.8.	Research Premises	10

1.9.	Rationale of the Study	11
1.10.	Significance of the Study	12
1.11.1	Scope of the Study	14
1.11.2	Limitations of the Study	15
1.12.	Organization of Thesis	15
1.13.	Definitions of Terms	16
1.14.	Literature Reviewed	20
1.14.1.	Styles of Dances	22
1.14.2.	Contradictions	24
1.15.	Conclusion	27

Data Analysis

CHAPTER TWO: TYPES OF DANCES AMONG THE AKAMBA

2.0.	Introduction	29
2.1.	Cross Section of Akamba Dances	32
2.2.	Kilui	34
2.3.	Mukanda	38
2.4.	Nzuma	42
2.5.	Kiili	44
2.6	Kilumi	47
2.7.	Conclusion	51
2.8.	Bar-graphs	53

CHAPTER THREE: METHODOLOGY OF THE STUDY

3.0.	Introduction	57
3.1.	Location of the Study	57
3.2.	Music and dance Activities in the Area	58
3.3.	Population Description and Sampling	59
3.4.	The Description of Research Instrument	61
3.4.1.	Observation	62
3.4.2.	Interview Schedule	64
3.5.	Pilot Study	65
3.6.	Procedure	66
3.7.	Dance Performance Procedures	67
3.8.	Data Analysis Plan	68
3.9.	Video Recording Preparation and Process	69
3.10.	The Technical Information	70
3.11.	Conclusion	71

CHAPTER FOUR: DATA ANALYSIS AND INTERPRETATION OF FINDINGS

4.0.	Introduction	72
4.1.	<u>Kinze</u> dance	73
4.2.	Names of the Dance	76
4.3.	Steps and Movement Symbols	78
4.4.	The types of the Movement and the Steps of <u>Kinze</u> dance	81

4.4.1.	Pre-supposed Original Step and Movement	82
4.4.2.	Step and Movement with Foreign Influence	89
4.4.3.	Created Steps and Movement	96
4.4.4.	Step and Movement with Internal Influence	100
4.4.5	Combination of Movements	102
4.5.	Instrumental Accompaniment	103
4.5.1.	Uses of Musical Instruments in <u>Kinze</u> Dance	105
4.5.2.	Types of Movement and Area of Concentration	105
4.6.	Melody in <u>Kinze</u> Dance	108
4.6.1.	Nature of Melody	108
4.6.2.	Rhythmic Structure of the Melody	110
4.6.3.	Purpose of Melody in Dance	111

CHAPTER FIVE: SUMMARY CONCLUSIONS AND RECOMMENDATIONS

5.0.	Introduction	113
5.1.	Summary of the Findings	113
5.2.	Conclusions	118
5.3.	Recommendations	120
5.4.	Suggestions for Further Research	123

LIST OF TABLES

<u>Number</u>	<u>Title</u>	<u>Page</u>
1.1	Types of Steps and Movements	81
1.2	Combination of Movements	102
1.3	Instrumental Accompaniment	103
1.4	Type of Movement and Area of Concentration	106
		36
		37
<u>Number</u>	<u>BAR GRAPHS</u>	<u>Page</u>
		41
1.	Distribution of Dances in Ukia Location	54
2.	Distribution of Dances in Nzau Location	55
3.	Distribution of Dances in Kikumbulyu Location	56
		49
		50
		85
		86

LIST OF ILLUSTRATIONS

<u>Number</u>	<u>Title</u>	<u>Page</u>
Figure 1.1	Wathi	5
Figure 2.1	Chart: Life Cycle and Ceremonies	32
Figure 2.2	Arrangement of Dancers in Kitui Dance	35
Figure 2.3	Kilui Dance: The male Dancers have their hands on the shoulders of the female dancers	36
Figure 2.4	Kilui Dance: The Male dancers make a jump	37
Figure 2.5	The Whistle	37
Figure 2.6	The Mukanda Drum	41
Figure 2.7	Kiili Male dancer with his drum	45
Figure 2.8	A woman playing the Kilumi drum	48
Figure 2.9	A woman wearing Mbota on her shoulders	49
Figure 2.10	The (Mbota) hand shakers	49
Figure 2.11	Kilumi dancers rubbing their partners jaws	50
Figure 4.1a	First set of pre-supposed original step and movement	85
Figure 4.1b	First set of pre-supposed original step and movement	86

Figure 4.2	Second set of pre-supposed original step and movement ...	87
Figure 4.3	Women at work guided by step and movement of the Kinze dance	88
Figure 4.4	A woman playing kayamba as an accompaniment for Kinze dance	95
Figure 4.5	Pronounced movements in Kinze dance	109
Figure 4.6	Climax position of Kinze dance	109
BIBLIOGRAPHY		125

APPENDICES

A ¹	Map of Kenya	131
A ²	Map of Machakos District	132
B	Interview Schedule	133
C	Observation Schedule	134
D	Budget	135

ABSTRACT

The purpose of this study was to investigate in depth the factors that affect music dance step and movement in Kinze dance. The emphasis was to single out these factors under three major areas, namely: The cultural, social and physical or environmental factors. Establish how they affect the music dance step and movement and find out a possible solution, on how to preserve dancing style steps and movement of a dance as it develops.

A total of 30 dancing troupes were singled out for observation in the Southern part of Machakos District. The selection was done from a purposive sample where the groups were divided into 3 strata; that is dancing troupes from marginal boundary to the North, the unaffected at the middle and the marginal boundary in the South were observed.

Data was obtained by means of interview schedule, and observation schedule. Data obtained in the study revealed that there is divergence and digration in the dances. It was also found that, women are the main actors as far as music and dance is concerned.

Further findings revealed that migration of people affect dance step and movement by the introduction of borrowed styles and musical Instruments. It was further found out that education was an important factor in the development of step and movement.

It also reveals that politics and changes in government bring changes in dancing styles. This includes generation in cultural dynamics: creativity of the mind and also music critique.

Lastly Geographical zoning and marginal boundaries affected dancing styles because of cultural interaction. Climatic conditions also dictate certain ways of dancing. The economy of the area may affect dance step and movement. Body posture is also affected by occupation, life style and geographical considerations. The Akamba assume a bend posture when dancing. This is indicative of their way of working.

On the basis of findings and conclusions; recommendations were made for the Educational policy and practice in Kenya, the Permanent Presidential Music Commission and also for the Kenya Music festival Adjudicators. For further research, there is need to conduct a study to find out the existing old dance cultures and tap them before they disappear. These recommendations were meant to serve as a base for the preservation of dancing styles through developmental stages within communities for the benefit and posterity of the young generation.

CHAPTER ONE

INTRODUCTION

1.1. THE PEOPLE

BACKGROUND OF THE AKAMBA

Akamba are Bantu community occupying Machakos and Kitui Districts of Eastern Province. The Akamba also constitute a fraction of the inhabitants of Taita Taveta, Kwale and Kilifi Districts of Coast Province. According to the 1989 census the Akamba numbered about two million (2,000,000).

The origin of the Akamba is somehow uncertain due to the many existing theories. There are many people who hold that the Akamba moved from South of Tanzania through the slopes of Mt. Kilimanjaro . Certain scholars maintain that the Akamba lived around Mt. Kilimanjaro until the Maasai drove them to their present location. (See Appendix 'A').

Administratively the two districts they occupy are divided into divisions which are further divided into locations. Locations are then divided to sub-locations. The sub-locations are further sub-divided into villages under the leadership of a headman,

sometimes in the past people who lived in a village belonged to one clan, that is "Mbai" in Kikamba. However due to migrations and population growth, today, there is a mixture of clans in any one such area.

1:2 KINSHIP

The Akamba kinships starts from the smallest unit and spread to the largest social system, thus:

- (1) (*Musyi*) The home
- (2) (*Nyumba*) The family
- (3) (*Mbai*) The clan

These units need further explanations, for example in a home we have father, mother and offsprings. This constitutes the nuclear family. In a family we have a group of people closely related by blood and foster members are also included.

The last group is the clan (Mbai). This one comprises of several families that could trace their descent to a remote common ancestor. Membership of some clans run upto a few thousands. It is important to note that clans emanated from specialization of trades. Thus one finds clans specialized as black Smiths and honey hunters; such clans are given a Kikamba name Atwii which carries the meaning. Looking at the clans more closely, it is evident that they were originally totemic.

Each clan specializes in certain resources of the environment and exploits, these form some section of the community. The clan has certain obligations such as making sure that members adhere to the codes proclaimed by its founder. These Codes include general good conduct and the disciplining of any member who fails to fulfill their obligation of "Musyi" as Ndeti (1972) states:

Mbai is a paradigmatic charter of Akamba existence. It provides codes and means of socio control among its members. Also it is one of the greatest benefactors of its members (P. 73).

In fact there was a council King'ole which gave the checks and balances of the clan.

1.3. LANGUAGE

The language of the Akamba is Kikamba. Kikamba is classified as part of the Central Highlands Bantu languages and is tonal and quite high in nature. Although the Kitui and Machakos groups developed language accents, prone to each area, the southern Machakos Akamba also have a slightly different accent from the northern. However we have to note that the language when being spoken follows a melodic contour in pitch and normally rises from low to high and falls from high to low. These pitches can to an extent be plotted on the conventional Western music staff, using either the 'G' or the 'F' clef.

1.4. OCCUPATION

The main occupation of the Akamba has always been mixed farming which is essentially for subsistence purpose. Pastoralism is practiced in all parts of Ukambani but more extensively in the Southern parts of Machakos and Kitui North. In this area, arable farming is unproductive but there are large tracts of land for animal grazing. However, due to modern education and promising yields of the land, majority of the people have now turned to farming.

In Kenya, the Akamba are known for their love of expressing themselves in Music and their Carving industry. Their dances and in particular acrobatic dances are another unique feature. They have been done in the same way upto date.

Through tourism and foreign trade, the world has come to know the Akamba skill in wood-carving and basketry. They are said to be skillful fighters and hunters among other Bantus. In the past they made good soldiers, there was a great number of them in the army, police force and prison personnel.

Body ornamentation in the community is practiced by both sexes. As for the females, they would in the past scarify the face and upper arm while the males only extended it to the chest and shoulder. A Mukamba girl would normally pierce her earlobes and enlarge them by putting plugs of different sizes till brass earplugs would fit

in. In those days, they would have different hair cuts and in particular if they were dancers. They had blacksmiths who could make little chains of brass or copper for their necklaces, bracelets and anklets. These were worn and were later replaced by the beads brought by the Asians, which were worn around the loin joint. This skirt like ornament had a width of six inches. The two lower teeth were extracted and the rest filed (sharpened). Sitting stools were curved from the trunks. The stool was three-legged and had a round top which was decorated. All these decorations and ornamentation stress the Mukamba Love for beauty and Muthiani (1973) supports this view by saying that; a Mukamba would ornament anything.

1.5. MUSIC AND DANCE IN THE AKAMBA COMMUNITY

The Akamba word Wathi is the equivalent of music and dance in English because it has a variety of meanings Thus:

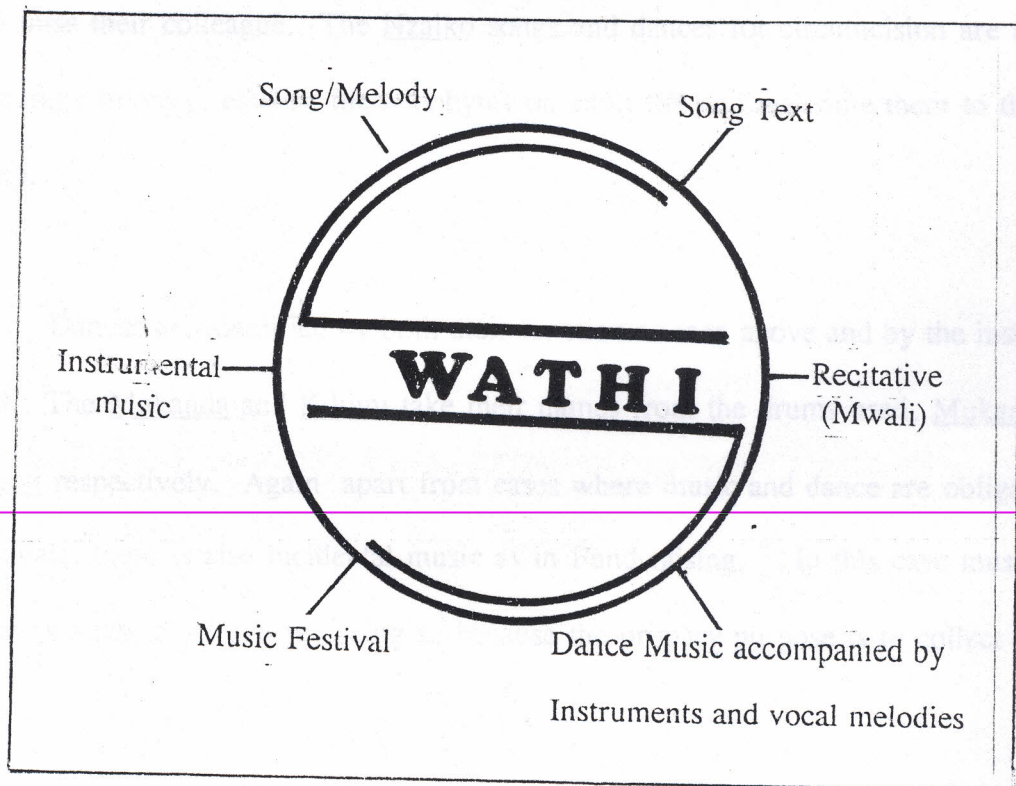


Figure 1.1. Wathi

The different types of music and dance which exist in the community are identified by their function because according to Kunst (1977) dance music is not a reflex remote and pale but an integral part of life.

This being so then through music and dance all problems and sentiments of life are expressed. Both dance and music tell stories of anxiety hopes, dreams, fears and reality. Through dance music feelings are portrayed eloquently, spontaneously and beautifully.

An example of this is the 'Maio' occasion where songs and dances are performed to escort a bride; the participants (girls) sing and dance; they also cry to show how much they miss their colleague. The Nzaiko songs and dances for circumcision are there to encourage bravery, educate the neophytes on adult life and welcome them to the adult group.

Dances are identified by both their function as seen above and by the instrument used. The Mukanda and Kilumi take their names from the drums used, Mukanda and Kilumi respectively. Again apart from cases where music and dance are obligatory as in rituals, there is also incidental music as in Fund raising. In this case music takes place as a matter of course, being so because the primary purpose is to collect money.

Music and dance among the Akamba is suggestive of mans adaptation to the environment. Step and movement in dance grows out of time and place. The two are ever changing as man tries to shape his environment to suit his way of life. During the study this was evident because some of the dance performance observed like Kiili, Kilui and Mukanda used to be performed by the youth in older days. However, the older generation is the one performing them at the present time because the youth is involved in other contemporary life requirements.

The Akamba people who perform these dances try to fit them in the present life and its demands. In so doing they shape the environment as Mwaniki (1986) puts it;

Singing and dancing are inseparable from other aspects of life..... They cement the totality of social political and economic endeavour of the Society (P. 1).

Participation in dance depends on occasion, preference, competence and acceptance by the dancing troupe. Although it is not restricted to individuals, faith and age sometimes dictates dance participation. In certain cases some dances such as Mbeni and Kinze are too vigorous for the aged. These are dances for middle aged people. Kilumi is a dance for the aged who understand its implications and the sacredness of the dance.

1.6. STATEMENT OF THE PROBLEM

Dance is one of the ways of reflecting a people's way of life. Different dancing styles their variations in dance steps and movements characterize a particular group of people in a particular region. Kunst (1962), Sachs(1963), and Martin (1972), have pointed out that dance is one of the oldest arts, according to these scholars, wide spread dances belong to the older stratum since they connect with the old rites. These rites are dependent on the societies that practice them.

Studies by Haskel (1960) show that dance step and movement reveal the feelings of a person which could be either repulsive or pleasurable. However, it must be noted that dance step and movement are unique to a particular community. It is a fact that no two communities dissimilar in language, culture, environment, origin and other factors can dance the same way.

This being the case, there must be some factors which have brought about different steps and movements. It is in this perspective that the study centres itself in establishing the specific factors that affect dance step and movement among the Akamba. The study samples were drawn from Ukia, Nzaui and Kikumbulyu locations of Machakos District.

1.7 OBJECTIVES OF THE STUDY

The study was designed to investigate and highlight the factors that affect music dance step and movement of Kinze dance. In order to enhance the investigation, the following factors were given consideration:

- (i) Environmental factors: These comprise of the natural and social environment for example, climate, type of vegetation and type of economy.
- (ii) Social factors: The main concern here is mainly population movement through migration, geographic borders and cultural intermingling through trade, education and intermarriages.
- (iii) Cultural factors: This is where authenticity of certain dancing styles, dance steps and movement prone to the communities are found. In such instances particular body areas where movement is concentrated were looked into. Musical instruments peculiar to the area and which contributed to the study were not left out.

Specifically an attempt was made to establish the following:

- (i) Types of dances performed in the social context of the community
- (ii) The process and development of Kinze dance
- (iii) The development of different Kinze dance music step and movement.
- (iv) The prompters of change and dancing styles.

- (v) The area of movement concentration that is sagittal, vertical and table.
- (vi) The role of musical instruments in the dance step and movement and how they relate to the two in terms of rhythm accentuation.
- (vii) Role of melody in the dance, what effect it has on the step and movement.
- (viii) Possible association of music dance step and movement to physical, social and cultural environment.

1.8. RESEARCH PREMISES

Dance step and movement in a given area may be affected by a number of factors, namely: ethnographic materials, socio-economic and environmental conditions.

This study was based on the following assumptions:

- (i) (a) People living in areas with less rainfall and poor vegetation have more complex and varied steps and movements.
- (b) Areas with more rainfall and more musical instruments have more rhythmic patterns and vigorous dances.
- (ii) Economic conditions in an area may affect music activities positively or negatively and may affect the variety and complexity of steps and movements.

1.9. RATIONALE OF THE STUDY:

This research aims at establishing factors that contribute to different dance steps and movements of Kinze dance which have not had serious and scholarly investigation. The study tried to examine Kinze dance within its social context.

