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DEFINITION OF TERMS

In this study the following terms were used in the context defined below;

Afro-classic	A term indicative of a genre of music characterised through a merger of traditional African (Afro), classical Western (classic) idioms and elements.
Art-musician	A contemporary musician that uses conventional music practice.
Cross-cultural Composition	The creation of a cultural synthesis of old and new, traditional and foreign into philosophical, artistic and stylistic product that communicates to both local and foreign audiences, (Njoora, 2005).
Ekengele	A metal ring/bar that is struck to accompany a performance.
Endeke	Leg jingles.
Engabe	A long single headed drum.
Eng'oma chia arutu	A set of double headed drums.
Enyengo	Hand shakers.
Esidialo	A long-standing traditional Samia marriage ceremony.
Libretti	The text in a song.
Okungulo	A string fiddle.
Olwika	A horn.
Pekee	Bottle top shakers.
Suite	A multi movement piece of music on a theme telling a story for vocal and instrumental accompaniment.
Traditional	Belonging to the local people; therefore Samia tradition is the way of life of the Samia people.
Tutti	All music instruments performed at once.
AB, ABA, ABACA	Forms in music.

Abbreviations:

SSA	Soprano I, Soprano II, and Alto.
SSAA	Soprano I, Soprano II, Alto I, and Alto II.
SATB	Soprano, Alto, Tenor and Bass.
TCIF	Traditional Creativity Idiomatic Function.

CHAPTER 1

1.0 INTRODUCTION

1.0.1 Background Information

Were & Wilson (1974: 60) observe that the Samia settled in the area in which they now occupy between 1580 and 1650, moving in from the Bantu areas of neighbouring Western Uganda. The Samia are one of the Luhya sub- ethnic groups who occupy Funyula Division- renamed Samia District in Western Province of the Republic of Kenya, (Appendices 7 & 8:Maps 1 & 2). Their neighbours include the Bakhayo and Marachi in the Northeast, the Luo in the East, the Samia Bagwe in the West in Uganda and the Banyala in the South (Appendix 9: Map 3)

The Samia like every other Kenyan community have several socio-cultural activities in which people make music for recreation or ritual purposes. These are organised on the basis of members who share a common habitat in a clan or village. There are special musicians as composers, singers and instrumentalists. One of the unique characteristics is that singing in the community is commonly done by the women who also play *pekee*, bottle top shakers and *endeke*, jingle bells to accompany the songs. The men play *efumbo* or *engabe*, drums and *olwika* or *ekhombi*, horns. The other music instruments that are played include *okungulo* or *esiriri*, one stringed fiddle, *eng'oma chia arutu,* drums, a set of six to eight drums played by one performer; and *ekengele*, a metal bar/ring (Appendix 6). While there are many occasions when music is performed, one such activity in which music making is prevalent is the marriage ceremony.

In an oral interview Nafoyo (February 2006) observed that the Samia community holds marriage as an important process in which two people of the opposite sex who are not related live together to form a family of their own. As part of an important ritual, songs and dances are used to elicit excitement among the people and to keep the flow of the processes

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involved. In the past this was undertaken in two different ways. When a boy intends to marry, he would send strong boys to waylay the proposed girl and abduct her to his home, therefore declaring a marriage. Secondly, a boy who had decided to marry would be escorted by his peers to meet the intended bride at an arranged place. The girl accompanied by her friends would be told of the boy's intentions directly. In this case if the two agreed then their parents would be informed for discussions between the two parties to commence. In both marriage styles the girl had to be officially given away in a special ceremony known as *esidialo,* the central focus of the creative project in this study. In each of the situations described there were different types of songs that were performed. Osogo (1968: 60) also observes the same about marriages among the Luhya of which the Samia are a constituent group. Today Christianity and literacy provide alternative venues for couples to go for church weddings which also incorporate traditional and Christian songs to accompany the ceremonies.

Wako (1988) observes that there are many occasions among the Samia in which music making is undertaken; but marriage has a large collection of traditional songs. This is because of the many formalities involved that also require singing. In a similar way, Mbiti (1992: 133) while discussing marriage in African societies observes that marriage is a religious duty and a responsibility for everyone. It forms a focal point where the departed, present and coming members of the society meet. It is through marriage that the lineage of a family is extended by procreation and the dead re-born.

In most Kenyan communities there are several socio-cultural activities in which songs composed by special musicians (specialists) are performed, (Nyakiti 2000: 51). Such specialists ensure that songs are available that will be pertinent to a forthcoming function. Through the work of specialists, old songs are adapted to suit the contemporary and future function while new ones emerge that will address the unique aspects of the function. The community accepts the songs as part of their cultural inventions.

Apart from the permanent feature of traditional special musicians who lead the performances, the audience joins in with ululations, shouts, choral responses and dance, (Nyakiti 1997:2, Akuno 2000: 8). This then changes and re-structures the form of the music, which results in continuous variation, improvisation and extemporisation in performance. The audience therefore become both composer and performer; showing that composition in traditional communities takes place even during performance, (Akuno 2000:8). The songs performed are composed or adapted for presentation, and later incorporated in the community's culture. It is from these folk songs that adaptations and arrangements are undertaken, especially for Music Festivals in Kenya which have been in existence for more than seventy years, (Anami, oral interview February 2006).

The practice of adapting folk songs in Kenya for notation started early in 1960 when selected Kenyan/foreign musicians delved into folk song arrangements. The art composers comprised of the late Kibukosya (1926-1986) and Hyslop (1910-1977); who used folk songs as compositional themes. The practice intensified in the seventies and other composers like Kemoli, (1945) and the late Zalo (1940-2007) contributed to the composition/ arrangement phenomenon. They wanted to develop folk tunes to the standard of the Western music pieces that were being used as set pieces for the music festival (Anami, ibid).

Anami (ibid) observed that there was only the Kenya Music Festival at that time with three affiliate regions from which winning teams were sent to the national finals. These days there are many grass root and upper level festivals that make up eight regions of the Kenya Music Festival. The music goes through competitive selection and elimination in all these lower levels of the festival with the ultimate aim of getting to the national level. To add to these, there are many other festivals run by church groups and the Kenya Cultural Festival for non Education Institutions. The choice of music for use in the festivals goes through competitive bids by the various festival technical committees.

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From the music tradition described, two types of contemporary compositional approaches emerge. On one hand are those that create original works and on the other those that use existing tunes to develop their works, the latter being described as arrangers. In the process of composing, they do not identify the music features that characterise the folk songs that they use. While it is within their creative aspirations, some argue that the process impacts negatively on the folk songs to such an extent that often it is difficult to identify the chief melodic features of such folksongs.

Oral tradition through which a community's history was known is not common in the 21st century. Therefore in most cases, Kenyan art composers are not able to adequately replicate traditional music practices in terms of idiom and performance in their works.

When using folk songs as compositional material, arrangers have a ready framework from which to operate, that includes the use of rhythm, melody and text. Sometimes these art composers work with folk melodies using the Western diatonic scale and harmony, while choosing not to use tonal/melodic characteristics that define the traditional music. The resultant works do not maintain the traditional melodic idiom of the community concerned. This affects the traditional idiomatic features inherent in the songs. It is for these reasons that this study endeavours to propose a compositional framework that would assist composers using traditional music elements. Musungu (1999: 87) observes that features such as form, rhythmic patterns, pitch, duration, texture and harmony assist to sustain and validate the traditional music idiom of a community in an art work.

1.0.2 Statement of the Problem

In Kenya, some art musicians who create works that use folk songs as compositional material fail to capture inherent cultural nuances and the musical idiom of the concerned songs often because of the bias from Western compositional techniques. This treatment may affect the traditional character of the music that is composed in terms of rhythm, melody, text, texture, harmony, intervals, form and its idiomatic expression. The practice compromises the traditional idioms such as that of the Samia; and without conscious focus to appropriate referencing and validating traditional music, the situation can degenerate further. This also threatens the development of styles of music that can be identified as African or regional. The study therefore chose to utilize traditional music characteristics to specifically address the traditional Samia musical idiom in a composition using traditional Samia musical style as a stylistic and artistic compositional framework for contemporary composers.

The study was guided by the following main questions:

i) in what ways do classical Western compositional techniques impact on the traditional Samia music idiom?

ii) how could classical Western compositional techniques be incorporated in the composition of Samia art music in traditional style and idiom?

1.0.3 Objectives

The study sought to:

i. find out the traditional Samia music characteristics that can be incorporated in art music and still have the identity of traditional musical idiom sustained.

ii. articulate compositional techniques and devices in contemporary style that can contribute to the sustenance of traditional Samia music idiom in a composition.

iii. outline conceptual guidelines for the creation of music in other traditional Kenyan idioms using the Samia music idiom as a framework.

iv. use the determined music elements and the conceptual guidelines in creating a musical work in ‘Afro-Classic’ style.

1.0.4 Research Assumptions

The study assumed that:

i. the process of music composition among the Samia as in other communities is an activity in its own right. The material and resources that are found in the artists' environment fuels the composition process.

ii. some of the traditional Samia music used by contemporary art musicians has been adulterated yet some elements of the music of the community can be identified as Samia.

1.0.5 Rationale and Significance of the Study

Studies have been undertaken on composition in Kenya with varying perceptions and conclusions. For example Ogalo (1995) and Reith (1997) studied music performance in Kenya, but their main focus was on arrangements. Ogalo (ibid) arranged Luo traditional tunes for different performance media, while Reith (ibid) analysed Kenyan traditional arrangements. However, the two did not articulate the music features in the traditional music that they focused on. Current study applies the concepts of voice leading, call/response and instrumentation referred to in the studies cited in the creation of new music. This study apart from analysing and highlighting the music characteristics existing in nuptial songs among the Samia, also ventured into melodic and textual manipulations in the local idiom of the Marriage Suite. The study suggested alternatives that may hopefully assist composers who wish to create songs using traditional idioms.

Music education curriculum in Kenya has a bias towards Western classical music in which most of the current art composers have been schooled. Therefore traditional music has not been given prominence by these art composers because the occasions for traditional music making are not as frequent as they used to be. Contemporary art musicians may use this study as a proposal to compose especially for festivals and academic purposes. This study provides documented material in composition using traditional music.

The study is significant because it attempts to:

i. suggest options that will guide music composition using material and techniques from oral tradition in a contemporary society by Kenyan art musicians, even with the impact of classical Western music.

ii. postulate a theoretical platform to aid in the use and study of Samia traditional music that could be adapted for other non-Western music traditions.

iii. foster and encourage creativity among scholars of music, particularly those composing using traditional music styles.

iv. add to the repertoire of art music by Kenyan composers.

v. expose selected elements of Samia music to the world of art music.

1.0.6 Scope and Limitations

The end result of the study was a music composition consisting of music elements from the Samia community and compatible Western classical music traditions. Western compositional techniques were used in the study because the Samia do not have conventional ways of presenting music on paper (notation). The music themes were taken from traditional Samia marriage songs. The study used marriage songs because the community has a large collection of these songs compared to other socio-cultural activities, (Musungu 1999: 33). The researcher chose the Samia community as a focus for the study for logistical reasons and also due to shared identity. The songs that are bride oriented are many because a girl in the Samia community is exalted as she is a source of wealth to her parents in form of bride price. She is therefore a primary subject in *esidialo* and in the Marriage Suite, while the groom is a secondary subject.

The choice of songs depended on pre-selected researcher's parameters as follows; the marriage songs that were collected were those of praise, encouragement, those bidding farewell to the bride and mockery songs. Therefore the marriage sections whose songs were used were the beginning, middle and concluding parts of the ceremony. The songs selected were those that gave rhythmic, melodic contrasts and textual potential for instrumentation or arrangement. The Samia music style used in the composition assisted in highlighting those local features that characterise traditional marriage songs of the community. The product of the study was only an artistic proposal on which art musicians could base their compositions while using traditional idioms.

The accompaniment was not a full-fledged orchestra but a chamber setting of both Western and Samia music instruments. The choice of instruments was based on tone compatibility, pitch implications and their availability.

1.1 REVIEW OF RELATED LITERATURE

The review considers views of various scholars about composition and use of aspects of traditional music with selected Western music elements to create hybrid or multicultural works. It is divided into the following sections:

i. **Composition process** in which sources of music, use of folk material in composition, contemporary art music, compositional elements and techniques that could be utilised to create a work of art are discussed.

ii. **Traditional African music composition** in which ways of composition in traditional African communities and compositional issues about Samia music are discussed.

iii. **Music acculturation** in which compositional constructs delving into Western African music are discussed.

iv. **Samia music features** in which characteristics of Samia folk songs are discussed.