Commenting on dance Haskell (1960:) had this to say; "All dancing is made up of stretching and relaxing but should be organized" (P. 6) which on the contrary I disagree with because: dance expresses one's emotions through movements disciplined by rhythm. Birds and animals also dance instinctively as they stretch, but again they are controlled and prompted by the rhythms of life.

Nettl (1964:) asserts that, "The general temperament of a people is reflected specifically by that peoples music and dance." (P. 32)

Although he takes time to expound on melody and language text, he does not say much about dance. The relationship between music and dance has not been exhaustively studied and therefore there is every reason for dance to be investigated as a way of life of a people as expressed by Shawn (1974) that:

"Man communicates by his physical prowess in the dance that he would be a strong fighter, a good provider and a desirable father". (P. 6)

However, he does not explain anything on step and movement

of the dances.

In all their studies, scholars have never separated music and dance as both are interwoven together. Scholars have not dealt with dance step and movement exhaustively and therefore the study looks into the natural and social factors that have contributed to the development of different step and movement in Kinze dance among the Akamba people.

1:10. SIGNIFICANCE OF THE STUDY

Since music and dance have been given prominence in the overall Kenyan Education system, the findings of the study are expected to yield useful information to various groups of people and individuals in the system.

The findings will help scholars describe dance step and movement of other areas with similar conditions. As a result scholars will be able to tell the factors that contribute to creation of certain movements in a dance. On the same note it will be easy to look for and revive lost dance steps and movements of certain areas through scrutiny of recorded and documented examples. The examples are capable of giving recurrent fragment of dance steps and movements over a period of time.

The results will provide a historical development of dance step and movement to music and dance students and teachers so that they can use the findings to deduce the factors that have contributed to variety of new styles of a particular dance.

The findings will specify in what type of environment sagittal, table and vertical plane movements exist. Then from observing the dance, educators and adjudicators will be able to give pointers as to which community a dance might have originated without necessarily depending on the introduction to understand where a dance has its roots. This will enable adjudicators discover misleading introductions. This will be possible because certain movements are prone to certain Geographical areas. Choreographers will be educated as to why movements of one area overlap with those of another area. The findings will help curriculum developers and implementors in setting their objectives for music and dance studies in the future. The study will enlighten education officers on how best to achieve the set goals for music and dance studies. The findings could challenge the Permanent Presidential Music Commission and the archives on the urgency of preserving local music and dance since they are disappearing.

The results could raise a challenge to stimulate researchers to undertake a similar study in other districts not covered in this study. To this end, the researcher has recommended areas which need further investigation.

1:11.1 SCOPE OF THE STUDY

The study was a simple survey design limited to 30 dancing troupes in Machakos district.

The investigation should have covered the whole of the Akamba community, however due to limitations of time, funds and accessibility to all the areas, sample groups were drawn from Ukia, Nzaui and Kikumbulyu locations of Machakos District. (See Appendix A²).

The area was chosen because;

- (i) Music traditions are still active
- (ii) Prominent musicians still practice their music
- (iii) A variety of musical instruments are still available.
- (iv) Transport communication to the area is good
- (v) This is one of the communities which offers a variety of dances namely ceremonial, recreation, work and worship dances. However the study covers Kinze dance. This dance has a variety of step and movement accompanied by musical instruments and work implements. The study focuses its attention on development economic related functions where the dance is performed.

1:11:2. LIMITATIONS OF THE STUDY

There were a few but significant problems experienced during the field research.

- (1) Some of the respondents were very negative and had misconception that anybody doing research is given money to pay to those contributing to the project. These people demanded cash value at times for their answers which the researcher would not afford.
- (2) Some of the respondents refused to answer due to their cultural beliefs. For example one fortune teller completely refused to answer any question.
- (3) Due to natural calamity (death), groups could not perform as scheduled since the Akamba never danced during such times.
- (4) Other delays were caused by the informants being unable to keep time. This made starting of the performances to be late and at times we called them off or just rushed everything.

1:12. ORGANIZATION OF THESIS

This study has been organized into five chapters. Chapter 1 is on the Context of the study. Statement of the problem, research questions, basic assumptions of the study, significance of the study, scope and limitations of study, definition of terms and review of related literature.

Chapter II is an overview of dances that exist among the Akamba community.

The overview shows dances that are existing in a higher magnitude and those that are on the verge of disappearance.

Chapter III provides the methodology of the study; Here a full description of population and sampling methods, research instruments, procedures of data collection and data analysis techniques are shown.

Chapter IV presents analysed data and discussion of findings.

Chapter V summarises the findings, recommendations and conclusions of the study.

1:13. DEFINITIONS OF TERMS

In the present study, the terms which appear below are significant and will assume the meanings given to them in the following definitions.

- Akamba:**
- (i) A subsection of the 'Bantu' in the Eastern Province of Kenya
 - (ii) One of the ethnic communities of Kenya occupying the Districts of Machakos, Kitui and part of Mombasa District
 - (iii) The sample group living around Ukia, Nzau and Kikumbulyu locations of Machakos District.

- Atwii:** A name of one of the Kamba clan who are mainly blacksmiths and Honey hunters.
- Asingi:** Name given to the candidates of the second circumcision ceremony among the Akamba community.
- Culture:** Way of life of a community
- Dance:** A non-verbal mode of communication and also a way of expression of feeling in the traditional set up of the Akamba.
- Ikinya:**
- The Akamba way of expressing step in a dance
 - Also a dance style in the same community.
- Kamunoo:** Community work derived from the word community.
- Kasuva:**
- Akamba male name which has now assumed its meaning to a dance style.
- Kathambi:** One of the Akamba spirits recognized in Kilumi dance as the spirit of beauty

- Kayamba:** A musical shaken /diophone and also a name of a dance from the coast.
- King'ole:** The highest ruling council which used to exist among the Akamba - Its purpose was to instill discipline.
- Kinze:** Akamba recreational dance style performed by young women.
- Kwenzu Ngolo:** Shaving the head in patterns - this was done by the dancers of Kiili.
- Kwina:** The kikamba way of expressing the act of dancing or singing.
- Maio:** This was a feasting done immediately after a kamba traditional marriage Colleagues of the bride would gather at the grooms home for the ceremony - they would dance, sing, cry and even do a bit of damage in revenge since they had parted with one of their flock.

Movement: That tactful, strategical and purposeful change of position by any part of the body.

Mundu mue: A Kikamba name for a sooth sayer or fortune teller.

Musical Event: An occasion where there is singing, dancing and instrumental performance.

Ndavu: Traditional costume, kind of a skirt made of beads for the Akamba.

Ngai: The Kikamba word for God.

Ngima: Naming ceremony among the Akamba community, so a mukamba has a ngima name and christian name.

Nduika: A lone person who could fit anywhere in the Akamba Society - He was not ashamed of anything.

Nzingili: Akamba idiophone worn on the shoulders.

Step One of the paces and leg movements in a dance

Sagittal Plane Forward and downward movement in dance concentrated on the head.

Touch: Movement of the right leg to the right lightly and back

Table Plane: Vigorous shaking of shoulders in forward and backward movement in a dance.

Vertical Plane: Forward and upward movement of the hip joint in a dance

Wathi: The Akamba concept of a musical event.

1:14. LITERATURE REVIEWED

Since the inception of Ethnomusicology scholars have been addressing themselves to a number of issues related to cultural aspects of life like music and dance. Music per-se has had quite a bit of attention. Melody and text have been dealt with by a scholar like Kunst (1962). However in his study he does not talk about dance and its relationship to melody. This aspect will be discussed slightly in this study.

Dance transcription has been an issue of discussion in every conference and scholars like Nketia (1964) Hood (1971) address themselves to the problems seriously.

In their study they mention general aspects of dance. Hood (1971) Mentions Laban notation (that is notation of movement) but he does not comment on what effect dance step and movement has to create variance in dance style. Although Honingsheim (1973) states that "as far as we know there is no single society without dances" (P 226). The question is what factors affect dancing styles, steps and movements?

Haskel (1960) says that dancing is an instinct which to me implies that something within us and in the environment provokes us to dance. However he does not address himself to the question of elegance and gracefulness of dance, its steps and movements. Infact dance step and movement are very important not because of the beauty but due to the fact that they mean something to the dancer, observer and the entire community. Through dance people communicate feelings and their emotions as supported by Shawn (1974) when he observes dance is a language of the soul and of the emotions.

Writers and scholars of the past like Brownie (1925) Lindblom (1920) indicated that, since dance is one of the dearest pleasures of a primitive society and they must in anyway feature in native life, it might be difficult to replace them. The present youth in Kenya have failed to keep dance cultures abreast and therefore there are chances of their disappearance. In the past, the dances were organized according to season. Today instead of traditional circumcision where music and dance would be performed many societies have turned to hospitals. Marriages are no longer traditional, we have church weddings. Worship under sacred groves has turned to be in four walls with a learned

minister conducting the service. Looking at work there is modern technology. With all these contemporary Education and life, it is difficulty to keep the old dance culture in practice. It could be better to record and do a study of the old dance culture before they actually disappear and refer to them when necessary.

Dances are not just performed without serious attention being given to the style, step and movement.

1:14:1. STYLES OF DANCES

Dance culture keeps developing and new styles are realized. Honingsheim (1973) asserts that:

"Why a certain style may have emerged in the social and cultural structure of a given period... clarify the socio-logical pre-requisite and conditions involved." (P.9).

The study tries to establish reasons behind the emergences of different styles under dance step and movement.

These ideas were supported by Humphrey (1959) when she says "Movement is a mirror of a man's behaviour and actions in life as he lived rules of movement were handed down from one century to another with slight divergence" (P. 17).

The sentiments expressed by the two scholars helps us to understand that dancing

styles change with cultural activities.. The changes go hand in hand with changes in audience and social class. Although the young generation might imitate the older one in the way of doing things there must be a new touch to indicate the new generation. It is true that every age has its dancing styles. Here we note that dance falls within stylistic culture and since it is not static then we look at it within the Frame work of cultural dynamism and specifically under the factors that bring the change and the type of change within a culture.

Honingsheim (1973) noted that in normal circumstances social conditions have effect on the course of human events styles inclusive. This means that social conditions keep on changing and in the event other aspects of life including dancing styles are affected.

Similarly Wekesa (1985) states "the Music and dance styles vary with the changing times"(P. 6). Changing times here implies age, social status, Education and Economic conditions including technology. Some of these aspects will be highlighted in the dance which will be discussed in Chapter Four.

Nketia (1974) tried to stipulate the factors that brings changes in culture as follows:

- (i) Political factors; once new elements and ideas of culture were absorbed

into political and social organization, then there was the tendency also to determine the direction of the Movement in dance.

- (ii) Trade; Contacts resulting from such an activity probably enlarged the experience of traders who carried back dance ideas, new movements and even instruments to their homes.
- (iii) Religion; when a society shift from a primary religion to a more secular character, the ceremonial use of dance movements tend to glorify the religious leaders.

All the above factors on change in culture are general and the researcher will try to bring out those that affect Kinze dance.

1.14.2 CONTRADICTIONS

According to Sachs (1963) a community might excel in the wildest dance leaps, vigorous rattling and violent swinging. He adds that, some are hesitant with indolent weaving to and from, plus weak instrumental accompaniment. In the event he concludes that this way of dancing is not due to racial, cultural or climatic factors. Later Kunst (1977) commenting on the growth and personality of art to which dance being an art must agree to its attributes had this to say:-

We are confronted with a good many different styles which cannot be assigned to definite ages and therefore has been attributed to races, to geographic province and to cultural patterns. (P. 132)

These ideas have not received serious investigations as yet but they contradict Sachs. The sentiments of these two authors; Sachs (1963) and Kunst (1977) form the backbone of this study.

Dance should be thought of as an expression of communal activity and its constructive social influence. Huet (1978) talked a great deal on dance and movement but in the context of European music. He noted that to bring about beauty in dance, there must be harmony and precision of movement. These sentiments could have meaning for us if dance was taken in African setting, to be the essence of African life. During the study precision and harmony of movement was investigated.

The above quoted literature refers mainly to Western dances, but the ideas and methods used in describing dance step and movement have been useful in collection, analysis compilation and writing up this thesis. Some books have played a major role. To mention some, Laban (1963) in his Modern Educational Dance, describes movement and how to look at it.

In Principles of Dance and Movement (1975) the same author tries to notate dance movement. Then Dell (1977) in her primer for movement description notates different shapes made by the body while in motion. She also clarifies how the elements of movement can be notated. These books have helped the researcher a great deal in notating the few movements in the "Kinze" dance which is the case study.

On African scene, scholars have written a lot in relation to African traditional Instruments, their classification and role in music and dance. Some scholars associated with this are Nketia (1963) and Hood (1971). However their approach is too general. Other authors who have touched on African music and dance are Brownie (1925) Kavyu (1986) and Senoga-Zake (1986). These scholars have written some good materials on types of dances in different communities and occasion of their performances. Their works mention in a special way instrumental accompaniment of the dances and types of costumes used for the dances. There is however an omission on the way the dances are performed.

Omondi (1980) in his doctorate thesis on Lyre Music insists that music and dance go together and therefore discusses dances "per-se" briefly. On step and movement he observes:

The details of the movement in the various types of dances are naturally very complicated and cannot be described easily (P. 23).

Although he mentions areas where Luo dances concentrate their movement, he does not address himself to the causes of the complications.

These sentiments have also contributed to the study, as we keep on asking ourselves, whether, really our dances are going to disappear without something being done for future reference. From the study findings I differ with Omondi(1980) ideas because with efforts the dance movement could be described and somehow notated.

Observing a dance one can easily tell the nature of emotion being portrayed by the dancer depending on the occasion. As Lindblom (1920) observed dancing as one of the dearest pleasures of a primitive Society. He further adds that, different dances take place periodically and seem to be arranged according to the season. Although the author talks sketchily about movement in dance, one needs to see the movements in order to reproduce the dance. It is clear from Lindblom's (1920) comment that important aspects of man's life were marked by dance movements which gave way to a variety of dances. It is from this, that the development of Kinze dance was investigated.

1:15 CONCLUSION:

This has been an attempt to review the Literature pertaining to the factors affecting dance step and movement, in spite of the important role of dance, variety in styles step and movement, Literature to this is significantly small. Nevertheless as can be noted we reviewed the material to be found in books and biographies about dances in general.

None of the reviewed literature focuses on the phenomenon of factors affecting dance step and movement. Most dances and their steps and movements discussed by the authors reviewed are basically on European dances. There is room for a study on our Kenyan dances. In the current study due to limitation of time we confine ourselves to one dance of a particular community (Kinze dance of the Akamba). This dance emerged

in 1958 (viz 65), in the study we shall trace its development and the factors that have affected its step and movement over the years. It is the researchers hope that this study will make some contribution, however, humble, to a wider discussion of dances, variations in styles and factors affecting dance step and movement.

CHAPTER TWO

TYPES OF DANCES AMONG THE AKAMBA

2:0. INTRODUCTION:

Akamba are one group among the many ethnic communities of Kenya. They have their own traditions and culture which they follow as a guide to their everyday life. Their traditions have spanned decades of alteration of turmoil and tranquility. At times there have been presentiment confidence and even worse times of retreat. Advancement of traditions have resulted in dynamism of life. This state has necessitated the birth and growth of their art Music and dance.

Despite all the dynamism each community has norms, as Honing Sheim (1973) states:

traditional methods of ensuring good health security, normal development of outlook and character. Order and orderly behaviour which have created the need for rituals that employ music. (P.14)

Rituals performed are all filled in the span of life for each individual. These rituals start from birth and within the Akamba society they set off with the naming ceremony referred to as Ngima ceremony. In this feast the child is given a Kikamba name chosen according to the events surrounding the birth of the child. If the child is born during the rain season he could be called Wambua or she would be called

Mumbua. Another example is if the mother gives birth on the way to some place, then we have Wanzila (female) and Mwanzia (Male). Apart from receiving a name, the child is also welcomed to the community and wished a healthy development period free from diseases and any other calamities. All activities, are adorned with music activities and infact no speeches at all.

As the child grows, when it acquires the age of fourteen the first initiation ceremony (circumcision or Nzaiko nini) is performed. There is Music and dance purely for the education of the neophytes. This festival before circumcision, referred to as Kuthuka Nzaiko (churning circumcision) is performed to neophytes for the ordeal. The musical event educates the neophytes on adult life. Some fertility rhythms are played and here is an example ♪ ♪ ♪ ♪ . In the past the ceremony was only for the operation to pour blood to the ancestors. It involves cutting of the foreskin for boys and clitoridectomy for the girls.

Later at the age of sixteen to eighteen years the second initiation ceremony takes place. This ceremony is referred to as Nzaiko nene or Asingi. The candidates here undergo traditional education in a secluded place for a period of three weeks in the past. The youth are taught the requirements of the community, clan, family and the home. Taboos are also spelt to them and ensuing punishment incase of failure to observe regulation. They learn music and dance during the period and learn how to overcome obstacles with courage. It is after this ceremony that one can participate in adult life,

like marriage. The two initiation ceremonies are important to a life of a dedicated and committed Mukamba.

After the second initiation ceremony the boy qualifies to be a Mwanake and the girl a Mwiitu. They are allowed to join others at dancing arenas (Kinyaka) for the dance (wathi). For the girl this is quite important as she is even referred to as Mwiitu wa wathi and can marry because she is considered as mature by the set standards of the Akamba community. Once a couple identifies each other during wathi at the kinyaka, they inform their parents who would make the final decision on the issue. If the parents are satisfied then negotiations start and dowry can be paid according to each clan. A wedding is arranged and as soon as the bride gets to the bridegrooms homestead her colleagues follow her. Here they perform the 'Maio' (viz 18) ceremony. At this point the rituals associated with music for the individual as he or she grow in the community come to an end. Then other ceremonies involving the whole society set off (viz Page 32).

However, as mentioned earlier the community is governed by certain rules and regulations, most of these are related to morality and powers of the ancestral world. This is basically worship and the ceremonies are performed by mature men and women aged from twenty nine and over.

the ages between seventeen years and over. Each dance observed had a different style and was functional for the type of audience. This supports Honingsheims (1973) sentiments that,... "each musical style is normally addressed to an audience of distinct social characteristics" (P.8).