1.1.1 Western Composition Process

1.1.1.1 Sources and Use of Material

Arnold (1996: 441) defines composition as both an activity of composing and the result of that activity. He adds that, it involves a process of construction, a creative putting together, a working out, and carrying through of an initial conception or inspiration; a process of creating a new piece of music. He observes further that there is no formula guaranteed to produce a great composer or a good composition. The same view is similar to that of BaileyShea (2007). The objective of composing music is to express oneself while satisfying the audience on the other hand. The intention of the composition in the study is to use the Samia music features alongside Western music traditions and techniques; and relate the same to the Samia people following a storyline in the lyrics. The Marriage Suite also communicates sentiments and cultural activities of the Samia people to a non-Samia audience.

The Western composers mentioned below were referenced because they were inspired by folk idiom and traditions of various communities in which they lived. The study refers to them for the sake of comparison even if they lived way back between the 18th and early 20th centuries.

Composers like F. Schubert (1797-1828) used poems, which were set in music to enhance text meanings in a lyrical manner. This can be said to be one of Schubert's way of communicating to the audience. Unlike in the works of art musicians, Samia texts in the study have been set to music to communication aspects of Samia culture to non-Samia audience. Creativity in all aspects of making music is essential in shaping the composition to communicate in a Samia idiom.

Corozine (2002) defines arrangement as re-writing a piece of existing music with additional new material. It states further that this is an art of giving an existing melody musical variety so that it represents melodic, harmonic and rhythmic structure. It has ready material for use, unlike in a composition where creating a new work is the underlying factor. Corozine (ibid) defines composition as an original piece of music; a process of creating a new piece of music. Therefore the difference therein is that in an arrangement there is music which is adapted for re-writing while in composition the music is fresh or new. Although the compositional voice of the art musician should be heard, the main issue is that the characteristic features of the arranged music need to be sought and maintained for identity purposes. This view is similar to that of (Arnold 1996:441), who adds that J.S. Bach (1685 – 1750) was one of the greatest arrangers in the history of Western classical music. He arranged sixteen Violin Concertos of A. Vivaldi (1678 – 1741), for the harpsichord. The treatment was such that Bach changed the medium for which Vivaldi had intended to use in the original work, and gave it a new artistic environment. In the study, *Esidialo* composition highlights Samia traditional music features and style. This is the only way in which the Marriage Suite can communicate as it is identified with the traditional idiom of the Samia community.

On the other hand, there are compositions that use pre-existing material and yet they are not arrangements. In this category are the works of B. Bartók (1881-19450) who composed using Hungarian idiom, (Grout, 1996:696). Therefore from his music, it is possible to compose in traditional stylised versions using folk idioms without appearing to arrange. This style of creativity came up due to the awakening of patriotic nationalism in the nineteenth century; it brought a consciousness of the national idioms and characteristics in folk music that could be applied to other kinds of music. The Russian Five: A. Borodin (1835-1887), C. Cui (1835-1918), M. Balakirev (1837-1910), M. Mussorgsky (1839-1881) and R. Korsakov (1844-1908); were united in their quest for composing in Russian idiom, (Warburton 1986: 163-164).

An important development among them was the attraction to the Russian culture, captured in the folk music and the way of life. They used their conception of traditional idiom in their compositions effectively as exemplified in works such as: The opera *Prince Igor* by Borodin used *Polovtsian* dances (Appendix 5ii excerpt 1), Mussorgsky's *Boris Godunov* (Appendix 5ii excerpt 2) used real life situations in Russia, Korsakov's opera *Sadko* had excerpts of medieval Russia, Balakirev's overture *Russia 1000 Years* used Russian folk idiom, (Dimond 1982:182-185). Dimond adds that other composers such as F. Chopin (1810-1849) were influenced by Polish dances in writing *Mazurkas* and *Polonaises*, (Appendix 5ii: excerpts 3 and 4). P. Tchaikovsky (1840-1893) used Russian rhythms and traditional idiom with a classical treatment. Similarly, F. Liszt (1811-1886) composed *Hungarian Rhapsodies*, (Appendix 5ii: excerpt 5) and symphonic poems, through which he expressed aspects of his native country, Hungary. The study borrows from artistic traditions displayed by some of the composers mentioned above in maintaining the local idiom in the Samia Marriage Suite.

Composers such as B. Smetana (1824-1884), A. Dvořák (1841-1904) and J. Sibelius (1865-1957) identified themselves with traditional music. For example, Smetana's string quartet in E minor *From my Life* and also his work *The Moldau* which describes a river in his country are compositions associated with the Bohemian people. Dvořák used *Slavonic* dance idiom in the piano Duet Op.46 No.7 and a polka rhythm in the string sextet op. 48, (Dimond 1982:193); (Appendix 5ii: excerpts 6, 7, 8 and 9 respectively). Sibelius's works *Kalevala*, *Karelia Suite and Finlandia* (Appendix 5ii: excerpt 10) are associated with his native country of Finland. These works derived their identity and idioms from the various communities mentioned and the composers explored national aspirations associated with folk materials of other countries. This was in keeping with the spirit of nationalism of the 19th and 20th centuries.

Grout (1996:705-707) states that Vaughan Williams (1872-1958) drew his music

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inspirations from national sources. These included English literature and traditional songs in the European tradition of Bach and Handel. His *Pastoral Symphony* No. 3 has a folk- like trumpet tune in the trio of the third movement. He transcribed and preserved many folk songs, some of which he incorporated in his works. For example the *English Folksong Suite* that he wrote for a military band. On the other hand Béla Bartók (1881–1945) developed a style that fused folk music with highly developed techniques of art music. He fused folk music, classicism and modernism; and used Hungarian, Romanian and Bulgarian music. An example of this is his music for *Strings, Percussions and Celesta*, (Grout 1996: 696-700); (Appendix 5ii excerpt 11).

Charles Ives (1874–1954) mingled conventional and unconventional elements in his works. He used fragments of folk songs, dance tunes and gospel songs. He quoted fragments of a tune then pieced together all the parts. At times he used two or more familiar tunes together. His song, '*They are there'* uses several of these techniques. It was composed for a unison chorus and orchestra in 1917, (Grout, ibid: 772). Ives's style shows that it is possible to use tunes including traditional ones and still maintain their identity in a composition.

William Grant Still (1895–1978) used jazz, spirituals and blues as theme tunes in his Afro–American Symphony (Appendix 5ii: excerpt 12). He gave an American character to this work by using the local idiom. Aaron Copland (1900 –1990) integrated national American idioms into his music which appeared technically polished. His work *El Salón Mexico* used Mexican folksongs, *Billy the Kid, Rodeo* and *Appalachian Spring* (Appendix: 5ii excerpt 13) used Jazz patterns and American folk songs, (Kamien 2002:335-341).

The Samia Marriage Suite composition framework attempts to maintain the local idiom for purposes of identity. This is essential especially as contemporary music material has been used alongside the Samia musical idiom. It is one way of propagating traditional music styles and to foster artistic creativity through the selected folk songs. It is intended therefore that the Samia musical idiom be respected and sustained in the *Esidialo* composition.

1.1.1.2 Cross-Cultural Compositions: Elements of Orientation

As already stated, Cross–cultural work is a synthesis of traditional and other music elements to create a new kind of work. In this study selected Samia music elements were merged with Western style of composition and arrangement. Understanding traditional music should not be divorced from the values of the society in which the music was derived. Chernoff (1979: 92) observes that the Western perception of music tended to approach music cerebrally through the written score; and by assessing the performance, interpreting or reading of work with relatively strict non-physical conventions. Conversely, Nketia (1992: 207-217) concedes that African music might not distinguish between formal considerations such as dance, music and perceptive listening; and certainly not the score. Instead African music combines these elements into an entire experience.

In Western music, a score usually contains essential symbols that are peculiar to it or necessary to communicate to performers. These symbols help the music to have direction and marks that are necessary for a work to be performed, (Leinsdorf 1981: 1-14). For example, a music score might contain markings for intensity of sound (such as *f*, *p*) and different speeds (*Allegro*, *Moderato*) at which the music should be performed. The score might also contain markings for stress, repeats, pause, etc. In some cases a performer is left to put these into effect at his or her own discretion. For consistency with performing traditions the study incorporated Western music performance direction marks. However, while it may be a foreign idea, this conventional way of presenting direction on music score was used to enrich and to subscribe to music conventions and traditions for the Samia idiom in *Esidialo* composition.

Linguistic considerations and demands impact heavily on the outcome of an endeavour to compose music with text. Different languages have different rhythmic features,

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which include patterns of stress, intonation, pauses, speed control, and emphasis modes. The rhythmic features have to be considered as they assist the words to have meaning in a given dialect, (Attridge, 1982: 222; Ongati, 2002: 21). Likewise, they enable the songs to act as avenues of communication. In the Samia composition this observation was taken into account to bring out the Samia musical idiom by taking note of the Samia language's rhythmic features.

Tone languages exhibit a tendency to follow both intonational contour of speech in melodies and the rhythm of speech in song rhythms, (Nketia 1992: 186). He adds that when texts were sung, the tones used in speech were normally reflected in the melody. The reason for this is that some traditions deliberately treat songs as though they are speech utterances. In the study, melodic contour and attributes were observed so that they correspond to the Samia speech tone pattern to create meaning in the *Esidialo* composition.

(Nketia, 1992: 180; Agu, 1999: 40; and Ongati, 2009:21) observe that for a melody to convey an intelligible message, it needs as much as possible to correlate with the speech tone of its text. The melody assumes a motion similar to the tonal movement of the text. They add that when text is manipulated to follow the melodic lines, no new meanings can be created therein. In the study, as the text is consistent with the Samia musical idiom; the melody and the speech tone therefore relate appropriately to give meaning. These sentiments were essential while setting of music reflective of the text in the *Esidialo* composition.

Swanwick and Taylor (1982: 53-73) observe that being creative is an inherent component in musical experiences which include composition. This is important in shaping a melody in relation to the words, choice of chords, texture, form, meter and tonality. These, being drawn from Western classical music practices could be applied artistically alongside traditional music features and still maintain the identity of the latter. In the study, classical Western and contemporary music aspects such as harmonic texture and performance medium were incorporated in the composition alongside Samia music idiom to give it artistic drive and focus.

Achieno (April 2006) observed that melody–'*olwembo'* that we sing uses text to bring out meaning and create movement in the local idiom. To the Samia therefore *olwembo* is what they dance to in addition to the music instruments that accompany the music. '*Olwembo* has sounds that rise and fall,' he added; this is related to melodic contour of the Western music tradition. On the other hand the Western concept of a melody is based on a succession of notes perceived as a single entity; a sequence of pitches and duration, (Frank 2000). It is identified by themes or tunes which we hum or whistle, (Piston 1978: 83). Piston's Western observation is similar to that by Achieno (April 2006) on the Samia music.

In traditional African music, rhythmic movement is both regular and irregular in pattern, (Nketia 1992: 125). For example, the Maasai of Kenya use both types of rhythms in their music. In a solo-chorus performance the soloist, male and female performers sing different tunes that are poly metric. When a cue '*si*' is called they quickly break the pattern to get back to regular meter, (Ole Long'orian, oral interview Sept. 2009). Chernoff (1979: 40) quotes Jones that, 'rhythm is to the African what harmony is to the Europeans.' In other words in African music rhythm was and remains a defining feature. From it an African performer derives aesthetic satisfaction among other outcomes. It is rhythm that makes his/her music what it is and gives meaning. Failure to execute rhythmic idiom in African music could therefore be detrimental in upholding traditional identity. In addition,

> A prominent element of the African heritage that few composers have been able to over look is rhythm. It is often held that the distinctive quality of African music lies in its rhythm character ....(Agawu 2001:143).

Nketia (ibid) adds that the rhythmic character of traditional songs is often derived from the speech rhythm. The relative durational values of the syllables of words are then reflected in the rhythm of songs. The natural meter of the song has to be employed to bring the music to life;

this then contributes to the rhythm of a song. It is rhythm that elicits movement in the local idiom of a community and therefore it is important in their music. For this study, the rhythmic patterns of the melodic themes utilised in the *Esidialo* composition were derived from analysed Samia marriage folk songs and text.

Harmony is an element that pertains to the movement and relationship of intervals and chords. Harmony therefore comprising of blocks of tones or chords makes up the vertical aspect. Harmony also implies movement and progression that brings up a feeling of order and unity, (Hawes 2003). Piston (1978: 20) states that, Western tonal harmony is built up from triads of major, minor consonant and seventh chords; save for the diminished and augmented triads that are dissonant. These refer entirely to the classical Western music practice. Some traditional folk songs have their inherent harmonies in overlapping entries, vocal interjections and solo-responsorial performances. They might also have homophonic parallelism in thirds and fourths; these are also the textures prevalent in African music, (Nketia 1992: 160-165). The use of Western harmonic principles in composition using traditional music styles needs to be consistent with the traditional idiom in form of voice leading and chord progression in order for the idiom to remain distinct. Traditional melodic flow in the cultural context of the communities involved is an underlying factor. Therefore harmony in a traditional music sense could be the way solo- responsorial parts interplay in a song using the inherent features.