A dance performance carried a message to a certain audience. The effects can be seen and felt from the responses of the audience. The Akamba dances discussed are a cross section of performances which the researcher had the chance to witness during the study.

This cross section reveals that there is still a lot of cultural heritage among the Akamba people. All the same, some of the dances like Nzuma, Kiili and Kilui will soon disappear unless recorded with the urgency that Mwaniki (1986) states: That traditional dances exist and can be recorded before they all perish as they threaten to do. This is even aggravated by the fact that the young generation has no interest in trying to keep abreast with any of the old dance culture.

Dances observed ranged from those of sacred worship, entertainment and work. All observed dances will be discussed generally. However, those with rare performances will show less competence in their discussion and a lot will be said for those that are common. However Kinze dance, its step and movement will be discussed in Chapter Four in depth.

Bargraphs printed at the end of the chapter (viz Pg50-53) stress this point. It

should also be noted that these dances are from the southern parts of Machakos and are a representative sample. The sample is from the middle of Kitui and Machakos Districts.

2:2. KILUI

This is the same dance referred to as Kiveve in some areas of Machakos. The dance was performed by initiated unmarried people men and women (aitu na Nthele) and some married men referred to as Nduika. However during the study, observation revealed that the dance now is performed by medium aged married men and women who at one time performed the dance during their youth.

The dance was basically for courtship. This was one of the many times where a man would have his first thoughts of getting a partner for life. Performance of kilui would take place mostly in the evening after work and the activity would continue in the night supported by Lindblom (1920) when he states that;

"The dances take place of course preferably in moonlight evenings and nights" (P. 408).

There was no instrumental accompaniment to the dance except the whistle. During a performance the ladies did the singing to which the men only provided a bass line, infact a kind of ostinato (kukoomea). The dancers would arrange themselves in two rows as shown in the figures that follows but at a distance of about three metres apart.

at the speed of ♩ = 80. The men triggered off the dance with two moving forward to select their dancing partners, if their selected partners refused to dance they would make a second try. This action is called kukata. If accepted then they would go back to the line and all start dancing. When given the sign, all would move to the centre and the men would place their hands on the ladies shoulder, then the dance would continue.

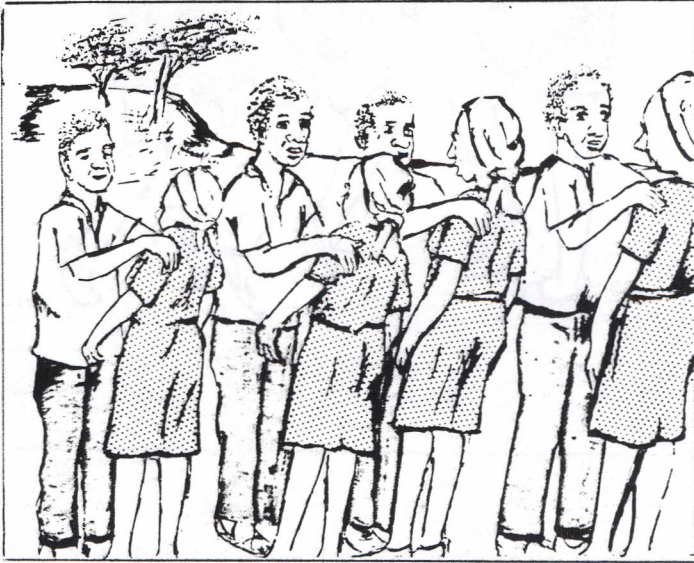


Figure 2:3: Kilui dances, The male dancers have their hands on the shoulders of female dancers.

The dancing on the men's part was vigorous as they had a firm leg stamp and jumping up while the ladies would shake their shoulders accompanied with a little swing on the rest of the body e.g. the following diagram demonstrates this.

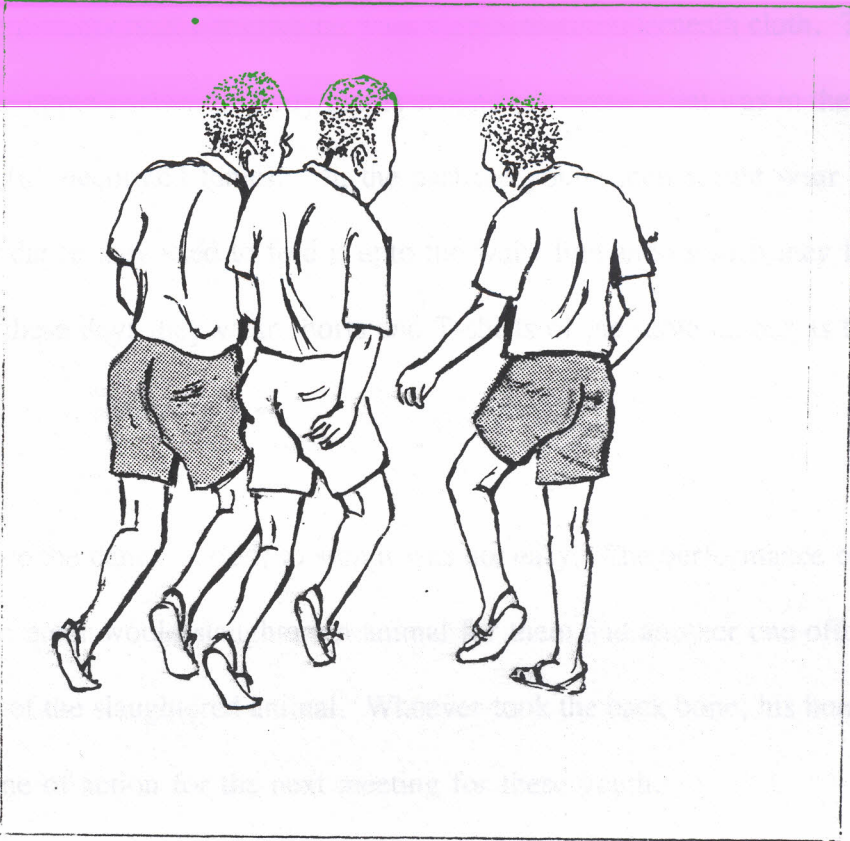


Figure 2:4: Kilui dance: The male dancers make a jump

The dance had utilized a metallic whistle for instrumental accompaniment.

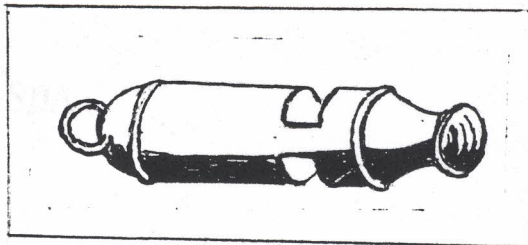


Figure 2:5: The Whistle

Only a few of the ladies would blow, not all. As for costume the girls wore Ndavu that is many beads around the waist line with an underneath cloth. They also had beads at the upper part of the body that is around the neck. That was in the past but now they wear full decorated tunics. In the past the young men would wear blankets, and during the dance they used to fold it upto the waist line and as such they looked almost naked but these days they wear shorts and T-shirts of the same colour as the Tunics for the ladies.

Once the dance started, to stop it was not easy. The performance continued upto the time an elder would slaughter an animal for them and another one offers to take the back bone of the slaughtered animal. Whoever took the back bone, his homestead would be the scene of action for the next meeting for these youth.

This dance carries a lot of traditional heritage, unfortunately during the study it was rare. The researcher managed to see it only twice in two areas. This is a strong indication that if contingent steps are not taken, there is a real danger that the dance would die out. (viz page 53 - 56 Bar-graphs)

2:3. MUKANDA

Mukanda emerged in the late thirties and it was for courtship. This dance bears the name of the instrument used that is Mukanda, though it has other counter names

Mbeni, Wathi and Kasuva. The movements of the dance are acrobatic in nature and youngmen and women perform the dance.

The dance movements are choreographed by the composer. The composer in this dance is referred to as Ngumii. He carries a staff in his hand to indicate his sense of authority. After composing the dance music he would teach it to the performers. The dance has short impressive, energetic and entertaining spectacles. It normally comprises many different themes (išomo) and its performance is very vigorous.

Dancers of mukanda take time to polish the dance in order to make those unmusical acrobatic steps. These young people spend their time preparing and learning the new choreographic technique for the dance. After grasping the idea they also make sure that they keep the rhythm of the music (instrumental) and the dance sequence.

Due to the nature of the dance, the participants needed more time for training. This is supported by Ndeti (1972) when he states:

Wathi dancers have more time for training and unlike other age cycles they are not burdened with many responsibilities of the community (P.163).

Although Ndeti says that the dancers were not burdened, this is refutable because these performers used to do a lot of work in the farms and there was no time when they were free except late afternoon and at night.

This being a courtship dance, the young men and women would meet to choose their lifemates. The aspect is more emphasized by the fact that, the girls choose their dancing mates. The men used to prove their worth by doing acrobatic feats, being a good warrior and kind. These were qualities of a good husband to be and any failure would lead to being left out during the dance. A part from this selection of partners, the courtship idea is also stressed by some of the movements being suggestive of close male and female relationship.

Accompaniments used in the dance are purely persuasive with sporadic use of the whistle. There was usually a set of three drums. One of the drums is high pitched and plays the regular beats and introduces the dance. This introduction is known as Kusanga. The other two drums act as accompaniments kuumia. The drums are covered on both sides; one side is covered with a cow hide while the other one is covered with a monitor lizard skin. According to some of the players of the drums whom the researcher interviewed; when the drums are made in this manner then they do not need to be warmed in front of an open fire to add tension or to tune. They remain quite in tune. However the researcher's experience and studies by other scholars like Kavyu (1986) and Senoga Zake (1986) show that the drums have to be warmed in front of open fire for tuning. The whistle was the other accompaniment important for announcing the climax of the dance.

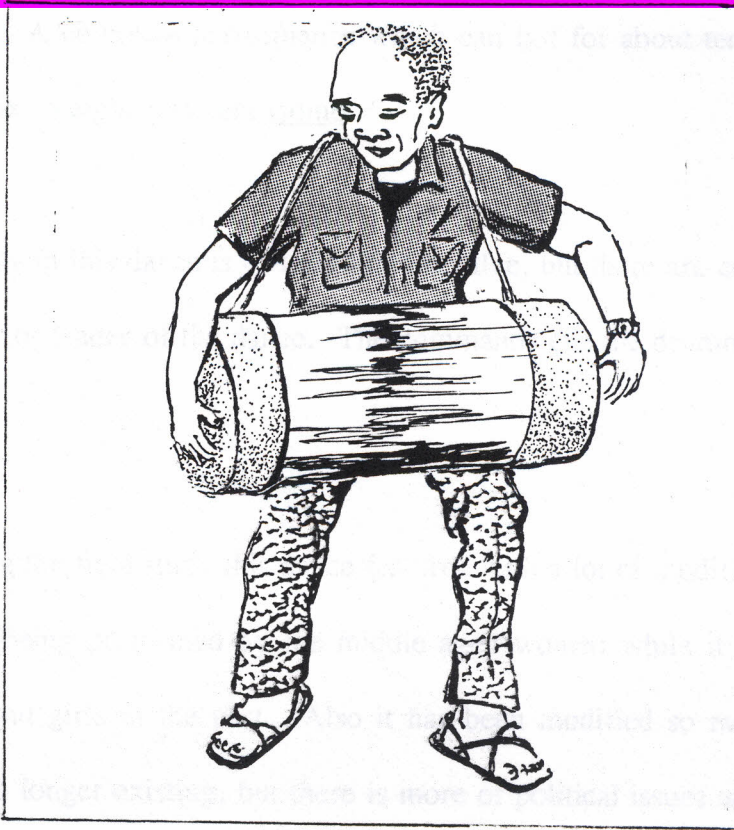


Figure 2:6 The Mukanda drum

The performers of this dance wear beautiful costumes. In the past they used to wear beads but now due to scarcity of some of the items they manufacture their own costumes locally. Instead of Ndavu decorated with beads they prepare sisal skirts and colour it according to personal taste. This costume is meant for the exaggeration of movements which are fast and a bit complicated. Most of the movements are concentrated on the shoulders and hips.

A Kisomo in this dance carries a message. Majority of them are based on topical, political and social events and ideas. The three of them can be found in a single

performance. A complete performance which can last for about ten to fifteen minutes might have six to eight different isomo.

Melody in this dance is of insignificant value, but there are commands issued by the composer or leader of the dance. The commands cue the drummers and dancers to action.

During the field study this dance featured with a lot of modifications. Currently the dance is being performed by the middle aged women while it was meant for the young men and girls in the past. Also it has been modified so much that the moral teaching is no longer existing, but there is more of political issues and entertainment.

One important thing to note is that the dance has the strength for survival. It occurred as a thriller and people find fun and satisfaction in watching a performance. Also there was a good cross-section of the performance. This dance ranked third to Kinze and Kilumi dances. (viz Page 53 - 56).

2:4 NZUMA

Another dance performed by young men and women is Nzuma. Immediately after the second initiation period, the youth was engaged in learning everything about their community. The best place for them to do this was at the Kinyaka (dancing arena). Mothers usually have great attachment to their daughters and could not easily allow them

to join in the dances. This refusal of girls to participate necessitated the performance of this dance.

The performance of Nzuma started in the evening at dusk. The main purpose of the dance was to entice a mother who was withholding her daughter from joining the dance group to do so with a certain urgency. The group would dance and the soloist would use comical words till the mothers heart was touched and she would allow the girl to go. This would be repeated in different homesteads till the troupe felt they had enough ladies and hence proceed to the main Kinyaka.

To watch the performance of this dance one is obsessed by the rhythms. It has a slow movement concentrated on the hands and shoulders and no leg movement at all. The dance starts with the soloist playing a single headed drum with a very thin stick and walk slowly around the dancers. The rhythm of the drum goes like this

 and is repeated several times, at the speed of $\text{♩} = 80$.

The dancers on their part would also move in the same way. They would be in pairs, a male and a female. For climax of the dance they would rub their jaws together and a stylistic swing of the hand would come occasionally. These dancers concentrated on the dancing as the soloist did the singing. At times they would fall asleep on spot while dancing due to a kind of hypnotic effect.

As mentioned earlier only men and women who had undergone circumcision would perform this dance. During the field work the researcher witnessed the performance of the dance. Only ladies who had gone through the ordeal of initiation periods could perform the dance, others were unable because they never underwent the circumcision ordeal which would give them chance to learn the dance.

The dance had a lot of traditional attachment. Infact during its performance an old lady of over ninety five years and blind, heard the singing and by following the sound she was able to come to the spot where the dance was taking place. On the way she kept dancing incase it finished before she reached. It was interesting to watch this old lady dance because the music just seemed to flow within her. Although she could not see and walk without a supporting stick she managed to dance in style. Unfortunately Nzuma was only performed in one place. This performance of Nzuma is yet another part of Akamba culture that could very easily disappear if not recorded or taped and preserved in time.

2:5 KIILI

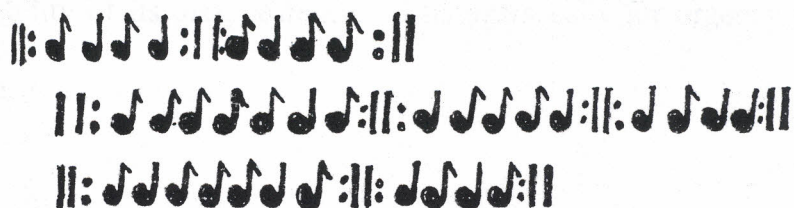
Like the Kilui and Mukanda it was another dance for the young initiated men and women (Mwanake na mwiitu wa wathi). The dance was performed all the year round. Each male dancer had a single headed drum as demonstrated in the figure below.



Figure 2:7 : Kiili male dancer with his drum.

The men placed the drum at the middle of their legs with the straps on their shoulders to support it. These straps helped the drum to remain in position when the men changed positions.

A part from the drums each man would have a lady partner. The men would start the dance by playing the drums at the speed of $\text{♩} = 80$ like this:



As far as the dancing was concerned the ladies would shake their shoulders only, no leg movement. The men on their part would lift their legs gracefully to the rhythm of the drum and also peck their partners.

The dancing of Kiili is very graceful and interesting. The movements are very light and stylistic just like the playing of the drums. The drum is played with one hand only.

The dancers of Kiili are always beautifully dressed. They wear black attire all over their bodies. To start with, their heads are shaved in a particular pattern (kwenza ngolo). Their heads look patterned and they put on beads around them. They also wear beads on their necks; around their waists they would wear Ndavu (also beads of different colours red, white and blue).

The playing of Mbalya drum for Kiili is similar to the meru muriepe. It would seem therefore that since the origin of these people is based on the Bantu migration, and the two tribes are Bantu. They share similar culture of musical instruments. Therefore the Akamba Mbalya and Meru Muriepe are the same drums bearing different names due to difference in communities. This could be investigated. The Kiili dance is very captivating and interesting to watch. However it is another very rare dance as the researcher only saw it in one place (viz Page 53 - 56 Hystogram) and hence high probability of its disappearance. This again calls for urgency of investigation of the dance.

2:6 KILUMI

The Kilumi dance being described here was witnessed by the researcher during field work in several areas of southern Machakos. This is a functional dance for the old women, beyond child bearing age. It is purposive because the dance marks the ripening of crops. Here the women offer their farm produce to Ngai for bringing good yield. Before the offering no harvest can be done and disobedience causes illness. The dance also functions as a therapy for those who are under the influence of a disease manifested in various forms of delirium. It is also offered during epidemic drought and for individual needs. According to one of the respondents, Kilumi for individual needs becomes necessary when one is said to be possessed by one of the spirits. Kilumi dancers have three spirits whom they recognise. The Musyawa (creator) Miviti (rain maker) and Kathambi (beauty).

The sooth sayer (Mundu mue) guides the people about the desires of the community. In case of the community having been on the offensive then there was need for the sacrifice.

The costumes they wear depends on which spirit is being appeased. Generally they would wear black and white sheet with red and white stripes. They would also wear red, white and blue beads (wanyua). Metal bangles were requirements for their wrists and ankles. As part of the costumes they would smear themselves with Akamba perfume

(kyutu). This perfume was made from plants.