Techniques used in the composition were those that could assist in the sustenance of the cultural music idiom to draw upon aspects of the Samia tradition to communicate in its own way. These techniques were established after analysing the collected Samia traditional marriage folk songs. The Marriage Suite is different from art compositions in style and intent due to the fact that its features were closely related to the source music through analysis of the collected marriage folk songs.

1.1.1.3 Contemporary Art Music

Kenyan art composers like Khagono, Manduli and Inzai used Samia folk songs in their arrangements. For example Khagono arranged *Awori Mulamwa*; Inzai arranged *Khayoni*, while Manduli arranged *Wanyama Ongero,* (Music excerpts- Appendix 5i). The problem is that music features of the community were not determined before writing the music. These composers simply used Western music compositional techniques without inherent music characteristics that drive the given traditional tunes in mind; this led to inaccurate representation of local idiom in its specific speech rhythm. Unlike the Samia Marriage Suite in which Samia music features were identified and highlighted, the stated works did not adhere to the relationship between melodies and speech rhythm of the community. The two sets of excerpts in (Appendix 5i) have been compared in transcription of the same music.

The issue mentioned corresponds to the problem addressed by this study. Some art composers are not conversant with the folk idioms of the various Kenyan communities. The Samia Marriage Suite should act as a frame of reference to assist composers work in harmony within the traditional aspects of the music involved. Various artists will also get to appreciate contexts of the traditional music in their works.

1.1.2 Traditional African Music Composition

Merriam (1964: 165) discusses the process of composition in the traditional African communities. He argues that resultant created music is shaped by public acceptance or rejection. He states further that individuals learned the created music in order to practice it, and contribute to music change and stability in a community. Music composition was ultimately the product of the mind of an individual or group of individuals. The groups provided bits and patches which were put together into a cohesive entity at the time of creation. Items of culture therefore did not appear out of nowhere; there must have been contributions from specific individuals. Specific traditional music features of every community were therefore identifiable and communicated in the local idiom.

Traditional community music should not be judged in comparison to Western music because their artistic orientations are different. For example, African music in contrast to the latter is composed without written records as it is heavily anchored on oral traditions. There is also less discussion of techniques and processes of creativity as exists in the West. The other issue at stake is about ‘conscious composition.’ This refers to the deliberate and planned process of creating new music material, carried out by individuals who are aware of their specific and directed actions to the desired end.

Achieno (April 2006) observed that among the Samia, compositions are drawn from the supernatural, borrowed from other people or learned through dreams especially when one is downhearted to assist them remember the events at hand. There are also those people possessed by evil spirits–‘*emisebe*’ who go around singing and playing drums to the accompaniment of jingle bells–*endeke,* and shakers–*enyengo.* Auma Bwire (April 2006) added that the point to be emphasized is the vision quest; particularly in respect of certain aspects of the songs included in it which tend to be standardised in the Samia culture. ‘These compositions then gain acceptance and become creations of the culture with or without amendments’, she added. The perspectives stated above assisted in the study to determine ways in which the Samia create their music, and also assisted in creation of lyrics for the Marriage Suite in line with the traditional way of creativity while at the same time safeguarding the local Samia idiom.

1.1.3 Music Acculturation

Music acculturation is a process by which a society or community absorbs musical cultural patterns of another through selection and modification to use alongside their culture.

Many African musicians have strived to maintain the integrity of African traditional tunes. These include F. Sowande, a Nigerian musician, who's 'Folk Symphony,' uses simple Nigerian folk songs very effectively, (Mensah 1998: 203). Okelo's *Missa Maleng'* (Holy Mass) uses text, instruments and style of dance in Acholi idiom. The vocal production also employs African rather than European elements. The work ignores Western rules of voice leading to accommodate the Acholi language, (Kazarow 1993: 23). Amu (1993) arranged and created songs in an African idiom. His main goal was to write songs that could be understood by the people of the community where he lived. He used phraseology of traditional proverbs, which impressed the audiences sensitive to the verbal art of their society. Music and words were given equal treatment; he also employed call and response aspects well.

In the works cited, some basic traditional music elements like solo-response and melodic overlaps that are common in traditional African music have been used and exploited. They used Western diatonic scales and harmony in their works. However, the artists did not give alternatives under which other composers could work and still maintain the traditional idiom of the local communities involved. This was essential because arrangements use existing tunes, which are ready products at the disposal of the artist. How about those who compose in traditional styles? What should they do to keep to the cultural identity of the community whose music they use? The study suggests some options that may be solutions to these questions with the sole aim of providing dialogue and thought provoking ideas.

Ballanta (1995) incorporated ideas from his research in African music with elements of Western music to create operas which he referred to as 'new music.' He used African rhythmic patterns, maintained the call-response structure, but used Western musical instruments in the operas. The merger was a combination of two cultures in which the African traditional idiom still manifested itself prominently. This approach relates well with the requirements of this study that the local idiom of a community needs to be maintained in contemporary works of art. Ballanta's work and that of other scholars provided a basis for the study in upholding the traditional Samia music idiom in the *Esidialo* composition.

In an article, Herbst, Zaidel-Rudolph and Onyeji (2003:148) observe that famous African composers like, Ephraim Amu, Youssef Greiss, Kamal and Fela Sowande collected traditional music from which they cultivated compositional styles. They further add that use of African idioms was to enhance the emergence of an authentic national tradition. The observations relate to this study on the use of Samia music features in a composition; because music features of a community are an identity of its musical culture.

While quoting Akin Euba; Herbst, Zaidel-Rudolph and Onyeji (ibid: 150) observe that composition in traditional style should clearly show African elements so as to be identified as traditional. If it does not, then the connection with traditional music is obscured especially when the traditional elements are lost. This observation also supports one of the aims of this study, to highlight the Samia traditional music features that were used in the *Esidialo* composition.

Darkwa (1996: 39) observes that though the recent forces of acculturation had some impact on the practices of traditional music in Kenya, many of the performing art traditions had survived the impact. They still continue to be closely identified with traditional institutions, ceremonies and rituals of the various ethnic communities in many parts of the country. This sentiment is consistent with the objectives of the study in that cultural rendition of traditional music in most communities is still intact. From observation of the field performances, the Samia still have their music rendition styles intact despite the onslaught of modernization and technology. Radio/TV broadcasts do not feature cross-cultural music like the type being discussed in this study, therefore the community is not privy to it. From field work live performances, the folk songs are still performed in long-standing Samia tradition.

1.1.4 Samia Music Features

Music in the Samia community consists of singing and dancing, which is mainly a female domain, while playing of music instruments is done by the male. As the researcher argues, cultural aspects of a community are carried in its music, (Musungu, 1999: 17). African music can never be a thing in itself, neither can it be transmitted or acquire meaning without an association with people, (Blacking, 1974: x). In this case, music belongs to the people and carries information about them and their ways of life. This confirms the fact that traditional African music is functional; as in the case of Samia Marriage Suite. Chernoff (1979: 36) has a similar view about traditional music and adds that the music is a cultural activity that reveals a group of people organising and involving themselves with their own communal relationships. In summary, African traditional music is not abstracted from its cultural context, (Merriam, 1964: 265; Nketia, 1992: 21; Kazarow, 1993: 19; and Akuno, 2000: 3). The study adopted the approach so as to associate the composition with an age old activity *esidialo*, a marriage ceremony in the Samia community.

The Samia community has its own independent features that characterise its music, including form in solo-responsorial, duets or solo presentation, (Musungu 1999:17). The texture is also important as it could be in unison, overlapping entries and parallelism. There are recurring intervals in the songs such as seconds, thirds, fourths and fifths; depending on the solo- responsorial entry points. These rhythmic patterns are important in maintaining the Samia vitality and feel in performances. Selected features from the community helped to give identity to the Marriage Suite, but more importantly to locate the centrality of Samia marriage songs in works composed for the study.

1.2 CONCEPTUAL FRAMEWORK

The study used the CI Model of Creativity by Akuno (2000: 13) which states that

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creativity in music is presented as a product of culture and information. The former (culture) is expressed in the environment that makes up an individual's experiences, while the latter (information) is the knowledge that one receives which is new; it may or may not be compatible with what is already absorbed as culture. Creativity is the product of the culture-information interaction as shown in the diagram (Figure 1).

In this model culture is absorbed from the environment through daily exposure. It involves musical sounds and activities that make up the individual's environment; therefore it is the sum total of ones musical life. Information consists of the knowledge and skills that are passed on to an individual. These may include both formal and informal training that involve traditional musicians. One's culture will assist in identifying what is acceptable as knowledge, from different experiences. The new information may also affect one's perception and subsequent acceptance of the cultural heritage.

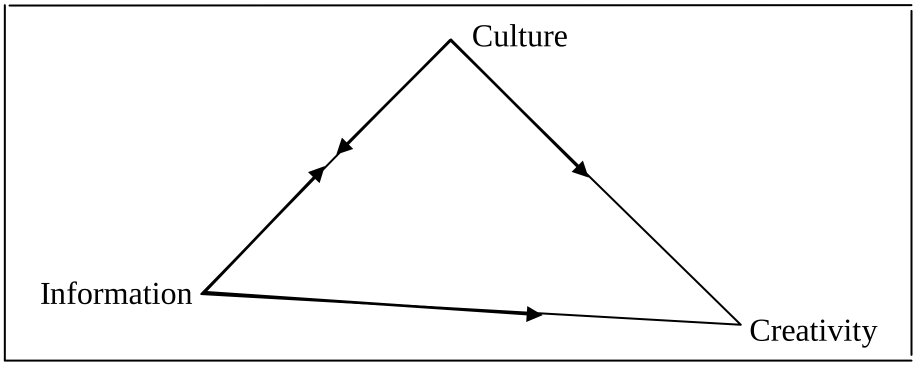

Fig.1: The CI Model of Creativity (Akuno 2000)

This may lead one to question the validity of cultural beliefs and norms; which accounts for the two arrows (on the left side of the diagram) on the culture-information plane in the diagram. Therefore, creativity is the product of the culture-information interaction and the relationship between the two shapes up the creative process in a continuous interaction. In the study, modifications were made for **three** areas (CIC) represented as Culture (C), Information (I) and

Creativity (C) to reflect on; (i) the Samia oral tradition and music, (ii) folk songs and (iii) Knowledge acquired from Western music orientation.

Information-‘I’ stands for the new knowledge which includes that which has been acquired on Western music whose musical elements are used alongside the Samia idiom. These include the sound representation in the melodies, rhythm and also notation that are used to create harmony; the Western music instrument which accompany the composition, and the general form of the creative work. This is ‘new information-I’ in comparison to what exists in the Samia tradition.

The challenge in the study was to treat ‘C’ and ‘I’ in a manner that resulted in artistic cohesion. The parent idiom and the new material were merged to create a new entity. Creativity was important in harmonising the resultant product of the merger that is, *Esidialo*–A Samia Marriage Suite. This was the result of the interaction between the Samia and Western processes of music composition.

1.3 THEORETICAL FRAMEWORK

The study used the **Absolute Formalism** theory by Reimer (1989). The theory states that the value of music is found in the expected and or unique ways in which its components relate to each other. According to this theory, a work of art in music is associated only with aspects that enhance musical value. Any referents outside the work are relevant if they add to its meaning which is brought out artistically. These may include ideas which a composer expresses and emotional attributes that are significant to an artwork. Therefore, sounds and what they do are inherently meaningful to the work only.

In the study, this theory assisted in creating a framework for the compositional design in which different parts such as harmony, melody, text and rhythm related to each other to create social and emotional content associated with the *Esidialo* composition. The theory was

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essential in unifying these parts in the composition including the merger of the Samia and Western music elements to create the coherent musical work *Esidialo*. Long-standing tradition and song repertoire assisted in bringing out the required Samia musical idiom. It is hoped that the meaning and value of an artwork can be elicited from various sections of the *Esidialo* composition in context.

Alongside Reimer's theory, the study also incorporated **Aesthetic Functionalism** theory by Akuno (1997). It states that in music, meaning is derived from the role music plays in the lives of those who make it. The primary function of music is to promote cohesion in the society, to help man relate with himself, his neighbours and his environment. African music involves activities and has socio-cultural roles and functions that it fulfils. Its meaning therefore is derived from these roles and functions. For example, a marriage folk song is usually performed during a marriage ceremony and not in any other ceremony. On the other hand, the functions of music in promoting cohesion in a society are recreational and ritual, Akuno (1997). The theory was applicable to this study because the meaning of the composition in context is derived from a marriage activity among the Samia. The composition also played both ritual and recreational functions. Each section of the marriage activity in the composition was related to real life situation during this ceremony among the Samia people.