Instrumental accompaniment used in the dance is percussion and wind. The instruments consisted of large drums at least two single headed drums, usually played by women sitting on its length as they play. They would also use a whistle to signify climax of the dance.

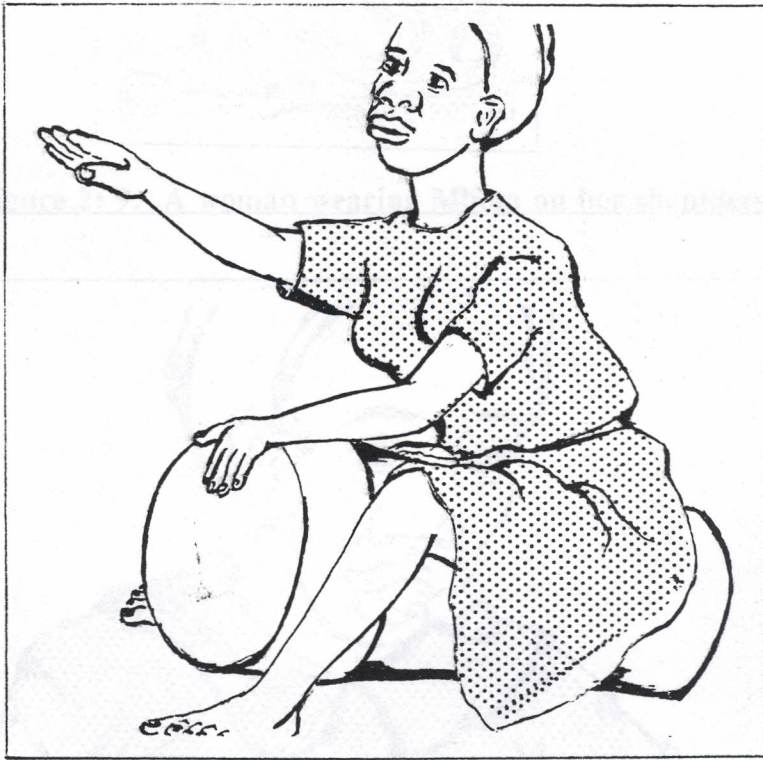


Figure 2:8: A woman playing the Kilumi drum

Other accompaniment include bottle tops (mbota) worn on shoulders and tins shaken by hands. The diagrams that follow specify this



Figure 2: 9. A woman wearing Mbotá on her shoulders



Figure 2:10 : The (Mbotá) hand shakers.

All these instruments add beauty and flavour to the rhythm. There is a metallic whistle to add richness and mood, also to signify climax of the dance. There is very little singing in the dance.

The drum beat is repetitive and monotonous, this helps in leading the participants through altered state of consciousness and nervous excitements. The dancers just concentrate, they do not talk.

Movement of the dance is quite graceful and only concentrated at the upper part of the body, starting from the waist the dancing consists of shaking of shoulder up and down rhythmically. There is minimal leg movement if any which makes the dance to appear as though it is being done on the spot and in lines.

As the dance approach its climax the dancers rub their jaws together in pairs.

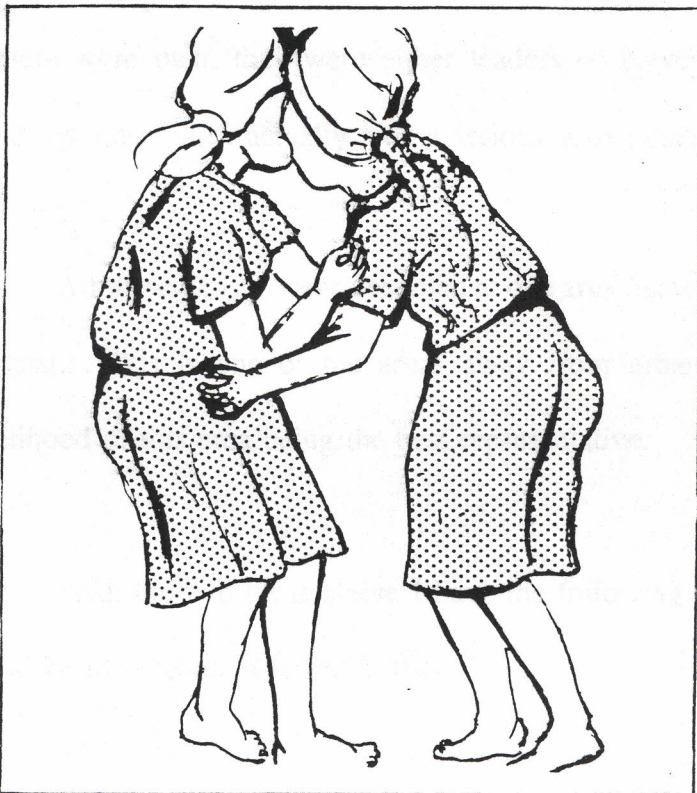


Figure 2:11 Kilumi dancers rubbing their partners jaws

The above act is referred to as kutulana. The dance is normally performed at a homestead and at night, can last for three days continuously.

During the study, this dance seemed to appear on the same strength as Kinze and Mukanda. The dance will not likely disappear as it has much more to offer than the other dances. So long as the Akamba people continue to cherish their sacred traditional beliefs attached to this dance, survival is still assured.

2:7 CONCLUSION

The dances that have been discussed existed before the Kinze dance. It was with concern that the researcher noted that the majority of dances were performed by women. If there were men, they were either leaders or players of the drums, with very few instances where men actually took a serious active part as dancers.

All these dances were observed at one area namely the southern part of Machakos District. This is one of the areas away from urban centre. Therefore there is a likelihood of this area being the best representative.

With the two ideas above I have the following two observations to make which could be investigated for verification.

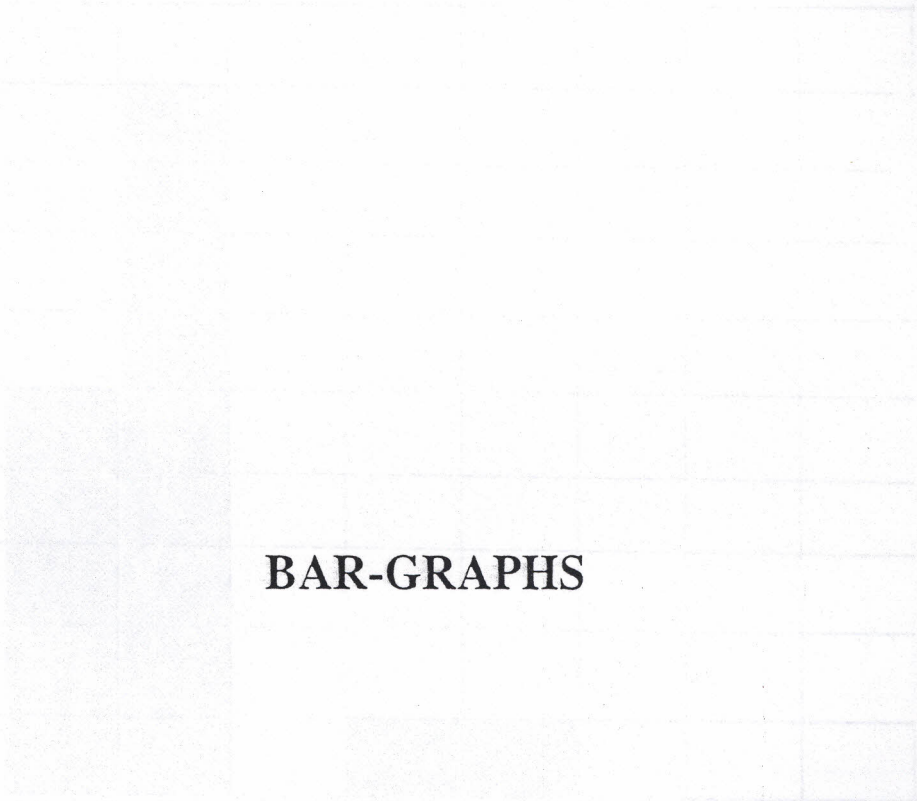
- (1) In my view Kamba Music and dance have been left to the women folk and very few men. Majority of them cannot get employment in urban centres and they have to be satisfied with what the country side has to offer. These women just remain there to work, it is clear that they make music as a way of entertainment during and after their work in the fields.
- (2) Areas which are developed and are closer to urban life have very little traditional music indeed. The little traditional music there is has been modified to suit the environment.

The remaining dance Kinze, which forms the main study will be discussed in chapter four of this Thesis.

The bargraphs in the next pages show the distribution of the dances and their frequency of occurrence.

There is also a video tape which shows these dances as they happened. These dances discussed form the first section of the video cassette . This cassette has been deposited at the Music Department Kenyatta University. The reference of the tape is M.A. C50/7420/89.

2. The distribution of dances in Ukia Location



1000 900 800 700 600 500 400 300 200 100 0

No. of dances

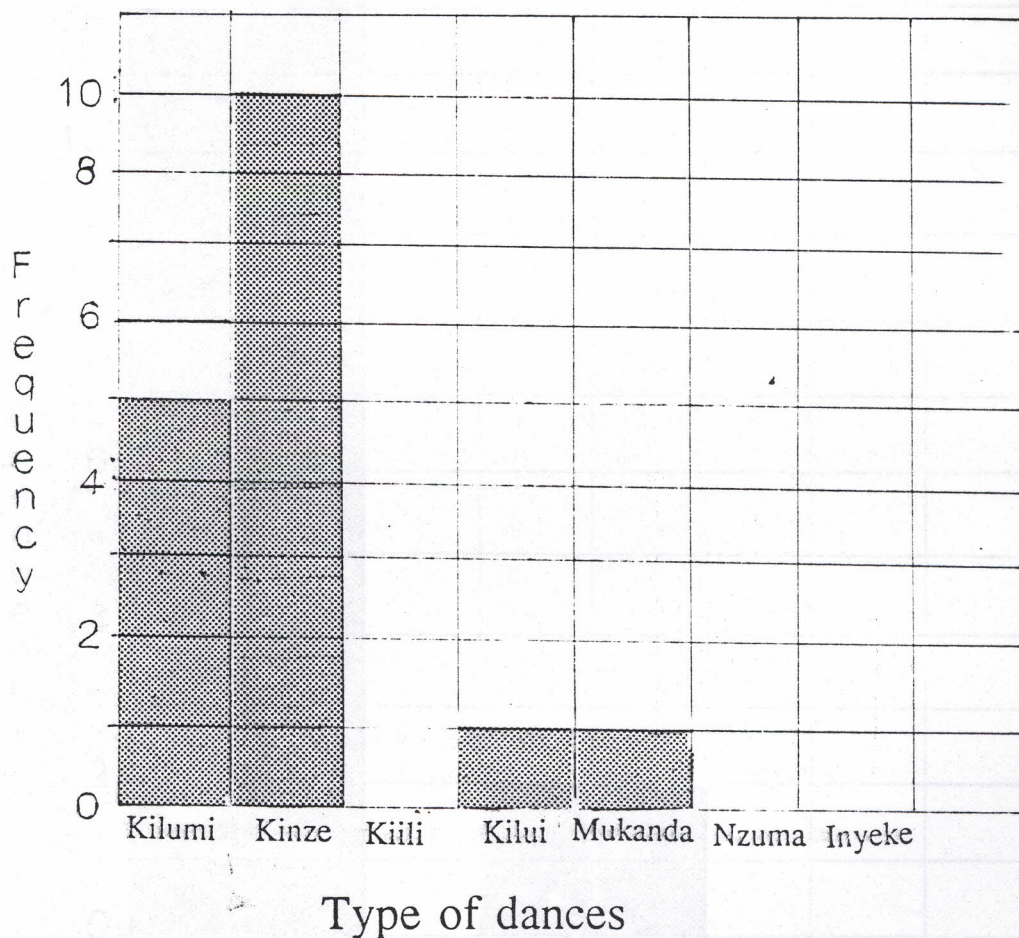
There is in the interior of the Southern part of Michale's District. These dances found in this area serve the following purposes in the same order:

(1) **Work:** The primary purpose is to get work in this area. Kibumi dance is performed when the

(2) **Work:** The primary purpose is to get work in this area. There is plenty of work in this area and the people are busy with their work.

(3) **Work:** The primary purpose is to get work in this area. The people are busy with their work and the dances are performed to get work.

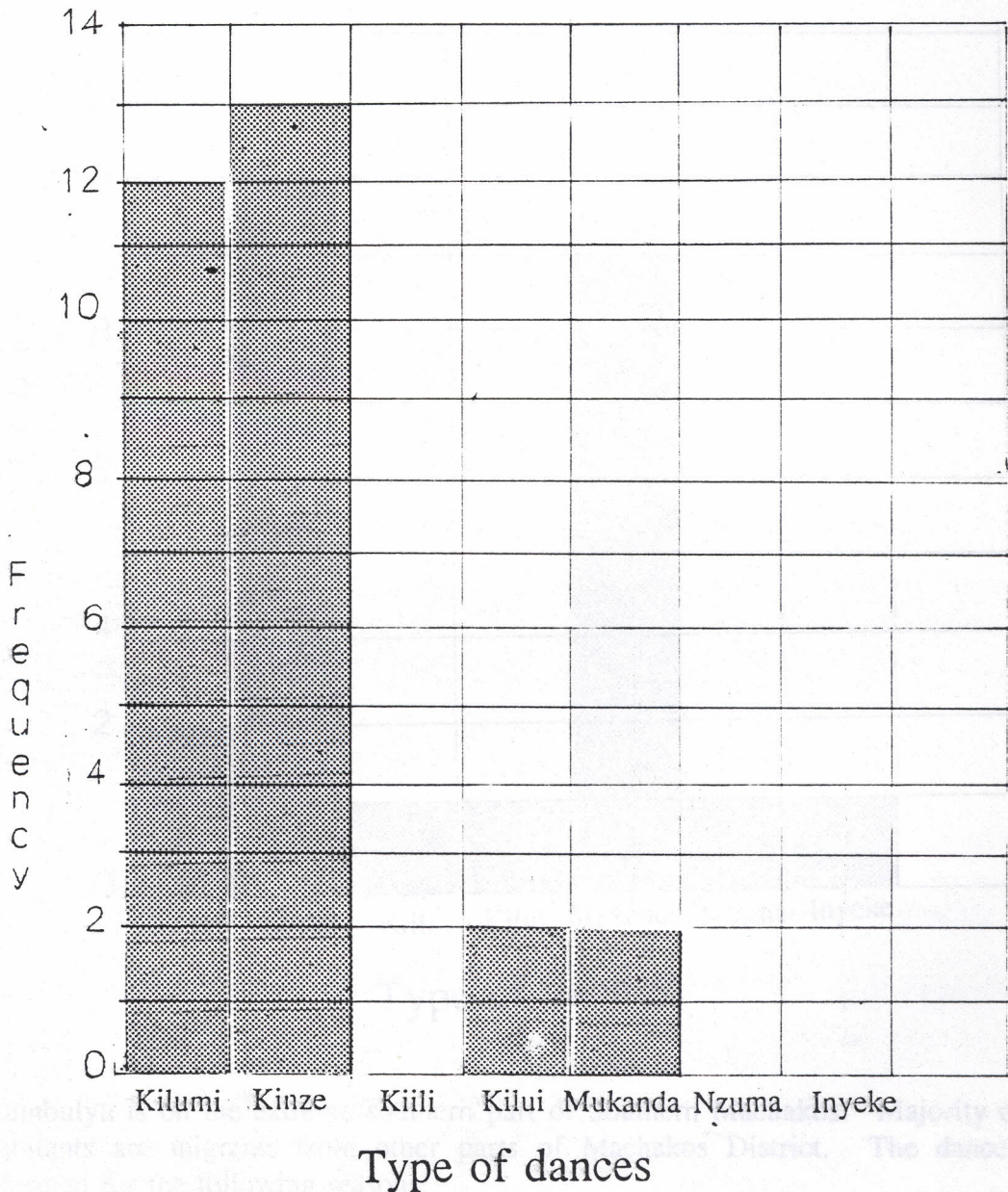
1. The distribution of dances in Ukia Location



Ukia is in the interior of the Southern part of Machakos District. These dances found in this area serve the following purposes in the community:

- (a) **Worship:** Traditional Worship is practiced in this area. Kilumi dance is associated with this.
- (b) **Work:** The area is Agricultural and therefore there is plenty of work in the fields where women dance during and after work.
- (c) **Relation:** Kilui and Mukanda are dances that are normally organized and staged for entertainment.