In the study the theory was used for reference while collecting folk songs to match the story line, and in choosing text for the composition. The theory also assisted in determining the effectiveness of new items in the composition to create cohesion. In this case, functions of the composition as a work had to be explicit and thus the decision to base the composition on a cultural activity in the Samia community, and therefore the choice of a marriage ceremony.

The study also used the **Accommodation theory on convergence** by Giles and Smith in Giles and St Clair (1979:45-64) to bring together aspects from the Reimer and Akuno theories. The convergence theory states that when two people meet, there is a tendency for them to become more alike in their language, pronunciation, speech rates, pause and utterance, vocal intensity and the intimacy of their self-disclosures.

According to this theory, convergence is used to refer to the processes whereby individuals shift their speech styles to become more like those with whom they are interacting. Though the theory refers more to linguistic aspects, in the study the theory on convergence was instrumental in bringing together Western music experience attained by the researcher, his cultural music beliefs and the changes that came up in the process of composing *Esidialo*; compounded by the researcher's exposure to different cultural contexts. All these were brought together by the theory in order to come up with a fusion that resulted in the *Esidialo* composition while sustaining the Samia idiom.

The convergence theory also brought together music features like rhythm, melody, text and harmony from the Samia and Western musical idioms that were merged because of their closeness. These features were used in the Samia composition and needed to blend to communicate in an appropriate musical idiom. The components' relationships assisted in giving a musical meaning, while the social function came out in overall meaning of the composition in context. The close proximity was instrumental in synthesizing the various parts as in text and melody, rhythm and meter; then texture to bring out the Samia idiom in the composition alongside the Western compositional techniques.

1.4 METHODOLOGY

1.4.1 Research Design

The study used both descriptive and creative designs, which to a large extent explore qualitative aspects. Ogula (1998:15) observes that qualitative research can assist one in collecting data for analysis from their natural settings by direct observation. The descriptive phase involved collecting and analysing the Samia marriage folk songs for identification of music themes and elements to be used in the composition. An analysis of text from the collected songs was also undertaken to extract direct or indirect meaning. From a musical/anthropological point of view, (Merriam 1964:187) observes that the analysis of song texts reveals the relationship that exists between music and text. This view also assisted in the development of the lyrics for the composition.

The creative aspect involved composing a *suite* borrowing from traditional Samia idiom. This is a vocal work, a song for an accompanied vocal ensemble and unaccompanied choral songs. The texts for the composition are based on a traditional marriage ceremony in the Samia community and therefore the title "***Esidialo*: A Samia Marriage Suite**." The final product was a digital recording of the composition that forms part of this document.

1.4.2 Descriptive Phase

This involved analysing the collected Samia marriage folk songs to get features like common rhythmic motifs, phrases, meter and themes that assisted in the creative work. The guide to analysis is expounded in 'Data Treatment.' The analysis was instrumental in confirming elements that characterise the Samia traditional music. Texts were also analysed for meaning and suitability, which enhanced creation of lyrics for the tunes in the composition.

1.4.2.1 Identification of Material

The population for this study consisted of traditional Samia performers from whom the marriage folk songs were collected. Purposive and snowball sampling methods were used to get selected marriage songs. In purposive sampling method, the researcher relied on his emic experience and exposure to establish contact with the traditional performers. In snowball sampling method, the researcher identified one performer who in turn identified the next and so on. Blacking (1971: 2) advises that a researcher should work with someone who has a detailed cultural knowledge of the area in order to obtain accurate data. The researcher being a member of the community worked with the Samia traditional musicians to get first hand information on the Samia music, for which exists shared identity.

1.4.2.2 Research Instruments

An interview schedule (Appendix 3) was used to interview traditional musicians, who gave insight on the origin, function and performance of the marriage songs. The age bracket of the musicians was between 50-60 years for seasoned performers of the community; and 35-49 for young generation who have gone through apprenticeship on the music traditions of the Samia community. A cassette recorder was used to record the folk songs for transcription and analysis.

1.4.2.3 Collection of Songs

A selected number of the Samia marriage folk songs were recorded live from the traditional musicians and this offered a rare caption of pitch fidelity. This was done during interviews and live performances using an audiocassette recorder. One musician identified the next potential respondent interviewed. The process was sustained until the required number was achieved. The musicians performed in context songs that were relevant to a marriage ceremony. These were transcribed and classified according to themes as suggested in the creative phase. The texts were analysed for meaning to assist in creation of lyrics that determined the story line in the composition**.**

1.4.2.4 Analytical Methods

Cook (1987: 9) observes that analysis may be approached through melodic, rhythmic or harmonic content. These are conventional methods of analysis that include macro analysis, extensional and intensional analyses. Macro analysis involved transcribing recorded Samia marriage folk songs from the field. The songs were transcribed and notated in staff notation, an approach designed for the benefit of the study. Details like music structure and performance styles in solo-response were noted. These also relate to observations by (List 1974). In extensional analysis categories of the Samia traditional music were identified in context, while in intensional analysis qualities that make up the Samia music were highlighted. These included features like melodic and rhythmic patterns of the Samia folk songs. The analyses assisted in identifying common music features in the folk songs that could characterise the traditional Samia music.

1.4.2.5 Data Treatment

The six features to be looked for in the collected Samia folk songs were controlled by the need to maintain the local idiom in text and tunes of the composition. This was made possible through analysis of the folk songs to identify the following features;

i. Melody–Phrase lengths, number of melodic patterns, melodic range, pitch, scales, speech-melodic relationships and text-music relationships.
ii. Rhythm–Textual and melodic influences, characteristic rhythmic patterns of songs and meter.
iii. Text–Language use, the principle that affects the setting of text to music in a Samia idiom, elision of text, poetry, flow and rhyme.
iv. Form–As either solo and response in style or any other.
v. Harmony–As created by overlapping parts or by parallelism between voices.
vi. Tempo–The speed of songs in relation to the Samia speech rhythm and idiom.

It was evident by listening to the songs that the stated features characterised the traditional Samia idiom. In an article, Strumpf, Anku, Phwandaphwanda, and Mnukwana (2003:119) observe that studying the confines of musical sound manipulation of a culture is tantamount to studying the ‘music theory’ of that culture. Therefore in relation, the Samia music features can be taken to be the elements of its ‘music theory.

1.4.3 Creative Phase

This involved establishing the lyrics and music to compose the *Esidialo:* A Samia Marriage Suite. The music consists of five sections that are determined by a story line, divided into smaller sections that last up to about thirty minutes divided into the following sections/movements:

i. An instrumental prelude for *okungulo* and piano.

ii. A vocal solo/duet/trio accompanied by the piano. A bride complains that she is not ready for marriage. However an aunt convinces her that marriage tradition is a natural development and she would be better-off accepting the reality. A grandmother joins the duet with soothing words to help calm the bride who accepts the eventuality.

iii. An SSA/SSAA chorus accompanied by *pekee* and *engabe*. The singing girls tell the bride that they are happy with her decision. The girls sing in her praise and that of her parents, wishing her a good life. This emotionally prepares the bride for the subsequent occasion.

iv. An SATB chorus accompanied by *pekee* and *engabe* as the grand finale. It is time for the send off and hearty singing to wish the bride well in her new home. As expected everybody in the home is excited with this good outcome. The group incorporates male performers because they form part of the celebrating marriage party and partake of the ceremonial excitement. This is also for creative and exploratory purposes.

v. *Coda*-SATB bridal party approaches the groom’s home in song and dance. They call for the mother-in-law to welcome them and give many gifts flowing like honey. They retort that the bride is excited with her new home environment and all that goes with it. This *coda* rounds of *esidialo* as the performers arrive at the groom’s home.

To maintain the Samia musical idiom in the composition, the textures used were arrived at after analysing the collected Samia marriage folk songs. The Marriage Suite was created from the bride’s marriage preparation and ends after the bridal party arrives at the groom’s home.

1.4.3.1 Instrumentation and Structure of the Movements

In the score, the bulk of the music instruments used in the composition are both Western and Samia. One Western instrument, the piano, was used for performance and pragmatic reasons. Samia instruments are *pekee*, *engabe;* which are percussive and *okungulo* a string instrument.

Three structural ideas were explored as follows;

i. binary AB for instrumental prelude.
ii. ternary ABA for female chorus to persuade and prepare the bride; the mixed chorus and *coda*.
iii. simple rondo ABACA for bride, aunt and grandmother.

Binary form was chosen as it relates to the Samia traditional welcome singing style; where many songs are sung to guests one after the other. In this case only two tunes were used to welcome the visitors. Ternary form was used because the material in the composition fitted well with form. Lastly, rondo form was best for this section to illustrate the fact that the bride must not accept a marriage proposal instantly. She has to show some resistance which allows the aunt and grandmother to repeatedly persuade her using different words and hence different episodes; a common scenario in the Samia traditional marriages.

1.4.3.2 Layout of the Composition

The movements take the following structure in which each movement has different musical themes to match the story line and text. Theme ‘a’ was the main melodic theme, while ‘b’ the second, ‘c’ the third and‘d’ the fourth were developments, and sometimes re-statements. The themes came from various tunes that were used in the composition in relation to the text.

Choice of keys for the instrumental prelude denotes different welcome songs that are performed in the Samia community. For purpose of compositional creativity some choices of keys did not correspond to those used in the performance of folk songs. Some of the tonal centres such as A flat and E flat major were chosen to bring forth the desired musical effects such as excitement (A major), calm (A flat major), and distant composure (E flat major). The following is a musical design that describes the overall form of the Samia Marriage Suite:

Instrumental Prelude

Key	G major	A major
Instrumentation	Okungulo, Piano	Okungulo, Piano
Music theme	a	b
Bar Numbers	1-30	31-58
Section	A	B

1st Movement

Key	G major C major	C major	G major C major	D major	G major C major	G major
Instrumentation	piano, female solo (bride)	piano female duet S-1 and S-2 (bride and aunt)	piano, female solo (bride)	piano female trio SSA (bride, aunt and grandmother)	piano, female solo (bride)	*tutti* SSA (bride, aunt and grand mother)
Music Theme	a	b	a	c	a	
Text Theme in General	The bride states that she is still young, not ready for marriage.	The aunt tries to convince the bride that all is well and that her mother would not suffer.	The bride insists that she is still young, not ready for marriage.	The g/mother and aunt alert the bride that the visitors are already in the home. She has to run the ceremony successfully.	The bride still insists that she is young and not ready for marriage.	The three sing as the bride has relaxed and will easily accept to be married.
Bar Numbers	1-40	41-60	61-99	100-132	133-169	170-189
Section	A solo	B duet	A solo	C Trio	A solo	*Codetta*

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2nd Movement

Key	C major	G major	C major
Instrumentation	Percussion SSA chorus	Percussion SSAA chorus	Percussion SSA/ SSAA chorus
Music Theme	a b	a c	a b
Text Theme in General	Girls sing in the praise of the bride and	wish her well. They also thank her for accepting to get	married. The girls sing that they are happy with her decision.
Bar Numbers	1-44	45-60	61-97
Section	A	B	A1

3rd Movement

Key	C major	G major D major	C major
Instrumentation	Percussion SATB chorus	Percussion SATB chorus	Percussion SATB chorus
Music Theme	a b	a c d	a b
Text Theme in General	About the marriage, there	is excitement all over.	Everybody participates in merry making and sing in praise of the bride. They bid her good bye.
Bar Numbers	1-53	54-85	86-115
Section	A	B	A1

Coda

Key	A flat major	E flat major A flat major	A flat major
Instrumentation	SATB chorus	SATB chorus	SATB chorus
Music Theme	a b	b c	a b
Text Theme in General	About the mother-in-law	welcoming the bride and her entourage. They ask if she has heard the singing.	Those accompanying the bride ask the mother-in-law to come out because the bride is excited.
Bar Numbers	1-50	51-94	95-119
Section	A	B	A1

CHAPTER 2

2.0 COMPOSITION AND DEVELOPMENT OF MUSIC IN THE SAMIA COMMUNITY

2.0.1 Introduction

According to the Samia traditional musicians, the word music is *okhwemba* which means–singing. This also involves *okhukhina*–dancing and *obubeni*–playing of music instruments. In performance, the three go hand in hand as they are components of the whole musical activity. Therefore in Samia one has to clearly state whether the activity is singing, dancing or playing instruments. Musungu (1999: 17) confirms this as Nyakiti (1988) also observes the same about the music of the Luo. Songs that are performed by the Samia are identified according to specific occasions. For example *enyembo chie sidialo* or *enyembo chio bweya* are marriage ceremony songs. Where *enyemb*o are songs whose singular is *olwemb*o, while *esidialo* or *obweya* is a marriage ceremony. Songs include tunes that are sung or played on instruments and performed at regular meter. In most cases the tunes played on instruments are the same as those that are sung.