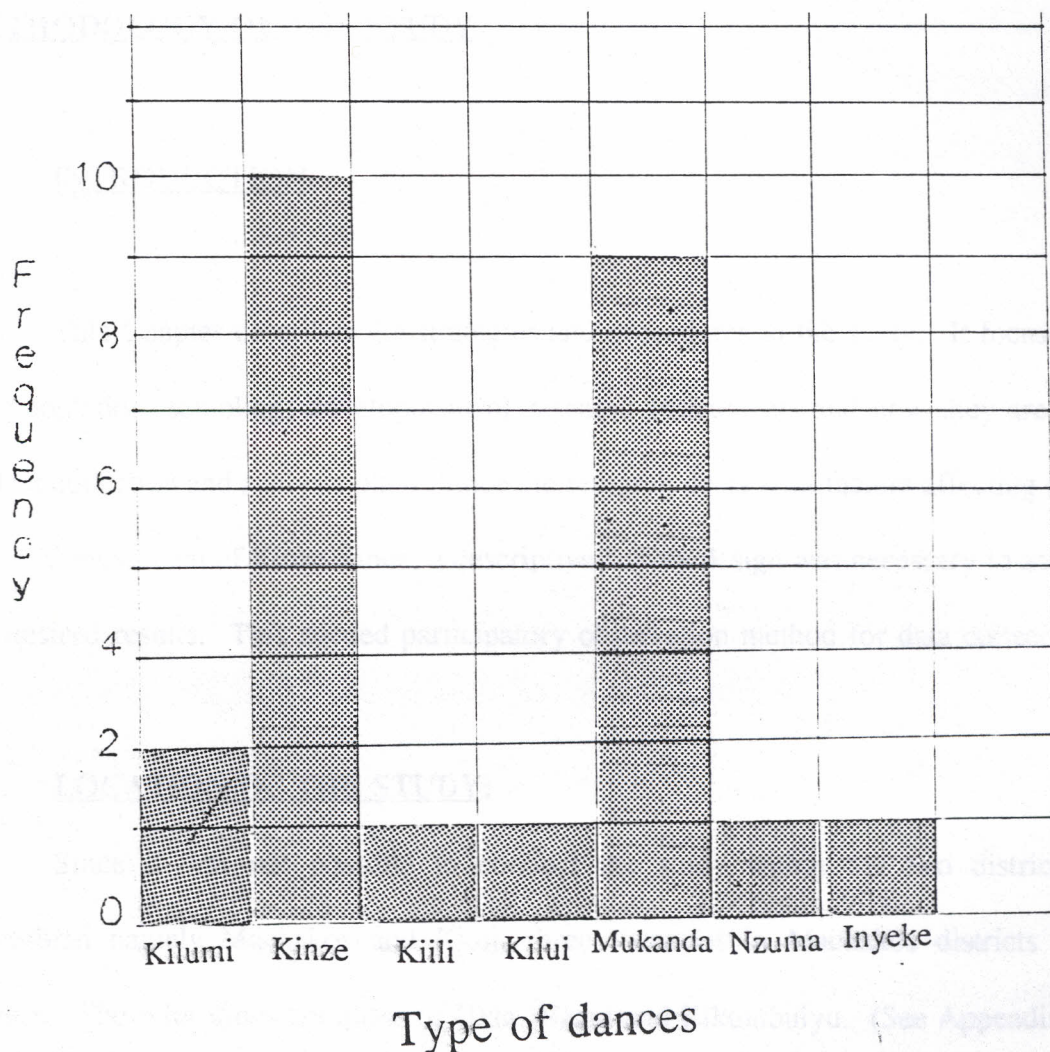
2. The distribution of dances in Nzaui Location



In Nzaui there is a lot of traditional music for the following needs of the country:

- (a) **Worship:** Kilumi dance is performed to bring the community close to their gods and ancestors.
- (b) **Work:** The area gets enough rain for farming. Women are the ones charged with tilling the land and they dance Kinze during and after work.
- (c) **Relation:** Kilui and Mukanda dances are performed by young people for entertainment and physical fitness.

3. The distribution of dances in Kikumbulyu Location



Kikumbulyu is on the extreme southern part of Southern Machakos. Majority of the inhabitants are migrants from other parts of Machakos District. The dances are performed for the following reasons:

- (a) **Worship:** Kilumi dance unite the community with their gods and ancestors.
- (b) **Work:** Although it is a dry area there are large tracts of land where women try to work collectively. Kinze dance fits in this area.
- (c) **Ritual:** Traditional circumcision is practical and the dances Kiili and Kilui serve the purpose
- (c) **Relation:** The young men and women entertain the community by performing Mukanda, Kilui and Inyeke dances.

CHAPTER THREE

METHODOLOGY OF THE STUDY

3.0 INTRODUCTION:

This Chapter describes the strategies and procedures in the study. It focuses on the population, sampling, development of research Instruments and how they are used in data collection and analysis plan. Since the research deals with factors affecting dance step and movement of Kinze dance, a descriptive survey design was necessary to achieve the desired results. This needed participatory observation method for data collection.

3.1. LOCATION OF THE STUDY:

Since it was not possible to conduct the study within the two districts of Ukambani namely Machakos and Kitui, three locations in Machakos districts were chosen. These locations comprise of Ukia, Nzaui and Kikumbulyu. (See Appendix A²)

The following reasons necessitated the choice:

- (i) Authentic music traditions are still active in the area: some of the ancient music traditions include Kilumi dance, Kilui, Nzuma and Kiili. Within these dances then Kinze exists to cater for the young women.
- (ii) Prominent musicians in the area practice their music upto date: In these areas we find people like Muthi na Utuku, Ilovoto and Mune. These

musicians are not known nationally because their music has not been studied and recorded.

- (iii) Musical Instruments are available: These instruments include; Kilumi, Mbalya, Mukanda and Kiamba. These are in small quantities due to the rule guarding deforestation.
- (iv) The area was familiar and accessible to the researcher: The researcher speaks the language of the people within the study area. This is an aspect that assisted a lot in moving around the area and establishing rapport for data collection process.

3.2. MUSIC AND DANCE ACTIVITIES IN THE AREA

POPULATION DESCRIPTION AND SAMPLING

At present there are quite a number of women groups associated with music making as they undertake development projects. Majority of these women groups are registered under the Ministry of culture and Social services and others under the umbrella of the Catholic church.

These women groups perform music as a mode of relaxation when they meet. This is because these women are only self employed and the nature of their individual projects do not generate enough finance. Therefore they join hands in a cooperate effort in projects capable of generating more money. When doing this, the women are happy and in that same spirit they make music and consequently dance.

The music they make depends on their age and whatever movement impress them. This is so because music in the Akamba community is categorised as per life cycle (see chart, in page 32). The women play a major role in discerning the type of movement. The composer and soloist or Mbasa sings the melody and dancers try to fit different steps and movements to the dance.

The music performed by these women form a large part of the community's entertainment and therefore anytime they perform, a large group of audience is always watching.

3.3. POPULATION DESCRIPTION AND SAMPLING:

This being a social study, there was every reason to sample purposefully so as to serve the objectives of the investigation stipulated in Chapter one under research objectives (Viz page 9). The study was conducted among thirty dancing troupes. This figure was arrived at by choosing areas with variety and peculiar ways of dancing. In every location three areas were visited and at least three dances selected in each from ten dances. At times more than ten dancing groups arrived and that is how the number reached thirty because of the selection.

During the Investigation on a performance, dancer, a soloist or their assistant and old men and women who had knowledge of the dance formed the informants sample.

The dancers formed the larger part of the study population. Thus the target sample comprised of all dancers presently taking an active part in Kinze dance among the thirty troupes. These dancers were able to describe the movements and define their meaning. When such movements and particular steps were needed, they would demonstrate and provide the necessary information.

Soloists and their assistants were conversant with the leadership of the group, identification of materials and themes of composition was one of their major roles. The leaders of a dance together with their dancers choreographed the dance in terms of step and movement. In short every informant in this category had a wealth of knowledge about dance and feeling, leading to the composition of one such dance.

The sample selected from knowledgeable older persons was important for giving information leading to the development of Kinze dance. They had the ability to give a fairly accurate period when certain steps appeared in the community. Therefore they contributed the information on historical development of Kinze dance. This information is found under the heading of names for the dance.

For the purpose of video recording the thirty dancing groups were used. The visual assessment was to scrutinize the areas where the movement was concentrated and dancing styles had changed. Also the video recording helped to bring out the focus of attention of the dancers, utilization of space and speed of the dance. Formations and patterns are also articulated by the video recording.

3.4 THE DESCRIPTION OF RESEARCH INSTRUMENTS

Extensive Library reading and Literature review was carried out initially at Moi Library in Kenyatta University, Jomo Kenyatta Memorial Library in Nairobi University, National Museum Library, the Music Commission Archives, the American Library, The Kenya National Archives and The Kenya Institute of Education Library. During the reading consultation with supervisors was done to validate the appropriateness and relevance of the Literature.

According to Borg and Gall (1973) in Educational Research, and Introduction; data collection tools are used in survey research to obtain standardized information from all subjects in the sample. Data for this study was collected by use of two instruments thus:-

- (1) Observation schedule.....(See Appendix B)
- (2) Interview Schedule.....(See Appendix C)

3.4:1. OBSERVATION

More than one method for observation was necessary to obtain variety of perspectives. At least three methods were used:

- (a) Observation Schedule Parse
- (b) Video Recording of Life Performances
- (c) Photograph (still pictures)

(a) Observation Schedule:

Direct observation is the only means there is for enabling one to make conclusive statements concerning a dance. It also offers supplementary information for other instruments. The observation schedule enabled the researcher to determine how a dancer typically performed or behaved in a variety of situations.

Observation were recorded in a real list which helped to highlight the following:

- (1) Type of climate
- (2) Variety of musical instruments
- (3) Role of these instruments
- (4) Concentration of movement and its accessories, like flow, weight, time, attention and change, frequency and direction
- (5) Length of performance

(b) Video Recording.

This was necessary because it provided a fairly continuous complete study record of behaviour which can be observed repeatedly. The recordings show movements and body gestures which could not be collected through any other method. (A video recorded, analysed cassette one hour long is provided with the work).

(c) Photography:

Both coloured, black as well as white exposures were taken. These were necessary for the making of drawings while explaining the type of musical instruments used. How the instruments were held. Also for assisting in describing movement and step body posture and direction of movement.

In conclusion, the use of observation as an instrument for data collection has been supported by shipman (1981), when he states that all research depends on observation because it is through the ears and eyes that material and social world can be interpreted. Conclusion on culture can only be made after one observes behaviour and links it to the material culture.

3.4.2. INTERVIEW SCHEDULE

Oral Interview was used due to the following:

- (1) Oral type of interview clarifies points, motivates respondents to answer and also establishes rapport with them.
- (2) Oral interviews allows for interpretation of the meaning of questions.
- (3) There is allowance for greater depth of answer and face to face contact between respondents and investigator.
- (4) This type of interview makes the collection of data a thorough exercise.

The main purpose of the interview schedule is clearly shown by the type of items.

The twelve items fell under two types of information sought.

(a) Particular information about the respondent

- (1) Age of the informant
- (2) Duration as an active musician
- (3) How she acquired the skills of singing, dancing or use of musical instruments.

(b) Specific information about Kinze dance.

- (1) Development of the dance and names attributed to such development

- (2) Occasion for the Kinze dance performances and other processes linked with it for example: process of learning the dance and number of performers.
- (3) Use of instruments and selection of instrumental users.

(The specific items and the exact question asked are in Appendix B.)

3:5 PILOT STUDY:

Although the research instruments that is interview schedule and an observation schedule, were adapted from various studies by scholars a first step was taken to conduct a pilot study. This was necessary to:-

- (a) Explore the problem and procedures of conducting and spending a significant amount of time with a particular ethnic community
- (b) Make a first step in preparing for extended research visit by making a short excursion to an easily reachable dancing troupe.
- (c) Gain some experience in material collection methods and to test out data collection devices.
- (d) Test and determine the extent to which the instrument would provide the type of data anticipated
- (e) Find out the validity of items in the interview schedule and observation schedule

After this initial field testing of research instruments the data obtained was used to refine them.

Some of the items were removed and replaced with new ones. Modification of some statements were done. After further consultation with the supervisors and experts in research, interview schedule and observation schedule, tools used in the study were finally obtained. These were made ready for use in the present study.

3:6 PROCEDURE

Under the standing research clearance award to Kenyan Universities and public institutions, a research permit number OP.13/001/21C 19/2 was obtained from the office of the President, after which the researcher visited all the areas with sources of data and collected them physically.

The collection of data was limited to traditional dances with bias to Kinze dance and the source of information was from the three already established categories of the samples . A pre-contact to every area became a requisite to collection of data. There was an initial contact with the District Commissioner who gave a letter of introduction to the Divisional Officer Makueni and Kikumbulyu. This was necessary as the three locations fall under their jurisdiction. Then there was another contact with the Divisional Community Development Officers and their assistants. This process was necessary for locating best dancers and reliable dancing troupes.

Throughout, restraint and care was exercised to avoid any bias, which would prejudice the responses. Observation of a dance included trailing of dances from the beginning of a performance upto the end.

To avoid negative effect and panic, the investigator visited the troupes a few times before the actual data collection for familiarization. The dance leaders were advised to prepare the troupe for observation. When the investigator arrived at the venue the Locational Community Development officer would introduce her to the dancers. Observations were recorded in the observation schedule.

Interviews were conducted after the observation for correlation purposes. Responses from informants were recorded consistently in the interview schedule forms in all cases. (See Appendix B)

3:7 DANCE PERFORMANCE PROCEDURES:

- (a) The location chosen for recording was natural, comfortable and as close as possible to regular places used for dancing practices.
- (b) All recording equipment was in full view and the individual was given time to get used to seeing the tape recorder and get acquainted with various hand signs and verbal cues for stopping and starting the dance.

- (c) When ready the performers began and danced the selection they desired. All troupes performed what they were capable of dancing. The standard procedure was to accept what was offered.
- (d) Field notes accompanied all recording sessions. Grouping of the dances into preliminary categories was based on the information given by leaders at the scene. The basic information was the name of the dance, who the performers were and the occasion of performance. Occasionally, the leader would give the estimate of the age of the dance; i.e. when the dancing troupe was started. These categories were duly noted in the field notes. The categories were therefore derived from the material itself rather than being imposed before the material was heard.
- (e) Dancing continued until the troupe was tired or finished all it had to offer.
- (f) Still photos of the dancers were taken noting particular musical instruments used in the dance, and general setting. Recording and photographic procedures will be detailed later in this section.

3:8. DATA ANALYSIS PLAN

Data collected was tabulated for analysis and presented in chapter four. This was done manually by use of descriptive references that is use of emerging patterns. However, a bit of descriptive analysis was used where tallifying was first done to

determine the number of observed dances in each area. In particular names of the dance played a major role.

The data from interview schedule and video recording was used to supplement data from observation schedule. A detailed analysis of all the data collected through interview, observation schedule and video recording is all presented in chapter four of this report.

3.9 VIDEO RECORDING PREPARATION AND PROCESS

- (a) Arrangements were made several days or one week in advance before entering a location for a video recording. These arrangements included meeting with the Divisional Community Development Officer or Chief of the Location to gain permission to return and bring video recording equipment.
- (b) Upon arrival the person in charge was again contacted so as to be aware. Upon this awareness preparation for recording was made. Care was taken to set up the video equipment for optimum sound production and ideal recording.
- (c) Dancers were allowed to perform what they wished with no cohesion applied or suggestion made.
- (d) At the end of the performance, the video recording was played back for the dancers (partial play back). During this time information was sought about the performance in general and responses recorded accordingly.

3.10 THE TECHNICAL INFORMATION

Testing all the recording equipment

(1) Tape recorder

- (a) Replace the dry cells
- (b) Insert a new cassette tape in the machine
- (c) Adjust volume
- (d) Place the tape on the table or hold it near the soloist - with the microphone facing the performers.

The recording was made with a stereo tape recorder (International) using TDK C-90 cassette tape. The tape recorder was dry cell powered. Care was taken for fluctuation of recording speed and volume by regularly changing batteries.

Photographic Camera

- (a) Put dry cells
- (b) Check the number of exposures record it and date
- (c) Adjust the speed
- (d) Set the distance, and locate a good position where one would best take photographs.

Photos were taken with a Fuji hand held camera having an in built flash. All photos were identified with date and location. The investigator's field notes were written out the day of experience.

It can be argued that detailed documentation is of secondary importance in circumstances in which the need for quick collecting and recording is as urgent as it has become in many parts of Africa. There is an assumption made by many data collectors that once the sound track is secure on the disc or tape information could be studied later. Then all is forgotten till such a time when blank pages in documentation in an archives are noticed and the curator does not know what to do. Therefore to avoid such an experience materials recorded were studied immediately and detailed notes and explanations made.

3.11. CONCLUSION

The methods used in a research of this nature needed to be systematically structured with allowance for fluctuation due to informants.

It was also important to have quite a number of equipment to collect data incase of effect either by heat or some other breakdowns.

CHAPTER FOUR

DATA ANALYSIS AND PRESENTATION OF FINDINGS

4.0 INTRODUCTION

Upon return from the field, interpretation of dances proceeded. The procedure was basically descriptive as follows:

- (1) The 3 video tapes, 9 hours running of thirty dances were watched in order to determine their meaning and the types of steps and movements.
- (2) If more than one style of the same dance was identified, new meaning was discerned.

Further Socio-Cultural Analysis

There was further analysis of dances and of the culture which was pursued by careful scrutiny and reading of field notes. Results from observations and interviews helped to bring out this socio-cultural analysis which comprises of type of the economy, trade in relation to the dance music performed.

Technical structure Analysis:

This followed a procedure patterned after analytical movements by Marison (1969) in movement approach to Education gymnastics where he states that: The general

discussion include the feeling of the dance, the speed, use of instrument and the role of melody. Specific points included are:-

- (i) Names of the dance
- (ii) Representative patterns of different movements
- (iii) Body area of movement concentration
- (iv) Instrumental accompaniment
- (v) Role of melody

To get clear analysis of the movement thirty dances were observed as will be seen in the following pages. This was done to establish the factors that affect musical dance step and movement of the dance (Kinze) under study. Each of the above five points will be discussed separately under sub-topics after the detailed introduction to Kinze dance.

4.1 KINZE DANCE

This dance emerged in Kangundo as Kenya neared independence in or around 1958. Before this dance, the young women in a clan would join together for Nzengule. Nzengule was a kind of meeting for mutual help, monetary in nature - collection of school fees and other financial requirements. During and after independence the groups took a different turn. They started thinking slightly deeper in terms of development. The first project was soil conservation, this was around 1958. The people would meet

and dig terraces in farms belonging to members. This act acquired the name Kamunoo from the English word community. Digging of terraces continued till such a time there were no more shambas needing them. The women resulted to ordinary mutual help groups (syathi pl.)(kyathi sing.) for cultivation, thatching houses and collecting fire wood.

Later these syathi developed into development conscious women groups (myethya pl) (Mwethya sg). The groups had common objective; development and during their work they danced. This is where Kinze appeared as an implication of Harambee spirit. The members of the groups and others co-operate in search of a leader to accomplish a certain job, monetary help and even recognition. Although the dance is entertaining its goal is geared to achieving something.

Through this dance the inner feeling are conveyed, hearts of those present are provoked through words and movement. In case of dissatisfaction they go further dancing vigorously and through use of expressive text they achieve their aim.