2.0.2 Music Making in the Samia Community

Bwire (March 2006) in an oral interview observed that music making in the Samia community is organised according to social events. A performance is associated with a specific occasion which could be obligatory, therefore serving ritual functions as in a marriage ceremony–*esidialo* or *obweya* and the birth of twins–*amakhwana*. The occasions may also be incidental as in trapping white ants–*okhuba endabwa*, singing and bangiing of tins near the white ants nests that makes them come out duped to think that it is raining.

Koko (March 2006) observed that there are music makers amongst medicine men who use music to expel evil spirits from their patients. Other music makers perform without prior

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arrangements, like spectators during a wrestling match, to cheer competitors. Music making may also include singing funeral dirges–*okhucherera*, in which mourners move around a homestead singing praises in honour of the dead.

Bwire (March 2006) added that the last group of music makers are organised specialists in various musical fields. They have leaders and their performances are regulated. To this group are soloists–*enyemb*i, players of *endeke*–jingle bells, *abakhini*–dancers, players of *pekee*–bottle top shakers, players of *arutu* drums–a set of drums and *abembi*–group singers. These fall within Nzewi’s (2003:13) observation that in traditional communities, a competent musician is likely also to be a capable dancer, lyricist and at times even an instrumentalist.

In all cases mentioned individual artists who are also the composers and performers play a great role in the Samia community. They create songs, direct the performances and control the singing aspects of the community at any given function. This is revealed especially in the solo-chorus performances. Without them there would be no music performance at any function. This also negates the idea that traditional African music has no known composers and is spontaneously performed. Therefore the creation of this work falls within the criteria for deliberate music making among the Samia people, which fits well with Nzewi’s (ibid) assertion regarding traditional competency in music.

2.0.3 Performance

Traditional musicians Mumia, Ngw’eno and Mujumbe (May 2006), were unanimous that the performance of songs in the foresaid contexts provides multiple roles in the Samia community. It provides an opportunity whereby members share creative experiences. The community also uses music as an avenue for expressing general ethnic feelings about issues affecting them. The type of music performed is chosen as the occasion dictates, and is controlled by the number of songs available for presentation.

Kanasaye (May 2006) added that in a Samia traditional performance there is singing and dancing which in most cases is done by the female folk, accompanied by appropriate music instruments played by male performers. These may include *engabe*–single headed drum, *olwika*–a horn or *eng'oma chia arutu–arutu* drums. Sometimes females may also play *pekee*–bottle top shakers and *endeke*–leg shakers (Appendix 6). Kanasaye (ibid) observed further that the soloist leads as the dancers also act as a responsorial group. At times the audience too supports as a response group and even dances in a free for all type of presentation because of associated excitement. Dancers use sisal skirts–*owaro/ebiranda* tied around performers' waists as costumes, to swing in movement to song rhythms. There are performances that do not require male accompanists; these are left to the female members of the community. This is where *pekee* and *endeke* are used to enhance rhythmic support (Appendix 6).

Naburi (May 2006) observed that during a performance, a number of songs may be sung one after the other especially if they are short tunes. At times these tunes are related in theme but with different texts. The tunes may also be performed over a slightly longer period depending on the soloist. The beginning tune may be sung again to end the performance. As Herbst, Zaidal-Rudolph and Onyeji (2003:142) put it, "each occasion of traditional music performance demands its own musical structuring and gestalt."

2.0.4 Repertoire of Songs

Ochenjo (March 2006) confirmed that the Samia soli–*enyembi,* who are the traditional performance leaders, are also the main traditional composers–*abafumbuli* (singular is *omufumbuli).* The creation of various songs is based on the themes for any given occasion. This may also be for performance by a particular social group. "In creating songs, composers take into account their contextual functions, the function of individual items of the songs in relation to specific situations and specific purposes," she added.

Nekesa (March 2006) observed that the mood of the occasion and actual event are important, so they are reflected in the words of the songs and guide in choice of themes. “These created songs may include themes that assist the performers to meet needs of the changing situations or moods and even values of the society,” she added.

Subjects of the songs are mostly associated with people’s roles or character. These roles may be divided into primary and secondary, (Omondi, 1980: 250). For example in a song of praise about a bride, the principle or primary subject is the bride; while the secondary subjects being the parents, other relatives, friends and the clan, a view also held by (Naburi April 2006).

In some cases existing tunes have new text fitted to them; these are then used at other relevant occasions, an element of creativity which is undertaken by composers. “The songs need to be accepted by both performers and the audience who may also alter some parts,’’ (Auma April 2006). Eventually after several performances the songs are accepted by the community and become part of their performance repertoire. Herbert, Zaidal-Rudolph, and Onyeji (2003:143) observe that one of the reasons for composing is to, build onto and contribute to the rich body of music that exists with a social, artistic, cultural reference; and that traditional composers do this because the music belongs to the people. An interesting perception, Ochenjo (March 2006) observes that the Samia traditional musicians also believe the music they create belongs to the Samia people.

2.0.5 Types of Songs

According to Achieno (April 2006), a good number of marriage songs that are composed in Samia generally praise, warn, console and mock. The soli and the performers meet to rehearse, create and update the songs to include new situations. During these additions and variations of song parts, composition still takes place. Venues of meetings depend on the social event at hand. For example, if the songs are marriage ceremony oriented, then a meeting takes place at either of the couple's homes. This also assists performers to know the kind of songs that match both homes and the subjects involved.

As observed during the researcher's field trips, some of the songs performed contained exaggerations and other poetic or artistic devices for variety and creativity. Names of the main subjects were included and other inclusions were names of the clans, friends and relatives. In the songs, the subjects were elevated as examples worth emulating in the village, clan or the larger community.

2.0.6 Language of Song Texts

As Merriam (1964:190) argues, 'Music and language are interrelated,' which essentially means that separation between the two elements, is not practical. This also applies to the Samia marriage songs as tradition would dictate, also a trend maintained in *Esidialo* composition. For example in song (3.1.3.1) *Asaala Busaala*–swishing and glamorous, these describe the sound of the bride's dress as she moves and also her appearance. These match the meaning of the same in Samia language. The kind of language that is used in the Samia folk song compositions is patterned to stanzas and full of reiteration. Expression of thought in the texts is slow, and in most cases done through circumlocution. Nafoyo (April 2006) observed that it is common for performers in the Samia community to use innuendos and circumlocution avoiding bold statements.

Ochenjo (March 2006) observed that various models of symbolic speech are used; as there are situations when an idea being expressed is magnified for variety and to avoid obscene words. Metaphors are used to reinforce traditional wisdom among the Samia. For example in song (3.1.2.1) *Dinyia akhadonyi*–maintain respect, a metaphor which in normal language is *chiririra nesitibwa.* There are simple exaggerations for emphasis as in song (3.1.3.2) *ang'enang'ena nge 'sali mu nyanja*–glittering like a shell in a lake. The Samia living next to Lake Victoria often collect shells and therefore liken the bride's beauty to a glittering shell. The songs also use repetitions for unity and clarity of ideas. Song texts show and reflect clearly the culture of which they are part of as intended by the traditional Samia composers.

Mberia (2003) in an article entitled '*Does Language Make Music?*' observes that the language and choice of words in which a song is delivered determines whether it would last long or not in the public appeal. This sentiment by Mberia supports some of the views about the Samia music. Local people need to understand the words as they are used in the songs so as to appreciate a performance fully. This also assists in upholding the local idiom, so that listeners may follow the music and comprehend its meaning.

2.0.7 Features of the Songs

The Samia marriage folk songs show that the way in which text is created and assigned to tunes indicates certain features that make songs different from speech; texts give rhythm and meaning to the songs. Linguistic and melodic phrases are fitted in such a way that they match in syllabic setting. At times syllables are reduced through elision of text, for example in song (3.1.3.9) Anyango *ayera okhwembwa* that becomes Anyanga '*yero 'khwembwa* -Anyango is worth being sung. This is to enable the speech pattern fit to the melodic line; this is similar to examples in appendix 5i.

In one of the live performances, it was evident that the end of a phrase was clearly marked off to indicate finality of a rhythm. This showed that the end of a given melodic pattern had been reached. This was done by slowing the end, shortening end syllables or by having a fast ending. In whichever case, the audience should be able to tell whether a song has come to an end or not. They can similarly tell if a song has been shortened and/or if some parts have been left out. On the other hand, “the soli may omit certain words or let the chorus sing some sections of the solo parts to complete a song phrase,” (Nabiang’u April 2006). The *tempo* of delivery of songs does not affect the speech pattern and melodic rhythms. In this case the communication intended in the songs is maintained because words are clearly sung in a Samia idiom.

Nabiang’u (April 2006) observed further that text in a verse determines the length of a melodic phrase. Variations in length of the melodic statements come in the last chorus phrase, which is also the end of the melody. “This last part incorporates some text from the soloist’s phrases,” she added. The words in most cases agree with tones of speech in syllables to communicate in a Samia idiom; they also assist in variation of rhythmic structures of the created folk songs.

2.0.8 Composition Style

Agawu (2003:5) in an article observes that a traditional composer’s work takes on its fullest meaning within the context of his or her particular community. Agawu’s sentiment confirms that traditional composition does not exist in isolation somewhat a contrast from some Western compositions that can be undertaken elsewhere outside the mainstream. Therefore this reinforces the objectives of this study, to compose within the social context of the Samia community, the result being a socially relevant piece of music.

As observed from the live performances, the style in most songs consisted of single phrases sung by the lead singer (soloist) and answered by a chorus with a set response. The response may be similar to the soloist part or be a continuation of it. The chorus can maintain a response part as the soloist changes text; and at times repetition may be used for emphasis or unity. On the other hand, the chorus entries may overlap soloist phrases and vice versa. The two may also have very long phrases, one coming after the other. Lastly the chorus may reply using a single word.

Campbell and Scott-Kanner (1995) in Andang'o (2005: 55) argue that exploration and discovery of musical ideas, improvisation of known musical ideas and composition are steps to creativity. Therefore during the creation of traditional music, the stated aspects are very important. Other creative/musical aspects include (but not limited) to the following;

a) *Exploration and discovery*–There is free exploration which leads to building of sound repertoire that is used to make artistic and musical decisions. Traditional music is drawn out of sounds of everyday life, denoting that creativity has grown naturally out of what is already there. Creativity therefore exists in the life of a traditional musician from their surroundings and experiences.

b) *Improvisation*–The art of improvisation is one that can be developed and is evident through performance techniques combined with deep knowledge of the idiom of the community. According to Achieno (April 2006), musicians in the Samia community display this prowess in oral traditions (music included) which are learned by listening and memorisation. This is later brought out in performances while keeping to the local idiom.

c) *Composition*–This is an act of planned realisation of the creative process. 'Composition provides opportunities for crafting a piece of art for reflection and revision,' (Campbell and Scott-Kanner, 1995: 253). They state further that, traditional music being rich in subject matter is an appropriate choice from which to draw ideas for composition. The traditional idiom of the Samia and other communities is an attribute that needs to be upheld to assist in the recognition of their traditional music. The study therefore used this approach as an avenue in creating the Samia Marriage Suite.

2.0.9 Basic Structure of the Songs

Creation of the Samia folk songs emphasises the introduction or the beginning, the middle part or the body of the song and the end or conclusion. Schoenberg (1970: 20-21) writing about Western melodies observes that their form consists of a beginning, continuation and a repeat of the beginning, a kind of ternary. The melodies may also be in a form of a question in the opening phrase followed by an answering phrase. In the Western tradition there are also strophic songs like hymns which in most cases are not related to the Samia folk songs. As observed in the live performances, the beginning of a Samia folk song consists of a call to alert the singers and the audience that the soloist has started performing. It may also set the mood or announce the events that lead to the singing. For example in song (3.1.3.9) *Ee kala bayie khudakha okhwemba*–slowly please we want to sing, is a beginning of a song. The soloist alerts the audience that performance is starting. They have to stop whatever they are doing to get set for the performance. The soloist repeats this several times and often creates additional text.

The middle part or the body of the song contains the gist of the song text. It concentrates on the subject digression for textual variety and relief. For example after the introduction given above, the soloist may continue; *omukhana wa bakhongo khudakha okhwemba*–daughter of the important ones we want to sing *omukhana we sunga khudakha okhwemba*–the girl who is proud we want to sing *omukhana wo lukongo khudakha okhwemba*–daughter of the village we want to sing. These relate to the structure of some Western hymns. The traditional musicians observed that the soloist may also add more text related to the theme in this section.

The end of a song which is also the conclusion may incorporate some soloist parts in the chorus phrase to make it longer than the other phrases. It may also use repetition, for example, *khwemba Anyango, amalwa kawang'were kulo kulo mudala likhongo Anyango abandu bakhulira khudakha okhwemba, khwemba Anyango*–we sing about Anyango, the praises that you heard yesterday, yesterday in the big home Anyango people remember you; we want to

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sing, we sing about Anyango. *Amalwa kawang'were kulo* is a metaphor for 'the praises that you heard yesterday.' Bwire (March 2006) observed that the audience plays a role in the performance of these new songs. They may refuse a part of a song or insert certain words that they feel should have been sung; in so doing the audience too become composers through extemporization. They can also tell if the song has ended well or not; and determine its acceptance in the community's musical culture.

2.10 Social Significance of the Songs

The Samia community has only one idiom and its music is organised as social events. Ochenjo (March 2006) observed that performances take place on occasions when members of performing groups or community sections come together for entertainment, a ceremony, and a performance of a rite or during a collective activity. Those who come together are members of the same clan or village and belong to the larger Samia community. Local beliefs and values of one clan may slightly differ from another but the unifying factor is the Samia language and general community performance traditions. The music characteristics of these clans and villages which act as units of the broader Samia community remain the same. Often traditional composers take into account clan beliefs and rites when composing melodies.

As Mujumbe (May 2006) observed, the songs also play an important part in the teaching of the clan traditions and values to the youth, through messages that are passed along during performances. Therefore the traditional composers take note of this as they create text to assist in communicating messages that are intended for the audience. "The words chosen do affect appreciation and enjoyment as they appeal for emotions. Pleasure is derived from these words when they are listened to among the Samia people," he added.

The Samia traditional musicians were unanimous that the songs are controlled socially by functions for which they are created. The songs for a rite or particular ceremony may not be performed in another occasion unless there is a special reason for doing so. Control also affects number of performers and music instruments (if any) during a presentation. The implication is that music performance should have orderliness and reasons for its presentation. It should not be heard every hour of the day or everyday of the week, but only where there is focus for music making.

2.11 Developing Compositions

According to Ochenjo (March 2006), songs that are created in the Samia community by various composers are developed in many ways. During a performance, the audience may come up with an entry that is not part of the song at that given time. "If this is acceptable to the performance then the original song will undergo changes to accommodate additions," she added. In this case the song will have had a change that may assist it to be more meaningful to the clan and community at large. This corresponds to an observation by Davies (1978: 373) that the composer creates; the performer re-creates and interprets, while the musical listener responds musically within the limits of his creative power. The other ways of developing Samia traditional music are found in the manner in which repertoire of songs for the community is built. As new songs are created, old songs are adopted and used afresh giving them a new lease of life.

2.12 Traditional Samia Marriage Songs

The general features of Samia songs highlighted in the preceding sub-sections also apply to the songs that are performed during various stages of a Samia marriage ceremony. The traditional female musicians agreed that there are about **seven** stages in a Samia traditional marriage, each requiring use of songs; performed mostly by women and girls. Some of the

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songs are newly composed while others are already part of the traditional repertoire. The following are sections in a traditional Samia marriage;

i) *okhusererana*–(courtship) The songs at this stage mock the couple to be. This is done to test their sincerity. The songs also harden the couple to face issues that are brought to light in the ridicule.

ii) *okhukhwesa*–(abduction) This method of getting a bride is no longer popular in modern Samia. The songs however mock the groom and praise the abducted girl.

iii) *ekhwe*–(paying dowry) Both parents and elders agree on dowry payment therefore the songs praise them and the couple.

iv) *okhwikhasa*–(checking on the bride ‘i’) Girls from the bride’s home come to check on her in her new home to ensure that she is comfortable. They sing in her praise and mock the groom.

v) *obweya* ‘i’–(checking on the bride ‘ii’) If the environment is conducive then a new group of girls is sent to take care of the bride. The songs praise her and mock the groom.

vi) *obweya* ‘ii’–(collecting the bride) Another group of girls is sent to collect the bride for the official send off. The songs praise the bride and mock the groom.

vii) *esidialo*–(official send off) This is the last stage of the traditional Samia marriage. The bride has to be given away in an official ceremony – *esidialo*. There are two singing groups from either side that exalt the couples in song and dance. The group from the bridal side praises her and at times makes fun of the groom; and vice versa.

The collected marriage folk songs fall into some of these stages as found relevant. These are the songs that have provided features that this study adopts in the *Esidialo* composition; and whose in-depth analysis is given in the next chapter.

2.13 Conclusion

Nketia (1992: 21) contends that music-making in the traditional African communities is undertaken to keep a function running or in a specific occasion such as marriage, harvest, funeral, naming of a new born and so on. The Samia view their music as being functional; in such situations new music is created alongside the old music. Njoora (2000: 18) has the same views about the role of music in traditional culture. He observes that music in African culture is created to ensure success of various social functions that exist within the local set up. Songs from the traditional repertoire are used as new ones are composed and adopted. This is a continuous process in the tradition of a community.

The Samia traditional musicians agreed that during the creation of folk songs in the Samia community, traditional composers take into consideration the function for which music is composed, to match the local Samia idiom in which the songs are performed. The result of this relationship as used by the traditional composers is a framework which describes the basis of their music composition. The researcher set this as the 'Traditional Creativity Idiomatic Function'– (TCIF Model of Creativity) which states that, creating music in traditional communities is dictated or governed by the functions for which the music is made, consistent with the musical idiom of that particular community. The following diagram summarises this cyclic relationship between the three labelled areas, Creativity, Idiom and Function.

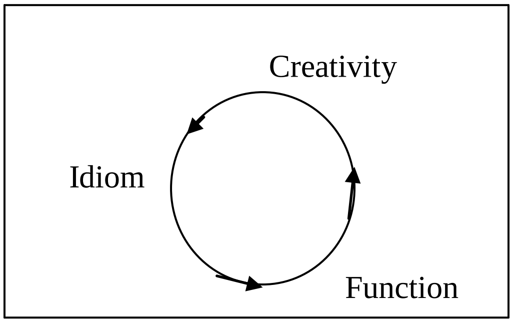


Fig. 2: The T C I F Model of Creativity

During a function in traditional context, there is need for using music to sustain the event in a particular local idiom. Creativity in music is undertaken to enable the function take off; and that during the function creativity still takes place through extemporization by the participants.

In the figure above the circle depicts the fact that there is continuous interaction between the three areas for an artwork to comply with the traditional expectations of a community. The salient inter-relationships are closely bound, and cyclic representation also demonstrates that none of the areas are superior to the other.

CHAPTER THREE

3.0 SELECTED SAMIA MARRIAGE FOLK SONGS

3.1 a) Transcription and Analysis of the Marriage Folk Songs

3.1.1 Introduction

This chapter undertakes an in-depth analysis of some of the most popular songs of the Samia marriage ceremony (*esidialo*). A total of **twenty-seven** songs which were relevant to the Samia marriage ceremony were recorded from traditional performers. From these, **twenty** songs were analysed to ascertain their layout. The choice of songs depended on text and style of rendition in relation to the sections of the *Esidialo* composition. The songs were classified as follows:

TYPE OF SONG	NUMBER OF SONGS RECORDED	% OF THE TOTAL SONGS	NUMBER OF SONGS ANALYSED	% OF ANALYSED SONGS
Encouragement	09	33.3	06	30
Praise	15	55.6	12	60
Mockery	03	11.1	02	10
TOTAL	**27**	**100**	**20**	**100**

Table 1: Selected and analysed folk songs

Twenty songs were analyzed representing about 74.1% of the total songs that were recorded. This is a representative sample as Ogula (1998: 59) notes that the larger the sample the better the results especially if certain characteristics are being looked for, in this case an analysis was to be carried out. Of course there are many Samia folk songs but only those related to the story line in the Marriage Suite were required for the study.

During the analysis it was discovered that most of the marriage folk songs that were performed were those that praised the bride. Consistent with tradition, she was taken to be a role model to the rest of the girls and therefore deserved being exalted. Mockery songs were very few as they antagonised the groups because some of the text is abusive and / or obscene. Therefore, such songs could only be sung when necessary.

The folk songs were recorded during field work in various locations of the Samia community identified for their rich performance tradition. The researcher manually fed musical signals and data in the computer using simple entry and through keyboard; used powerful sequence feature to conduct analysis, create playback audio files. The songs were then transcribed with the support of FINALE music notation software which allows for multiple playbacks for cross-reference, choice of different *tempi*, varied instrumentation and other features. This method was used for all the songs. Seeger (1958:185) contends that the only true notation is the sound track of the recorded work because the human mind is not able to translate visual signs and other complexities into tones. Even though this view is contentious, nevertheless great care was taken to ensure maximum fidelity of the folk songs. In addition the researcher’s insider perceptions and understanding was of great value to the overall notation and documentation.

List (1974) observes that transcription made by ear in notation form is sufficiently reliable to provide a valid basis for analysis and comparative studies of two aspects of music namely, pitch and rhythm. Transcriptions facilitated the analysis of idiomatic musical characteristics including the text of each song. The pitches in the marriage songs were captured using Western tampered scale to represent melodic notes.

In order to deal with practical matters of aesthetics and functional use of music,

Aesthetic Functionalism theory by Akuno (1997) was applied in the collection of folk songs that matched specific roles in marriage to give meaning and relevance to the occasion. Only those songs that matched the marriage story line in relation to the traditions of the Samia people were recorded for analysis. As already stated, marriage has a number of sections starting from courtship (*okhusererana*) to the official send off (*esidialo*). All these sections involve traditional singing to add colour and to grace the events of the day. This is one way in which the Samia socially come together as a unit to express themselves culturally.

List's (1974) prescriptive analysis was used and facilitated the intended analysis and the identification of those features that characterise the Samia marriage folk songs. The common features of the Samia music were derived from two major musical elements, melody and rhythm. This was based on List's observations and Musungu (1999:17) contention about the musical elements that could characterise the traditional music of a community.

The songs were grouped into three categories as given in (Table 1) based on the message in the text. The given categories have a wide variety of song samples compared to the other sections. In all cases singing is led by a soloist as the chorus responds. Each of the songs was analysed under the following categories;

i. meaning, meter, phrasing and melodic patterns

ii. patterns of the melody and tonality which involved: song scales, speech and melody, principle which affects the setting of words to music, pitch and melodic range.

The pitch at which singers performed the songs was used to determine their relative tonal centres. To adhere to dominant tonalities in the culture, during transcription the tonality that the singers in the field chose was maintained. This was a great way to validate social norms and practices. Of course in this situation tonality may change whenever a performance is repeated.

The transcribed songs used the Western tampered scale as a conventional way of representing music on paper. The replay of the songs on cassette and use of piano assisted in determining the pitches. This was then written using FINALE notation software for purposes of determining accuracy in pitch and rhythm. Recording of the folk songs was done when the performances took place; a repeat of the performances was not undertaken. The folk songs were therefore consistent with the *Esidialo* composition that also used the Western tampered scale.