Kinze dance was coined from a Kikamba Word Kwinzia. The literal meaning of the word is to dig but here it implies a deep search whereby the end results benefit the whole community. Due to the tangible fruits of the dance, children in school, christians in church and even popular singers of the community do emulate the women in vie of better life and more developments in their areas. A few such developments seen as a

result of these women groups who perform Kinze are hospitals, schools, dispensaries water projects, churches, roads and soil conservation. On the same note conditions of living have improved as the women dancers also came up with money generating projects. Such projects are like maize stores, shops, basket making, bee keeping, poultry, livestock and bakeries. The dance has generated co-operation among women.

Over the years, the dance has gone through phases of innovation to concur with cultural changes. It is a fact that culture is dynamic and the change that takes place is a constant human experience. This has been pointed out by Merriam (1963) when he stipulates: " No culture escapes the dynamics of change over time". (P. 303)

The Kinze dance was developed within the umbrella of the Akamba culture and has gone through phases of change in movement and dancing style. However, the changes still leave solid traces of the dance to its older movements because as stressed by Merriam (1963).

culture is also stable, that is no culture change whole sale and overnight, the threads of continuity run through every culture and this change must always be considered against a background of stability. (P.303)

In its change the dance has been given several names according to locality, functions, movement and instrumental accompaniment. Here are the names of the dance: Ikinya, Musolo, Kayamba, siasa, muvando and kinze. These names will be discussed in the pages that follow under the umbrella of aspects that affect movement according to

stability and influence. This discussion will be necessary because the dance has elements of originality, innovation, variation, invention and cultural borrowing. The names and elements carry a better explanation for the cultural changes in this dance.

Basically the performers of this dance have no salaried job. The dance also has no cultural inhibition, and can therefore be performed at any time for a variety of reasons. Any woman can perform the dance if she feels the urge to do so. To perform the dance there is need for cooperative effort so as to learn each single movement and the song text. In the Kinze dance song text plays a very important role. The mood and tempo of the dance are determined by the pace at which the soloist perform the song. Normally the text is based on current topical issues and problems of the immediate community. The movement, accompaniment and the role of melody are going to be discussed in this chapter.

4.2 NAMES OF THE DANCE

Answers given by respondents to the oral interview questions reveal that; Kinze dance has acquired a number of names over the years. On the inception of the dance in Kangundo, Machakos District it had the name Ikinya. Because all that was in the dance in form of step was a kind of stepping.


By 1970 the dance had spread all over machakos District and Kitui District. Around 1975 other movements cropped up from Kitui District and the leaders felt the

urge to include them in the Kinze dance. To the original dancing style Ikinya: they would add up a popular step like twist, pachanga, kung-fu and water gate. Since these popular dance step are not conventional here is their description:

- Twist:** Popular dance step of early and late fifties. It comprises of twisting the hips and the legs;
- Pachanga:** Another Popular dance step which emerged in the sixties. A dancer moved hands forward and backwards firmly with a firm step also of both legs alternatively.
- Kung fu:** Another name for this popular dance is bumbing and it emerged in the early seventies the dancers would have their partners back to back and then they would bump their hips together rhythmically.
- Water gate:** This was a more advanced type of Kung-fu. Dances would start by bumbing like in the Kung-fu, then they would face each other and let the legs touch each others alternatively- in the process back to back they would do the same.

When these popular steps are being added, the dance keeps its basic step. Listening to the music of the dance and watching it there is a very strong feeling of deviation from the original step. With this the dance acquired the name Musolo.

With time the dance acquired additional instruments to the shoulder shakers. For example the Kayamba was gradually introduced and replaced the leg rattles. Also the speed of the dance changed and became slightly faster. The dance has a faster tempo due to the rhythmic accompaniment of the Kayamba which has a rhythm of 5 in Kinze dance









that is  . The names associated with this development which surfaced in 1980's are Siasa, Kayamba and Muvando.

Due to the need for entertainment and the creativity of the human mind still, other steps came up. These maintain one strong step followed by two weak ones, like in 4 time. With the new step the name changed to Kinze which is the name in use today. This name came to be used due to the basic value of the dance name search (kwinzia) . Here search in the native language is kwinzia and then the people shortened it to Kinze.

4.3. STEP AND MOVEMENT SYMBOLS

The researcher decided to create some symbols to assist in the description of step and movement of dance and in our case Kinze dance. These symbols are not conventional they could be improved in the future.

These symbols will assume the meaning given to them for the purpose of this study

- (1)  - Touch
- (2)  - Step (weight shift)
- (3)  - Shoulder shake
- (4)  - hand clap
- (5)  - Scoop soil using shovel
- (6)  - Throw soil using shovel
- (7)  - Skip with a swing on the hand
- (8)  - Clap into each others hands together

(9)  - Clap into each others hands alternatively

(10)  - Bump into each others hips

(11)  - Twisting of hips

(12)  - using feet touch each other legs alternatively (weight shift)

(13)  - Foot stamp

(14)  - head swing

(15)  - hand swing

(16)  - leg drag

4.4. THE TYPES OF THE MOVEMENT AND THE STEPS OF KINZE DANCE

The table 1:1 below demonstrates types of steps and movements displayed in the cross section of the thirty Kinze dances observed whose description follows in the next pages.

Table 1:1

TYPES OF STEPS AND MOVEMENTS

N = 30

NAME OF MOVEMENT	NO OF GROUPS	PERCENTAGE
Original	11	36.67
Created	3	10.00
External	0	0.00
Internal	1	3.33
Original/External	3	10.00
Original/Created	4	13.33
Created/External	3	10.00
External/Internal	3	10.00
Created/External/Internal	2	6.67
Total (N)	30	100%

After having watched the six hour video recording categorising the movements and steps of the dance and study it would only be fair to state that the Presupposed original dancing step and movement are rampant, apparently wide spread to a particular area. These sentiments* are echoed in properly documented evidence by Rick and Luttmann (1977) when they state; "The exact style of dance, and number dancing at one time vary with geographic location" (P.17). It was not surprising that every location depicted different dancing variation of the same dance. After careful scrutiny of the analyzed dances, dance steps and movement were put under the following categories:

- (1) Presupposed original step and movement
- (2) Step and movement with foreign influence
- (3) Step and movement with local influence
- (4) Newly created step and movement

4.4.1 PRE-SUPPOSED ORIGINAL STEP AND MOVEMENT

This original step is characterised by ease and coolness in terms of movements in a performance that is ♩ = 60. It is not hurried and one can easily articulate and imitate the steps and learn the dance movement.

This dance starts with the soloist singing a melody which is echoed by the dancers. The speed is rather slow thus ♩ = 60 , and the dancers remain in upright position.

The pattern is like this on the leg



- (i) Touch, step, then repeat several times



Normally the feet are together and when the dance commences, the right leg is interfered with. That is, this leg is moved to the right then back. Then the left leg is lifted just a little about an inch from the ground. The rhythm is like



Within the first two minutes that pattern is maintained. Then the soloist changes and sings alone without group response. Here the speed of the dance also changes. The dancers move at a faster pace and their posture is bent. The performance is vigorous at about $\text{♩} = 80$.

The patterns at this point on the legs are:-



- (ii) Touch, touch step



Make a quarter turn to the left the pattern is like (i) on the previous page above
thus, Touch step

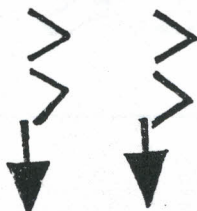


Make another quarter turn to the first position and then shake the shoulders thus:



After the shoulder shake the dancers resume from. (ii). During the dance, use of percussion instruments and particularly the shoulder shakers is noted.

(iii) Touch, touch step: repeated



A hand clap to the right and another to the left is added, punctuated with a shoulder shake. Thus: *resumes original step and movement*

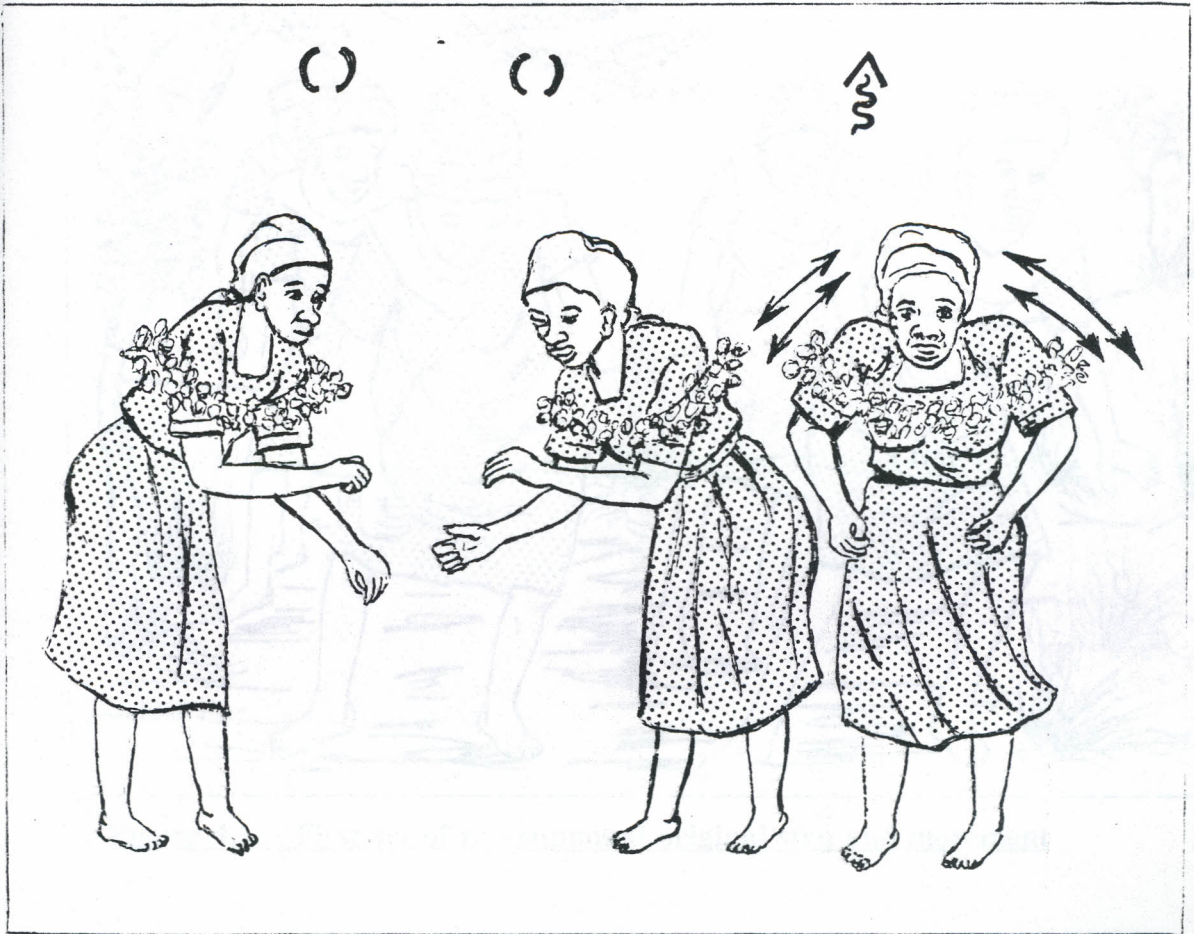




Figure 4.1a: First set of presupposed original step and movement



Figure 4.1b: First set of pre-supposed original step and movement

- Then (a)  Touch, step forward
- (b)  Touch step backward

Thus



Figure 4:2:Second Set of Presupposed Original Step and movement

From this point, the movements start again and go through the same paces. There is notable use of persuasive accompaniment and the whistle.

(ii) (a) Touch, Touch, step



(b) Touch, scoop, lift, throw and shoulder shake



This movement is usually to accompany work, see illustration

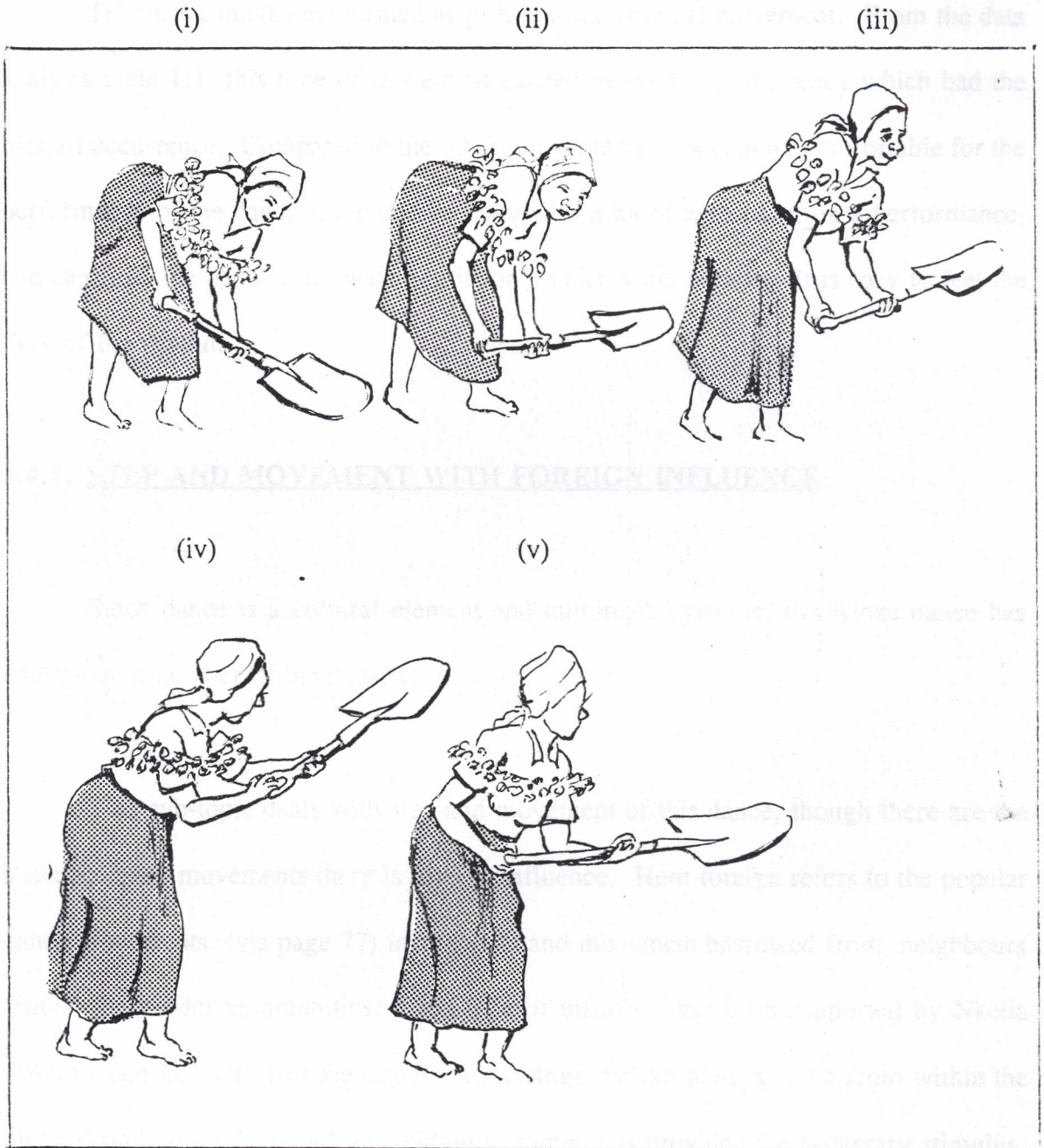


Figure 4:3: Women at work guided by step and movement of Kinze dance

This is repeated several time until the work planned is finished. During this movement they use some work implements like shovels.

This is the movement termed as presupposed original movement. From the data analysis table 1:1 this type of movement carried 36.67% in frequency which had the highest occurrence, Compared to the other movements, it was more comfortable for the performance of the dance and could be done with a lot of ease. During a performance, one can join the dance after watching it for a short while because It is easy to feel the flow of the rhythm.

4.4.2. STEP AND MOVEMENT WITH FOREIGN INFLUENCE

Since dance is a cultural element and culture is dynamic, the Kinze dance has undergone a number of innovations.

This sub-topic deals with step and movement of this dance, though there are the basic accepted movements there is foreign influence. Here foreign refers to the popular dance movements, (viz page 77) instruments and movement borrowed from neighbours around the border communities. This type of influence has been supported by Nketia (1975) when he states that the impetus for change did not always come from within the musical traditions of a peoples neighbours, sometimes provided the necessary stimulus.

Therefore it is not surprising to find foreign elements in form of movements in the dance. These movements seemed complex and needed a lot of time to practice, drilling for the members to remember. The normal flow of the dance never came automatically like before, dancers experienced some difficulties. The elements of the Kenyan Popular music dancing styles were evident in the dance. These elements are discussed earlier (viz p.77)

Popular music dance steps and movements found in Kinze dance provides some inconsistency. Apart from this, it was also easy to notice the Mchungwa and Mwamboko dance movements of the Agikuyu. Use of head movements peculiar to the Maasai was noticed around Kikumbulyu. The Kayamba which is known to have its origin in the coast province was significant around Kikumbulyu area. Kikumbulyu is one of the marginal boundaries for the Akamba and the Maasai. Also movement from the coast by the Akamba is very common from this area.

The dance patterns found in this type of movement are


- (i) Touch, Touch step - Repeated





Then depart on a kind of swing of hands and skip step on the legs giving counts from one to four (1-4). Back to position they clap each others hands both at the same


time. This is followed by a bump in each others hips and the shoulder shake comes immediately then the movement is repeated from the beginning.

The whole sequence is as follows:

(a)  Touch Touch step x 2

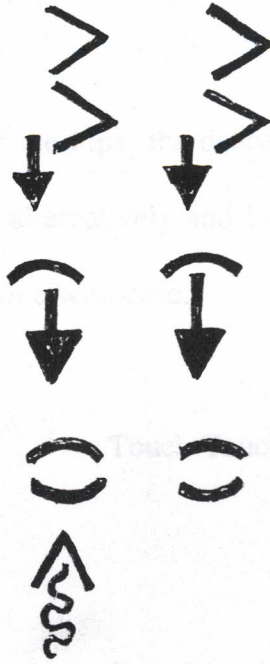
(b)  Skip with a swing on the hand x 4

(c)  Clap into each others hands

(d)  Bumb into one another

(e)  Shoulder shake

From (e) one starts again and goes through the whole sequence from (a) thus:



(ii) Touch, Touch, step.