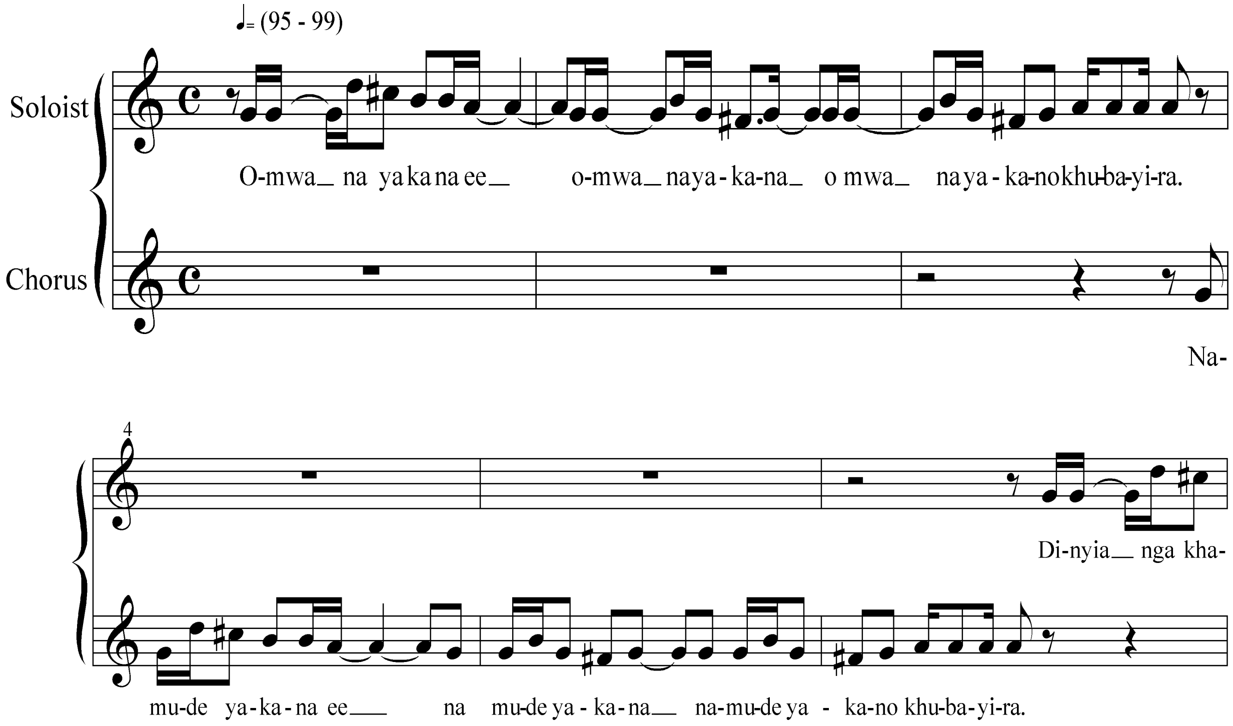
3.1.2 Songs for Encouragement

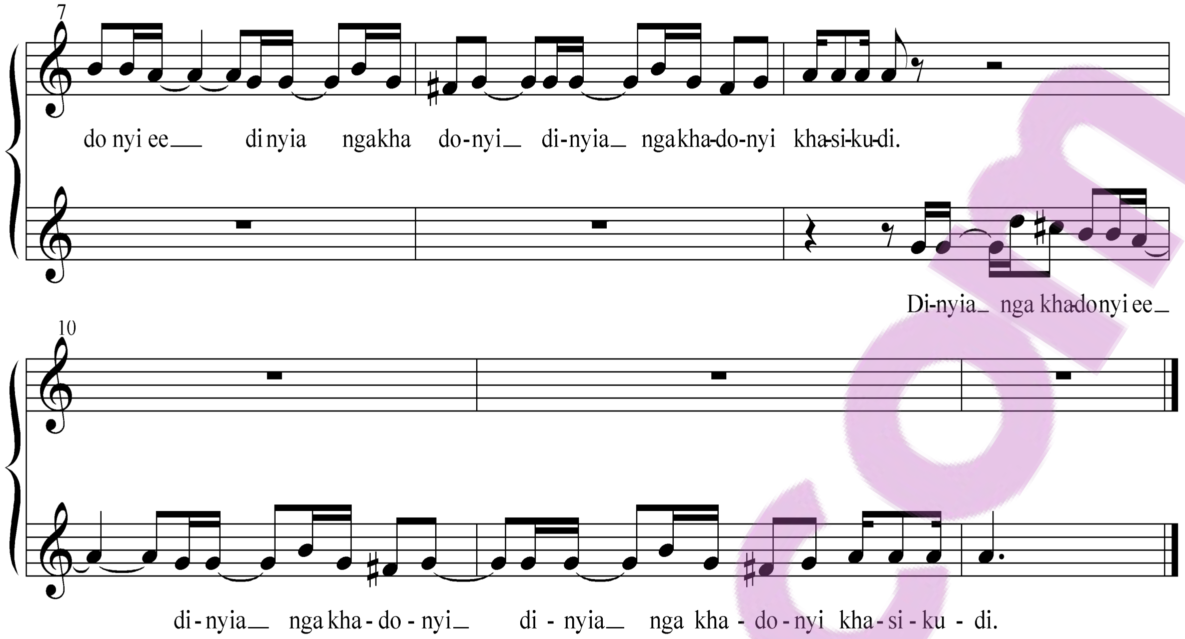
These folk songs are supposed to boost the bride's morale. The performers sing to advise and encourage her to be tough so as to overcome problems in her new life.

3.1.2.1 *Dinyia Akhadonyi*

Original Text	**Literal English Translation**
1. S. *Omwana ya kana ee omwana yakana*	The child refused eh, the child refused
omwana yakana okhubayira	the child refused to elope
2. C. *Namude yakana ee namude yakana*	Namude refused eh, namude refused
namude yakana okhubayira	namude refused to elope.
3. S. *Dinyianga akhadonyi ee*	Maintain respect eh
dinyianga akhadonyi	maintain respect
dinyianga akhadonyi khasikudi	maintain respect openly.
4. C. *Dinyianga akhadonyi ee*	Maintain respect eh
dinyianga akhadonyi	maintain respect
dinyianga akhadonyi khasikudi.	maintain respect openly.

Dinyia Akhadonyi (Song 1)


♩.= (95 - 99)
Soloist
Chorus
O-mwa_ na ya ka na ee_ o-mwa_ na ya - ka-na_ o mwa_ na ya - ka-no khu-ba-yi-ra.
Na-
4
Di-nyia_ nga kha-
mu-de ya - ka - na ee_ na mu-de ya - ka - na_ na-mu-de ya - ka-no khu-ba-yi-ra.


7
do nyi ee di nyia ngakha do-nyi di-nyia ngakha-do-nyi kha-si-ku-di.
Di-nyia nga khadonyi ee
10
di - nyia nga kha - do - nyi di - nyia nga kha - do - nyi kha - si - ku - di.

Analytical Notes

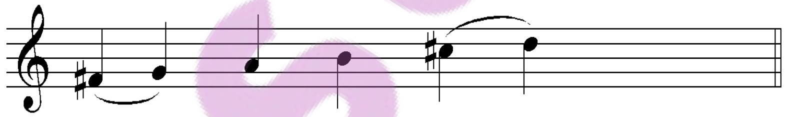
a) **Meaning**-The performers sing that the bride refused to elope *(yakana okhubayira)*. She is being urged to *Dinyianga akhadonyi khasikudi* a metaphor meaning be open minded, maintain and respect the traditions, by getting married in the usual Samia traditional style.

b) **Meter**-The song is performed in common time at a moderate pace, and incidentally the *tempo* of the song does not affect the speech and melodic patterns.

c) **Phrasing**-There are four phrases of solo – chorus pattern. The two parts are of equal length.

Patterns of the Melody and Tonality

a) **Scale used in Song 1**



The song uses F4 sharp, G4, A4, B4, C5 sharp, and D5 of the Western tampered scale. This scale is non-equidistant hexatonic with two half steps between the first two notes and last two.

b) **Speech and melody**-The first chorus entry is different from the solo part, while the second is similar to the solo part. The melodic line affects the speech pattern in *yakana okhubayira* to

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yakano 'khubayira. The accentuation on nyia is set on one syllable instead of two, in line with the melodic and speech patterns.

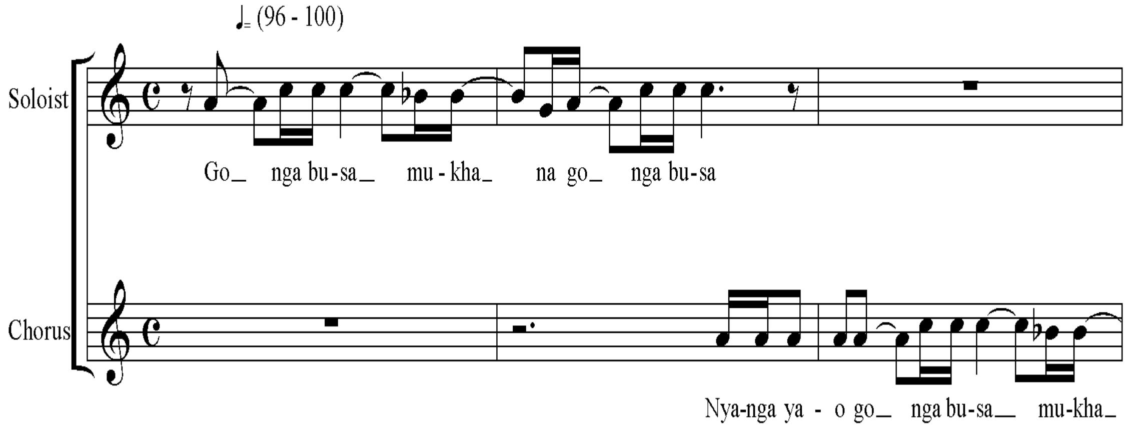
c) **Principle which affects setting of words to music**-The speech pattern of a word may be altered to fit the melodic line either ascending or descending.

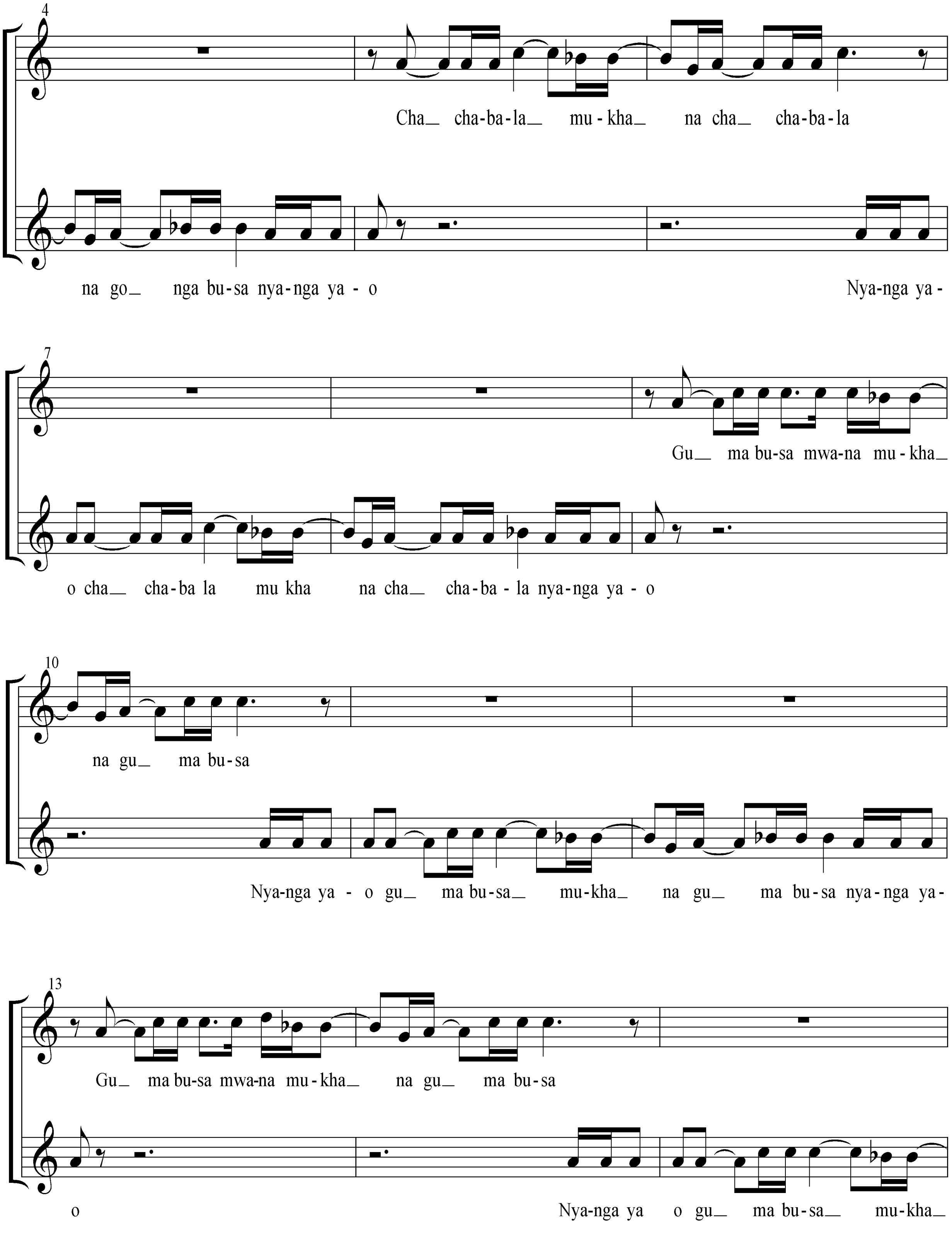
d) **Pitch and melodic range**-The solo and the chorus entries start on the same note G4. The chorus enters a step lower than the solo. The song progresses in steps, thirds, fourths and fifths. Its range is from F4 sharp to D5 ending on A4.