Then firm twisting of the hips, the dancers pair up and then facing each other, they clap each others hands alternatively and bump into each other hips firmly. The movement is energetic but done with ease.



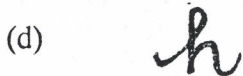
Touch Touch step x 2



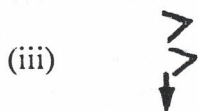
Twisting of hips



Clap each other hands alternatively





Bump into each other hips





Touch Touch, step x 2

After that the partners clap each others hands alternatively, still in rhythm the legs of the partners touch each other alternatively using the feet. The weight is shifted to the leg that is firm on the ground.

(a)  Touch Touch step x 2

(b)  Clap each others hands alternatively

(c)  Using legs, touch each others legs alternatively.

(iv) Touch, step, followed by vigorous shoulder shake, the leg movement comes with a foot stamp of  the given rhythm followed by a head swing forward direction. This movement is accompanied by kayamba thus:

(a)  Touch step

(b)



Shoulder shake

(c)



Foot stamp

(d)



Head swing



Figure 4:4: A woman playing Kayamba as an accompaniment for Kinze Dance

In this step and movement the dance moves at a comfortable pace neither fast nor slow just about: ♩ = 72. One thing to note here is that the basic movement is always affirmed at the beginning and at times throughout the dance.

Instruments used in this step and movement are mainly persuasive jiggles made from bottle tops. These are either worn on the shoulders, hips or at the ankles. It does not matter where they are put, the primary purpose is the same to add flavour to the rhythm.

When reference is made to table 1:1 on page 81 it is quite clear that the movement never surfaced alone. However, among the thirty dances observed it was seen as a component of another movement; for example as a component of basic movement among the total number of dances studied it draws a total of 10% that is three dances reflected foreign movement influence viz page 81. Also another 10% was shown in created movement. In the twelve created dances among the thirty, three of them showed that the created movement was not authentic but had some foreign steps in it. Another three showed this same influence combined with internal influences. Two dances making a percentage of 6.67% of total dances gained a mixture of movements namely created external and internal. Again I need to reiterate the fact that foreign movement (external) in Kinze dance does not exist alone, but with others giving a total of 36.67% that is eleven dances of the total number showed a foreign influence.

4.4.3. CREATED STEPS AND MOVEMENT

We have already seen earlier that the dance is led by a soloist who sings a melody and others follow. This soloist sometimes out of desire to dance and feel entertained

choreographs certain steps and movements that have to link with the authentic step of the dance. This is a combination of running steps and slow ones, body swing, shaking of hands and other body movements.

Unlike the original step which is done the same way all over the covered area by the researcher, for the created steps and movements, each locality has different created steps and movements. These ones could be done by dancers of a particular area. The singing guided the dancers and the melody is a bit different from that of the dance with original step and movement or having foreign influence.

This step and movement looked rather fast although in one area it was slow. However, it was also easy to note that the type of dance and performers were used-to: influence the dance speed. For example there were two areas where Mukanda is a common dance and as a result the speed of Kinze dance tended to be done with the same speed of Mukanda dance ♩ = 90

The following are the emerging patterns of these movements:

- (i) Touch step



- (ii) depart on the swing with firm steps sounding on a rhythm of ♩♩♩ = 70, 1,2,3, a simple triple time. The hands swing around the breast at the

same rhythm. At times the dancers would swing their hips but maintain the basic rhythm.

Occasionally a move forward on the same rhythm but this time dragging the legs. It could also be the hand high up in the air so long as the basic rhythm is not interfered with. All this is done with an occasional shake of shoulders.

(a)  Touch step


(b)  foot step


(c)  hand swing



(d)  hip swing x 3

(e)  leg drag

When the dance is in performance there is an accentuated rhythm. This rhythm sounds like simple triple time with a pause of a single count at the end.

- (ii) Touch step , This step guides the dancing group up to the dancing spot. The dance then gains momentum and the dancers shake themselves around both hands and legs with an occasional stamping  that is one, two.

This shaking rhythmically sound  repeated severally. this movement is too fast may be ♩ = 90

- (iii) Touch Step  this is to guide the dancers who seem to move forward to the kanyaka. Immediately the soloist starts solo singing the dancers seem to take a single spot for dancing no leg movement this time. However the shoulders move very fast with slight pauses either to turn or for a gesture .The notation would look like this:  repeated till the soloist changes the melody and then the shoulder shake comes through out.



On occasional command from the soloist the dancers would match or mark time on the spot. The performers perform this step and movement without any difficult. There is uninterrupted flow, which gets disturbed when a foreign step is included.

h

or

m

The main instrumental accompaniment to these movements are the Kayamba and the whistle. Without them the performance would be bare. The Kayamba provides the rhythm while the whistle signifies the climax.

In the analysis (figure 1:1 viz 81) the created steps and movements could stand on their own and they carried 10% of the total number of the observed dances. With other movements a total of 30% was reflected. That is 13.33% was a combination of original and created, 10% for external and this movement created and 6.67% showed a mixture of it with, external and internal. therefore 12 dances making a total of 40% of all the observed dances showed this category and its inclusion in other movements.

4.4.4 STEP AND MOVEMENT WITH INTERNAL INFLUENCE:

In Chapter two the overview of the Akamba dances was discussed. These dances carry the original basic movements and rhythms of the Community. One such movement which is part of the Akamba dance culture is the shoulder movements. Most dances in the Akamba community have this element but each dance has a peculiar way of shoulder movements.

The Kinze dance has shoulder movements whose primary purpose is to rattle the shoulder shakers. However, during the study, one group displayed Kilumi shoulder movement in their Kinze dance. In addition groups used kayamba as the accompaniment

and topped the movement with mukanda dance style to punctuate the dance.

In all Kayamba accompanied dances, the step and movement were either borrowed from one of the communities dances like mukanda or kilumi. These ones had very few leg movements and if any, they were very occasional.

The emerging patterns were:

Touch step

Shoulder shake (on Kayamba rhythm)

Occasional foot stamping

(a)



(b)



(c)



The performers did these movements with no difficulties since they are part of the basic cultural movements. The dancers who displayed these movements were those who perform these dances in their community. The dance speed was maintained at $\bullet = 90$.

Referring to the analysis table 1:1, there was only one dance which had internal influence completely. That is making a total of 3.33% of the total number of dances observed. There were other dances which had this influence and movements like the external reflecting 10%. Combination with external step and the created step showed 6.67%. This influence was reflected in a total of 6 dances, totalling to 20%. It is clear that the dances of the community did not have a very strong impact on the development of step and movement like the others.

4.4.5. COMBINATION OF MOVEMENTS

The Table below shows the number of movements combined together in a dance.

TABLE 1.2

COMBINATION OF MOVEMENTS

N = 30

NO. OF MOVEMENTS COMBINED	NO OF GROUPS PERFORMING	PERCENTAGE
1	15	50%
2	13	43.33%
3	2	6.67%
0	0	0
Total (N)	30	100%

From the above table 1:2 it is evident that the groups that danced only one type of step and movement (like presupposed original) in a single dance were more and carried 50% of the whole total of dances observed.

Groups that combined two types of movement carried a percentage of 43.33%. The least combination was of three types and this only has 6.67%.

In all these tabulations, that is table 1:1 and 1:2 the fifteen groups giving us the 50% of the single type of movement do not all perform the original step and movement. Only 11 dances carry the authentic dance step and movement the other 13.33% has some influence. Therefore the total number of dances with influence reflected is 19 and that is a total of 63.33%. It is quite clear that in the development of a dance there is a large amount of influence.

4.5. INSTRUMENTAL ACCOMPANIMENT.

TABLE 1:3
INSTRUMENTAL ACCOMPANIMENT

N= 30

TYPE OF INSTRUMENTS IN THE DANCE	NUMBER OF DANCES USING THEM	%
0	4	13.33
1	8	26.67
2	14	46.67
3	4	13.33
4	0	0
TOTAL (N)	30	100%

Generally instrumental accompaniment played a major role in the dances. Table 1:3 gives a cross section of the types of instrumental combinations in the dances. The table shows that four dances out of the thirty making 13.33% used no musical instruments in the dance. To me the dance performance was dull. Lacking the mood of instrumental entertainment to the audience, who looked bored.

Use of a single type of instrumental accompaniment was witnessed in eight dances that is 26.67% of the total performance. The type of instrument in the eight dances was either kayamba, whistle or work implements. This accompaniment added rhythmical flavour and brought about the climax in a dance. At times the soloist would stop singing, such instances of vocal silence were occupied by the instrument. Since the instrument authenticated the rhythm and stressed it, the dancers on their part kept the exact movement and tempo even without a guiding melody.

The colouring of a performance could not be brought out by only a single type of instrument; some dancers preferred to use more than one variety of instrument and from table 1:3, it is clear that majority of groups preferred two instruments. The groups that used this combination totalled to fourteen (14) that is 46.67% of the total number of groups. The two types of instruments chosen blended very well making the performances lively. The climax of the dance would be ushered in by blowing of the whistle which also indicated change in the musical melody guiding the dance. There would be exaggeration in the use of the other instruments, vigour would be brought out so that the instrument sounds. The combination of two instruments was the most common during the study.

A few dances used three types of musical instruments. During the study which gave the result in table 1:3 four dances used the combination giving 13.33% of the total number of observed groups. The combination of instruments heightened the performances giving them more life. Most of these instruments apart from the whistle were pitched percussive instruments of different pitch.

Use of instruments was of paramount importance in the dances. In fact 87.67% used instruments in their dances. Therefore this aspect cannot be over emphasized because it is clear that it was rampant wide spread and important.

4.5.1. USES OF MUSICAL INSTRUMENTS IN KINZE DANCE:

- (1) They keep time in terms of metre like in this particular dance (Kinze) one can hear this rhythmic flow of one, two, three and pause. This pattern is repeated severally upto the time a change is indicated
- (2) Instruments keep the tempo of the dance steady. It is easy to tell whether a dance or performance of a dance is fast or slow through the instrumental accompaniment.
- (3) Rhythm is authenticated and clarified where the rhythm needs to be stressed during a performance, one can feel by the way the instruments are played.
- (4) Colour and flavour in the dance could not be brought out in any other-way. The study showed that the more the combinations of instruments there were; the more the performances became bright. In fact performances which had no instrumental accompaniment seemed slow, dull, and lacking in life.
- (5) The musical instruments covered periods of silence where the soloist would not be singing.

4.5.2 TYPES OF MOVEMENT AND AREA OF CONCENTRATION:

The Akamba live a life of mixed economy. These sediments are echoed by Lindblom (1916) when he states:

The Akamba are a Bantu people living by agriculture, cattle-raising and hunting in the highlands South of Mount Kenia (P.3).

Their way of cultivation is one where there is the use of a hoe and a sharp metal stuck to a stick (Muo). In working position they bend to an angle of 45 degrees even more, so that they are close to the ground.

Due to this posture of working, they also carry laggages in a way that they also look bent. For example water and heavy containers even fire wood are carried on the back. Therefore their normal position when doing some work is actually bending to the front.

During the Research on dance performances, similar characteristics, were observable. The dancers seem to be bent and consequently their movements are reflective of this position which is somehow horizontal to the grounds.

TABLE 1:4

TYPE OF MOVEMENT AND AREA OF CONCENTRATION

N = 30

TYPES OF MOVEMENT	NO OF DANCES	PERCENTAGE
Sagittal	1	3.33
Table	16	53.33
Vertical	2	6.67
Others	11	36.67
Total (N)	30	100%

This table 1:4 makes it evident that the Akamba move their shoulder more than other parts of the body. The shoulder movement thus vibratory movements are referred to as table movement. This type of movement carries 53.33% of which forms more than 50% of the total types of movements reflected.

The Akamba concentrate their movement on the dorsal part of the body, the shoulders being the focal point. Other areas of movement concentration were the head and loin joint where vertical and sagittal movements emanate. These movements have the possibility of emerging due to the marginal boundaries. For example in areas where sagittal movement is found. The Maasai are the immediate neighbours. Also vertical movements surfaced where the Embu and Meru people are close neighbours. These marginal boundaries help the people to mix freely and exchange elements of culture and dance is included in this aspect. Therefore dance step and movement some attributes from neighbours.

However, although borrowing is evident, the style of performing the movement leave the benefit of doubt; that in the researchers view these movements are not authentic to the community. It is not a wonder therefore that sagittal movement carries a small percentage of 3.33% while vertical has 6.67% . The table plane movement, is the only area where concentration of movement is reflective of the communities culture and their way of living.

4.6 MELODY IN KINZE DANCE:

Looking at African music generally it is notably clear that music and dance are quite inseparable. This is very true because during a music performance some elements are obviously displayed. These include melody, rhythm, movement and instrumental accompaniment.

During this study, in all the thirty dances observed, there was melody (song) and at no one time did this element lack. In the Akamba community where the study was carried, dancing has and is always accompanied by singing. It is not a wonder that the Akamba expression for dancing (wathi: viz Page - 5) Literary means to sing a dance.

4:6:1 NATURE OF THE MELODY:

The soloist would start singing, even before any movement. A phrase would be sang and then the performers would repeat it the same way. During this time the dancers would give majestic movement as they proceeded to the dancing arena(kinyaka). This was referred to as an Introduction to the main dance or a warm up. This type of singing continued for a little while, then the soloist would turn to solo. This immediately called for a change in their way of dancing. As the soloist displayed her vocal eloquence the dancers displayed their art of dancing with which every part of the body was in use. The dance became more vigorous, flexible with more pronounced movements and body posture.



Figure.4:5:Pronounced movements in Kinze dance

For example they would be bent to 45 degrees position.



Figure 4:6 :Climax Position of Kinze dance

The foot stamp would be more firmer and even there would be articulate use of the whistle. This signified the climax of the dance.

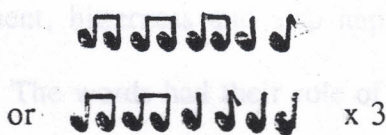
The song sang is expressive in the speech of community. This has been supported by Lindblom (1920) when he states;

The Akamba make sure there is feeling in their speech, their play of feature and their gestures are picturesque. A number of onomato poetic expression give life and colour to the whole (P. 552)

Also the song follows the melodic line of the speech.

4.6.2 RHYTHMIC STRUCTURE OF THE MELODY

The melody at the beginning of the performance had a rhythmic structure which had this pattern.



This rhythm would be retained for a while then solo singing would come. Immediately the rhythm and dancing style changes. The treatment of the rhythmic change varied from place to place.



This would be repeated several times before a halt.

4.6.3 PURPOSE OF MELODY IN DANCE

Although a melody in a performance is very important, it is good to note the usefulness of the melody.

This melody acted as the tuner of the performance, this is because immediately a song was started then performance of the dance set-off. The dancing ended with the complete halt of the singing. Also the melody set the pace of performance, by pace here, it means speed, if it was fast the dancing reflected a similar tempo. It was through this tempo that the mood of the dance came out. This went together with feelings which were clearly brought out through facial expressions and movements. Feelings of resentment, bitterness and also happiness came out clearly through the words of the music. The words had their role of passing messages across to the audience as well as performers. Changing of dancing style, soloist or any other was also brought out.

The melody directed the performance and therefore played a major role which places it at a paramount situation that melody has to be there in a dance performance.

The Kinze dance itself is guided by melody, which dictates the step and movement. In the absence of instrumental accompaniment apart from the shoulder shakers, whistle and leg shakers, then melody dictated everything else. In the study it provided an important aspect of investigation namely as one of the influencing factors of the Kinze dance step and movement.

This Chapter looks at the two sub-sections of the study with respect to the findings observed in Section Four. Research was conducted to the findings of the study and the implications of the findings. The findings were used to inform policy and practice for performers, researchers, dance commission and the Kenya music festival adjudicators. While the second sub-section contains suggestions for further research.

5.3 SUMMARY OF THE FINDINGS

Types of dances

Research findings revealing that

1. There are quite a number of dances still in traditional practice within the Akamba community living in the Southern part of Mandera District.
2. The dances that proved quite steady are Kinze, Kinze and Mbaraka.
3. A few other dances are still in practice and they are Kinze and Kinze.
4. Despite the fact that Kinze is still in practice and it is quite steady.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS.

5.0. INTRODUCTION

This Chapter looks at the research questions formulated for this study with respect to the findings obtained in Chapter Four. Recommendation based on the findings of the study are provided in two sub-sections. The first sub-section recommendations are for education policy and practice, the permanent Presidential music commission and the Kenya music festival adjudicators. While the second sub-section contains suggestions for further research.

5.1: SUMMARY OF THE FINDINGS

1. Types of dances:

Research findings revealed that:

1. There are quite a number of dances still in traditional practice within the Akamba community living in the Southern part of Machakos District.
2. The dances that proved quite steady are Kinze, Kilumi and Mukanda.
3. A few other dances like Kilui, Inyeke, Nzuma, Yekethe and Kiili are at the verge of disappearance.
4. Majority of these dances are performed by women only

2. Development of Kinze dance

Research findings reveal that:

1. Kinze dance has acquired a number of names over the years since its introduction in Kangundo, Machakos District in 1958.
2. Each name given to the dance implied a new dancing style in terms of step and movement and also new instrumental accompaniment.
3. As the dance acquired complex movement, it also gained new names. These movements could not be easily copied, but they happened to give maximum entertainment.
4. The Kinze dance maintain a basic step and movement at the beginning and at the end of a performance. The basic step and movement is similar in all different categories displayed with a new name at the core (middle) of a dance performance.

3. Development of different - Kinze dance step and movement.

Research findings reveal that:

1. When Kinze dance started it was authentic (original way (style)of performing the dance). This is referred to in the study as presupposed original step and movement. This was the most frequent thus repetitive in a sense according to observation.

2. As the dance developed it incorporated other movements which looked foreign. This was discussed under step and movement with foreign influence. This carried the 2nd highest percentage.
3. Apart from Kinze dance being original or affected by foreign influence. Some of the step and movement were created. These varied from one area to the next. These were the most complex and could not be copied easily. During the study, majority of the dances reflected this aspect of created dances in one way or the other.
4. Despite the foreign influence of popular dance movements and dances from other communities, some dances showed an influence from within. These were movements of traditional dances within the community. We saw some Kinze dances displaying elements of other dances within the community like the Kilumi and mukanda. However these community dances did not have a strong impact on the development of Kinze dance step and movement.

4. Promoters of change and dancing styles in Kinze:

Research findings reveal that:

1. Culture being a way of life is never static. It is always dynamic and since Kinze is a dance falling within stylistic culture it is dynamic and changes within time and space.

2. Social environment - is another factor.
People learn from each other as they mix and in the process they adapt certain aspects including dancing styles.
3. The economic environment has made people move from one place to the other, urban centres inclusive. In so doing they encounter new cultures dance included. As they go back, they carry some materials ideas and styles. The kayamba found the way to Kinze dance through this factor. The popular steps and movements found their way to the dance through the same factor.
4. Physical environment is the one entrusted with offering raw materials for manufacturing of musical instruments. Today with the rule of afforestation and wildlife conservation and protection of trees and animals, it becomes difficult to make musical instruments, consequently Kinze dance lacked variety and quantity of instrumental accompaniment due to this factor.
5. The music critiques used to vet music for a public function make the dancers to think and in the process of Implementing recommendation of the critiques then changes do occur.
6. Entertaining power of dance depended on the type of audience. The audience dictated the type of step and movement and so inclusion of popular step form of movement is a good example.

5. Areas of movement concentration

Research finding reveal that:

1. The Akamba people move their shoulders more than any other part of the body (Table movement)
2. Due to marginal boundaries they have adapted two other movement head (sagittal) and loin joint (vertical) movements. These are movements peculiar to the Maasai and Embu respectively.
3. Other created movement give other areas of movement concentration like the legs and hands.

6. Research findings on the role of musical instruments revealed that:

1. Majority of the dances used musical instruments and only very few dances had no instrumental accompaniment.
2. Musical instruments added rhythmical flavour to the dance
3. Some musical instruments like the whistle were used to signify the climax of the dance
4. At times where the soloist stopped singing the instruments filled the performance gap.
5. Apart from stressing and authenticating the rhythm these musical instruments helped the dancers to keep the tempo and rhythm of the dance.

6. Some of the musical instrument ushered in the change in the musical melody guiding the dance.

7. Role of melody in the Kinze dance:

Research findings revealed that:

1. The dancers were guided by a melody consistently. The dance could do without instrumental accompaniment.
2. The treatment of the melody thus from choral singing to solo singing called the change in the way of dancing. This could be, from slow to fast, from majestic dancing to vigorousness or from upright position to a bent position.
3. Melody serves as a cue to start dancing and also to stop.
4. It sets the pace and mood of the performance.

5.2. CONCLUSIONS.

Based on the findings in this study, the following conclusions were inevitable.

1. Kinze dance was started by the young women in 1958 around Kangundo and due to cultural dynamics the dance has been changing in both step and movement.

2. As children grow up they go to different schools where they mix and play with others. These schools are also set in different social setting and therefore the values instilled are also varied. Therefore these pupils can easily copy and learn new ways of doing things and consequently foreign ideals and styles of dancing creep in Kinze dance.
3. Kinze dance has incorporated styles, steps and movements, which are not authentic. This incorporation has been done without knowledge and realization of the composers of the dances and the entire dance groups.
4. Kinze dance has changed to the degree of loosing its identity and authenticity.
5. When people encounter new culture they borrow and some of the aspects they borrow are dance cultures and in particular the musical instruments and dancing styles. The Akamba people have borrowed kayamba from the Mijikenda to their Kinze dance.
6. Kinze dance has been affected seriously by lack of instrumental accompaniment and lack of variety of the same. This causes the dance at times to be boring and not thrilling.
7. Music critiques are not necessarily musicians and yet their comments can have quite adverse effects which at times lead to complete new meaning of the dance or even a new dance.
8. The audience for whom a dance is performed dictates the type of dancing styles, steps and movements. The inclusion of popular steps like twist,

pachanga, watergate to the Kinze dance could have come about due to this aspect. Also the influence of modernization, urbanization and the mass media can dictate dance steps.

9. The gender of dancers also determine the type of steps and movement for example in Kinze, the women perform the dance, the kind of social environment they have gone through and their physical make up are factors that determine the type of steps and movements.
10. The locality that is the geographical area dictates the type of step and movement to be found in a dance. This shows the complexity of the dance which defines the time available for the practice of the dance.
11. Dance is a creative art and calls for a creative mind to come up with new steps and movement. The young mind can have time to create and adapt and this was displayed clearly in the study.

5.3: RECOMMENDATIONS.

On the basis of the major findings and conclusions presented in this study, the following recommendations are made to serve as guideline for further action and research. Recommendation are made for the educational policy and practice in Kenya, Permanent music Commission and the Kenya music festival adjudicators and others are meant for further research.

Recommendation for:**(a) Educational policy and practice in Kenya.**

1. As the Gachathi Report of 1976 was being implemented music was introduced in the curriculum. However, there is an urgent need to re-structure the current music curriculum so that dance studies are included at all levels of education as part of music.
2. Pupils should be taught different dances of different communities so that they grow to know, differentiate and appreciate their cultural heritage. Also become aware of the different steps and movement found in each community and also areas where movement is concentrated.
3. There is need to train more traditional dance experts who can handle dance skills and pass them to the pupils without any inhibition.
4. The teaching of playing musical instruments should be stressed so that the skill is not lost and also in case an instrument is borrowed it can be easily handled.
5. There should be stress on adapting material and manufacturing of musical instruments to curb inefficiency. Care should be taken to produce musical instruments that are close in authenticity.
6. There is need to train more traditional dance instrumentalists who can train others in the skills of playing traditional instruments.

7. The K.I.E. should develop written materials accompanied with video recording on the dance of Kenya. These material should include sequential development of dances without deviating from the traditional norm.
8. Persons charged with cultural matters and researchers should keep abreast so that when a new dance appears, it should be video recorded and a keen eye kept on its development. This will help to monitor changes and new styles whenever they occur. Then the reason behind the change would be established. Through this, developmental process and stages of a dance would be kept.

(b) The Permanent Presidential Music Commission.

1. The Commission should train its personnel who go to vet music so that they use same guidelines in giving advises to dancers. Stress should be levelled that any official charged with the responsibility of vetting music should be a musician or expert of the musical areas to be able to offer valid criticism.
2. There is the urgency to video record, or film record dances before they disappear. These recordings should be used during vetting to show authentic steps and movements of a dance in different communities.

(c) **Kenya Musical Festival Adjudicators**

1. The adjudicators of dance in Kenya music festival should be in-serviced on the authentic music steps and movements of cultural dances of different communities.
2. The Kenya music festival should expose the adjudicators to different dances either through video recorded dances or actual visits to the areas.

5:4. SUGGESTIONS FOR FURTHER RESEARCH

This study has raised a number of important questions which are really beyond its scope. For this reason, this could not be answered by the present study to a great depth. Based on the findings and recommendations therefore, the following are some suggestions for further research.

1. A more intensive study should be done in all the ethnic communities since the present study was carried out in one ethnic community. This is important for purposes of comparison.
2. There is a need to conduct a research on all the dances in different communities. This would determine the fate of the cultural dances in our country and also their development.

3. There is need to conduct an intensive research on the classifications of dances on the function of dances since an attempt to come up with such a taxonomy has been unsuccessful.
4. A study should be done on melody rhythm and musical instruments and their effect on dance in all communities.
5. A research on the effect of rhythm and musical instruments on dance should be carried on so as to maintain authenticity.
6. Intensive study should be carried out to establish the relationship between various dances within a community. Find out what they share and see if they are really different or just variants of the same.

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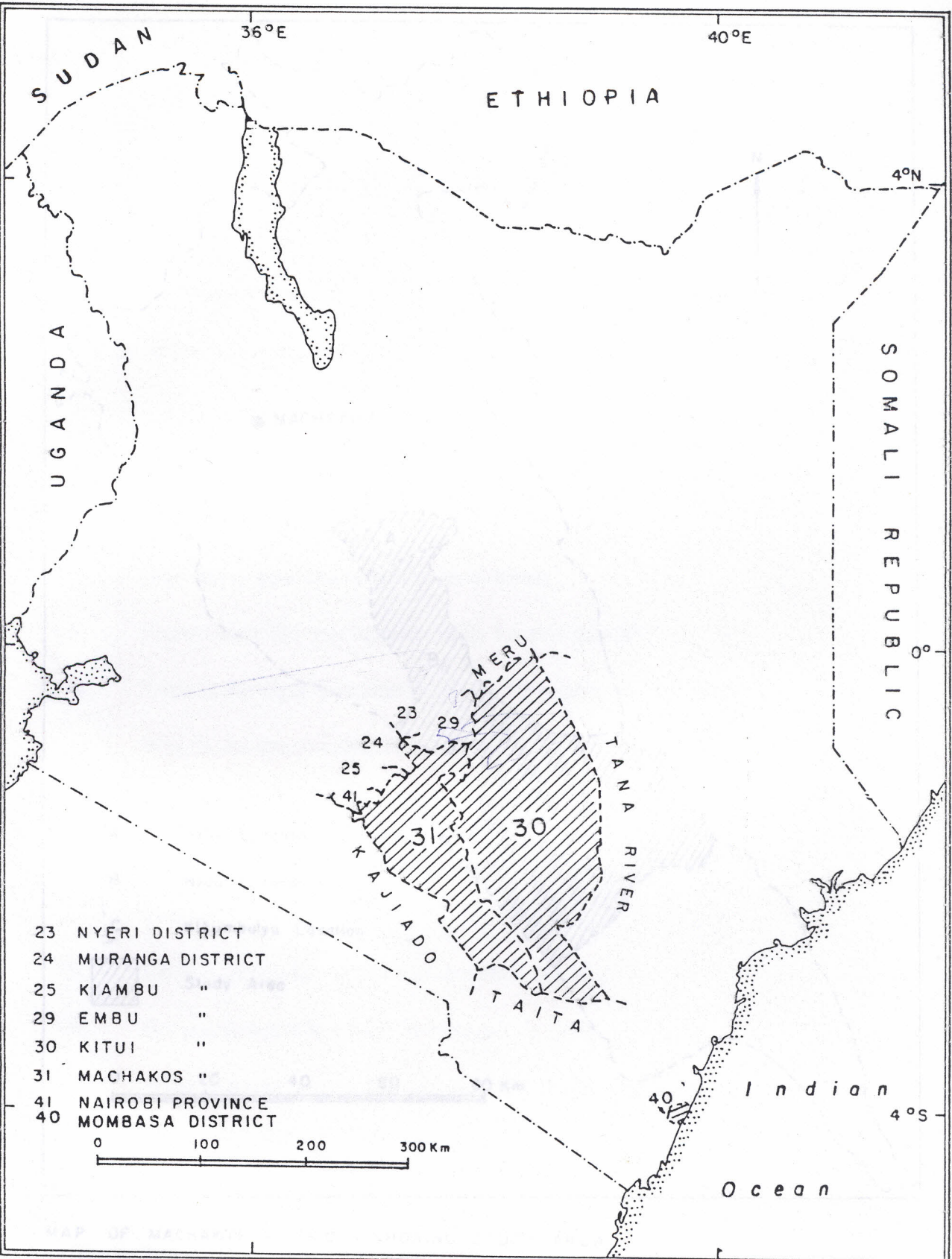
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- 23 NAKURU DISTRICT
 - 24 MURANGA DISTRICT
 - 25 KIAMBU
 - 29 EMBU
 - 30 KITUI
 - 31 WACHUKU
 - 32 NAIROBI PROVINCE
 - 33 NAKURU DISTRICT

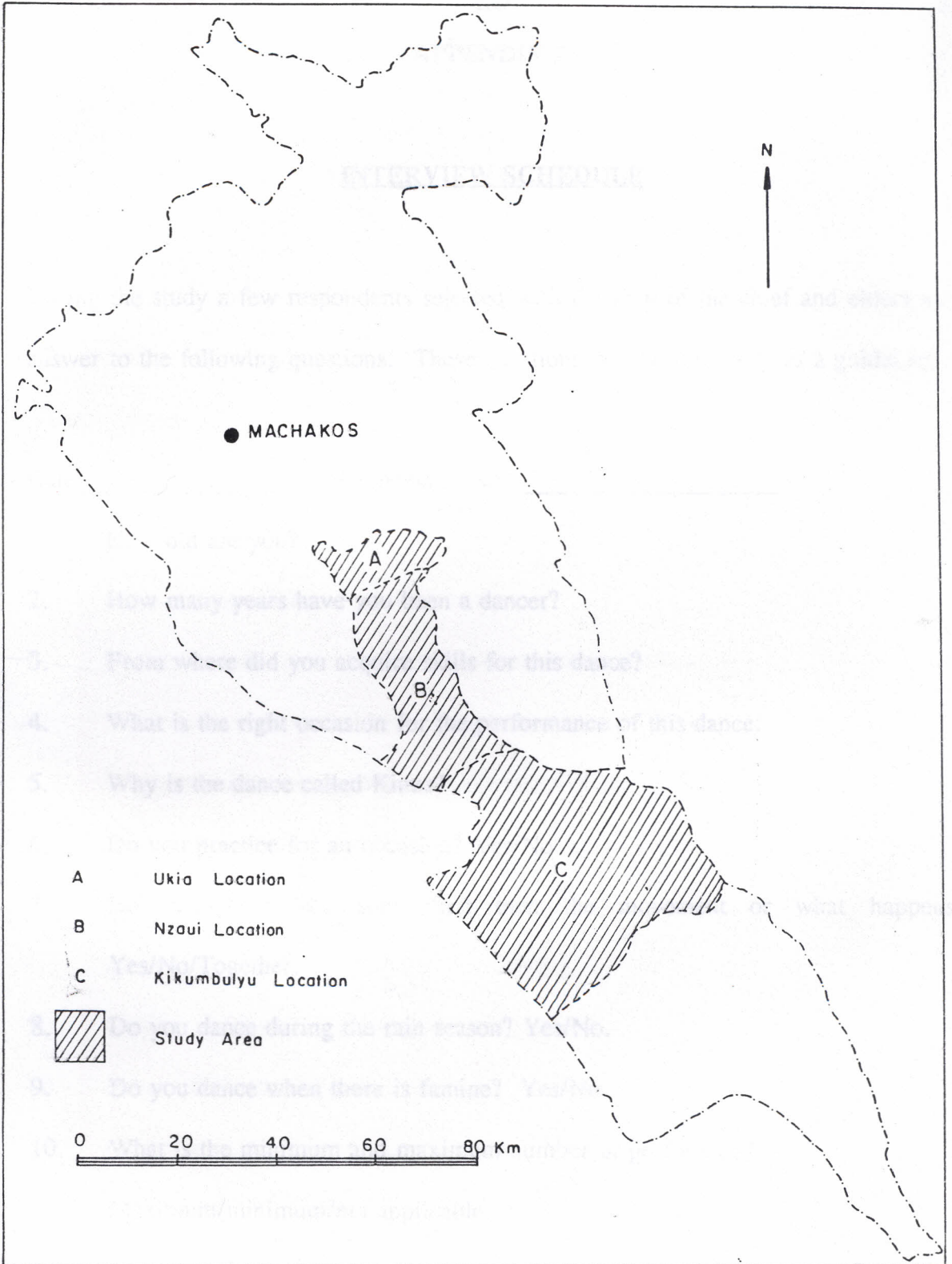
MAP OF KENYA SHOWING DISTRICTS IN WHICH THE KAMBA PEOPLE LIVE

A'



MAP OF KENYA SHOWING LOCATION OF WHERE THE AKAMBA PEOPLE LIVE.

A²



MAP OF MACHAKOS DISTRICT SHOWING STUDY AREA.

APPENDIX B

INTERVIEW SCHEDULE

During the study a few respondents selected with the help of the chief and elders will answer to the following questions. These questions will be used only as a guideline.

Name of place _____

Date _____ Respondent No: _____

1. How old are you?
2. How many years have you been a dancer?
3. From where did you acquire skills for this dance?
4. What is the right occasion for the performance of this dance:
5. Why is the dance called Kinze?
6. Do you practice for an occasion? Yes/No.
7. Do you learn the song first then the movement or what happens:
Yes/No/Together.
8. Do you dance during the rain season? Yes/No.
9. Do you dance when there is famine? Yes/No.
10. What is the minimum and maximum number of performers?
Maximum/minimum/not applicable.
11. How is an instrumental user selected- random/precision in movement?
12. How do you select the best dancers voluntarily/random/precision of step.

APPENDIX C

OBSERVATION SCHEDULE:

The researcher will observe the following variables during the study and make a conclusion.

Name of place _____ Date _____

1. type of climate. Hot/cold.
2. Type of vegetation.
3. Variety of instruments in the study area; many/non/few.
4. Instruments used in the dance - few/many/none.
5. Instrumental accompaniment in the dance - important/less important.
6. Body movement: sagittal/table/vertical.
7. Flow for movement: bound/free.
8. quality of weight in movement: light/strong.
9. Quality of time in movement: Quick/sustained.
10. Focus of attention: direct/indirect.
11. Quality change of flow: gradual/abrupt.
12. Leg movement: right/left/up
14. Frequency of leg movement in that direction.
15. Time span for the performances: short/long/moderate.

APPENDIX D: BUDGET

	<u>COST KENYA SHILLINGS</u>
Transport	3,320.00
Subsistence	5,480.00
<u>MUSIC EQUIPMENT</u>	
1. <u>2 Cameras:</u>	
(i) Minolta Model Af-EH	6,600.00
(ii) Canon T50 Camera with 1.4 lens + Zoomlens	12,000.00
(iii) Processing	1,320.00
2. <u>Recording Equipment</u>	
(i) Hiring video equipment	2,000.00
(ii) Sony Stereo Tape Recorder	3,000.00
(iii) Video Tape	1,500.00
(iv) Cassette Tapes	600.00
(v) Batteries	252.00
3. <u>Stationery</u>	
Photocopy and Computer Services	<u>4,500.00</u>
TOTAL	<u>40,572.00</u>