3.1.2.2 *Guma Busa*

Original Text	**Literal English Translation**
1. S. *Gonga busa mukhana gonga busa*	Be proud girl, just be proud
2. C. *Nyanga yao, gonga busa mukhana*	It is your day just be proud girl
gonga busa nyanga yao	just be proud its your day
3. S. *Chachabala mukhana chachabala*	Be happy girl, be happy
4. C. *Nyanga yao, chachabala mukhana*	It is your day be happy girl
chachabala nyanga yao	be happy it is your day
5. S. *Guma busa mwana mukhana guma busa*	Just persevere girl child, just persevere
6. C. *Nyanga yao, guma busa mukhana*	It is your day just persevere girl
guma busa nyanga yao	just persevere it is your day
7. S. *Guma busa mwana mukhana kenda busa*	Just persevere girl child just walk
8. C. *Nyanga yao, kenda busa mukhana*	It is your day just walk girl
kenda busa nyanga yao.	just walk it is your day

***Guma Busa* (Song 2)**


♩. = (96 - 100)
Soloist
Go_ nga bu-sa_ mu-kha_ na go_ nga bu-sa
Chorus
Nya-nga ya - o go_ nga bu-sa_ mu-kha_


4
Cha cha-ba-la mu-kha na cha cha-ba-la
na go nga bu-sa nya-nga ya - o Nya-nga ya -
7
Gu ma bu-sa mwa-na mu-kha
o cha cha-ba la mu kha na cha cha-ba - la nya-nga ya - o
10
na gu ma bu-sa
Nya-nga ya - o gu ma bu-sa mu-kha na gu ma bu-sa nya-nga ya-
13
Gu ma bu-sa mwa-na mu-kha na gu ma bu-sa
o Nya-nga ya o gu ma bu-sa mu-kha

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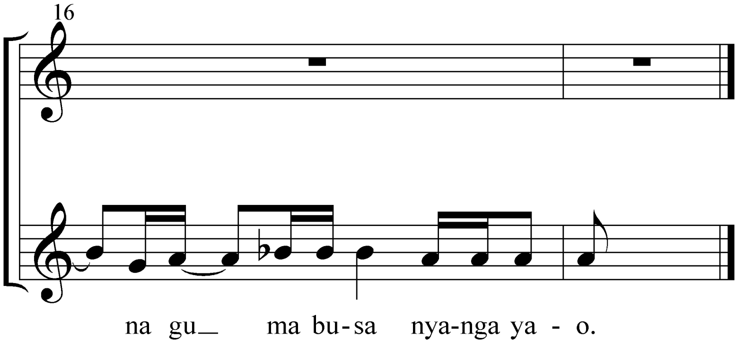


Analytical Notes

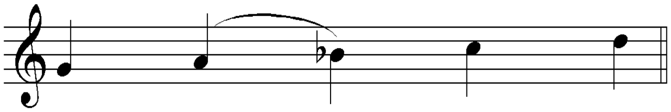
a) **Meaning**-The song is performed to encourage the bride to be happy and determined to succeed in her marriage. The song performed by the aunts or peers is meant to boost her morale as she prepares for the big day. The words used in the song relate to normal speech. The bride is being urged to; *guma*–persevere, *kenda*–walk, and *chachabala*–be excited because it is her day–*nyanga yao*.

b) **Meter**-The song is performed at a moderate pace in common time. The *tempo* of the song does not affect the speech and melodic patterns.

c) **Phrasing**-There are eight phrases of solo-chorus pattern. The chorus part has the longest phrase of two bars. The two parts do not start on the first beat of the bar.

Patterns of the Melody and Tonality

a) **Scale used in Song 2**



The song uses G4, A4, B4 flat, C5 and D5 of the Western tampered scale. There is half step between the second and third notes. This scale is non-equidistant pentatonic form with half steps.

b) **Speech and melody**-The solo parts are related to the chorus parts in text and melody. The melodic line has not affected the speech pattern. There are textual changes in the solo and chorus entries.

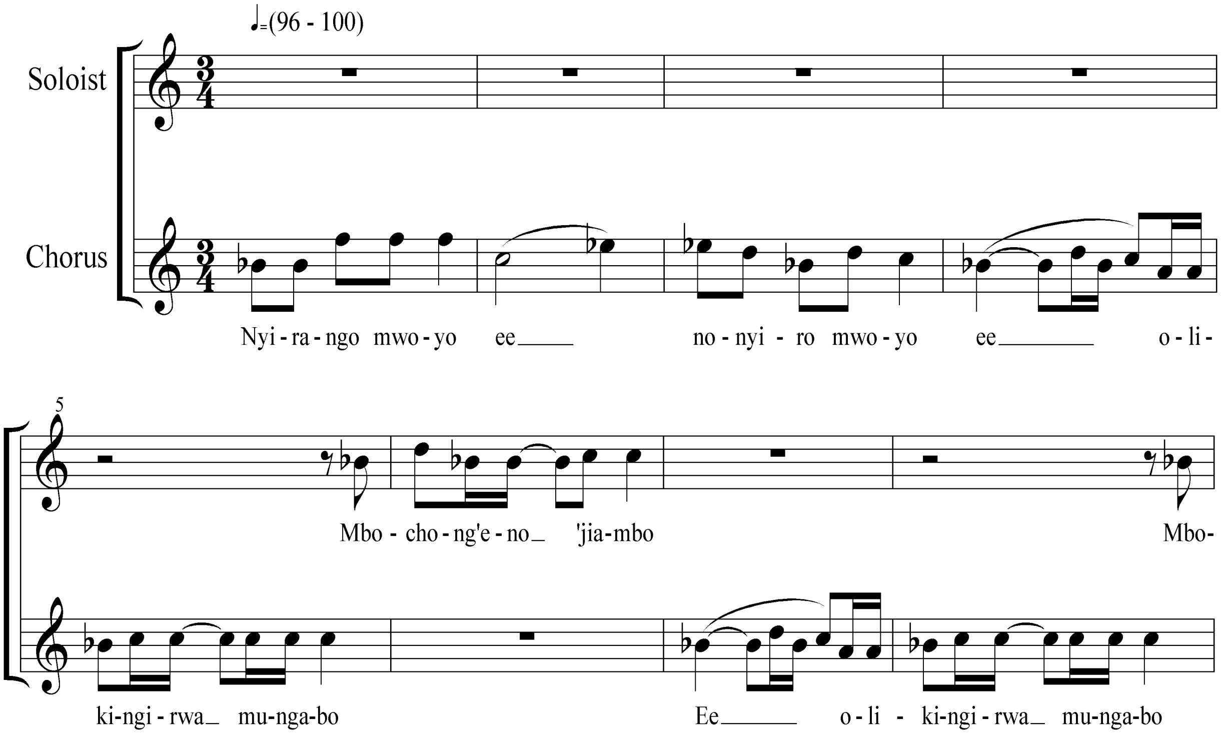
c) **Principle which affects the setting of words to music**-If the melodic line and speech rhythm fit words well, then the speech pattern is not altered either ascending or descending.

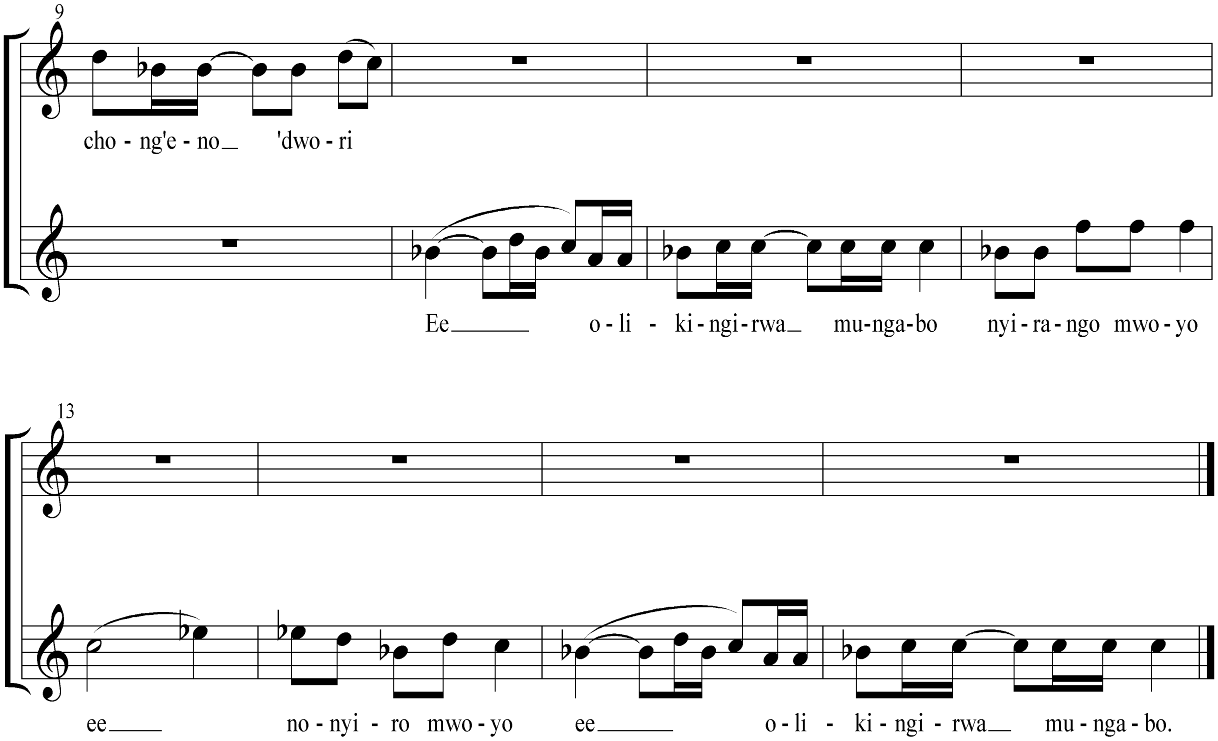
d) **Pitch and melodic range**-The chorus enters on the same note as the solo part. The song flows in steps and thirds. It ranges between G4 and D5 ending on A4.

3.1.2.3 *Nyiranga Omwoyo*

Original Text	**Literal English Translation**
1. C. *Nyiranga omwoyo ee, nonyira*	Harden your heart eh, if you harden
omwoyo ee olikingirwa mungabo	your heart eh you will be carried in a shield
2. S. *Mbochong'ene* Ojiambo	Sister of Ojiambo
3. C. *Ee olikingirwa mungabo*	Eh you will be carried in a shield
4. S. *Mbochong'ene* Odwori	Sister of Odwori
5. C. *Ee olikingirwa mungabo,*	Eh you will be carried in a shield
nyiranga omwoyo ee nonyira	harden your heart eh, if you harden
omwoyo ee olikingirwa mungabo	your heart eh you will be carried in a shield.

***Nyiranga Omwoyo* (Song 3)**


♩=(96 - 100)
Soloist
Chorus
Nyi - ra - ngo mwo - yo ee
no - nyi - ro mwo - yo ee o - li -
5
Mbo - cho - ng'e - no 'jia-mbo
Mbo-
ki-ngi - rwa mu-nga-bo
Ee o - li - ki-ngi - rwa mu-nga-bo


9
cho - ng'e - no 'dwo - ri
Ee o - li - ki - ngi - rwa mu-nga-bo nyi - ra - ngo mwo - yo
13
ee no - nyi - ro mwo - yo ee o - li - ki - ngi - rwa mu - nga - bo.

Analytical Notes

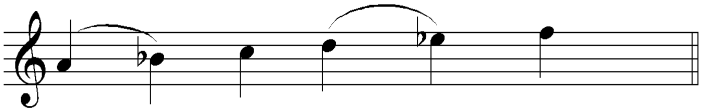
a) **Meaning**-The song is performed to encourage the bride to have a strong heart so as to be able to withstand marriage problems. If she does so, she will be protected *(olikingirwa mungabo* - you will be carried in a shield). These words are used to denote that, if she is strong hearted, then she would be protected by armed relatives.

b) **Meter**-The song is performed at a moderate pace in simple triple time. The *tempo* does not affect the speech and melodic patterns.

c) **Phrasing**-There are five phrases of solo-chorus pattern. The solo phrases are short while those for the chorus are long. The longest is about seven bars. The solo and the chorus parts overlap at some entries.

Patterns of the Melody and Tonality

a) **Scale used in Song 3**



The song uses A4, B4 flat, C5, D5, E5 flat and F5 of the Western tampered scale. There are two half steps between the second and third notes, then the fourth and fifth notes respectively. This scale is non-equidistant hexatonic with two half steps.

b) **Speech and melody**-One major feature is that the song begins with the chorus instead of the solo part, which is fairly unusual in this tradition. The entry parts of the chorus are long compared to the solo parts. The setting of the words to music has been altered to accommodate the melodic line as follows; *nyiranga omwoyo* to *nyirango mwoyo, nonyira omwoyo* to *nonyiro ‘mwoyo, mbochong’ene* Ojiambo to *mbochong’eno* ‘jiambo and *mbochong’ene* Odwori to *mbochong’eno* ‘dwori. The accentuation on *jia* is set on one syllable instead of two to follow the melodic pattern.

c) **Principle which affects the setting of words to music**-If two words, one ending with a vowel and the other starting with another vowel follow each other then elision of text takes place. In this case the melodic line will affect the speech rhythm.

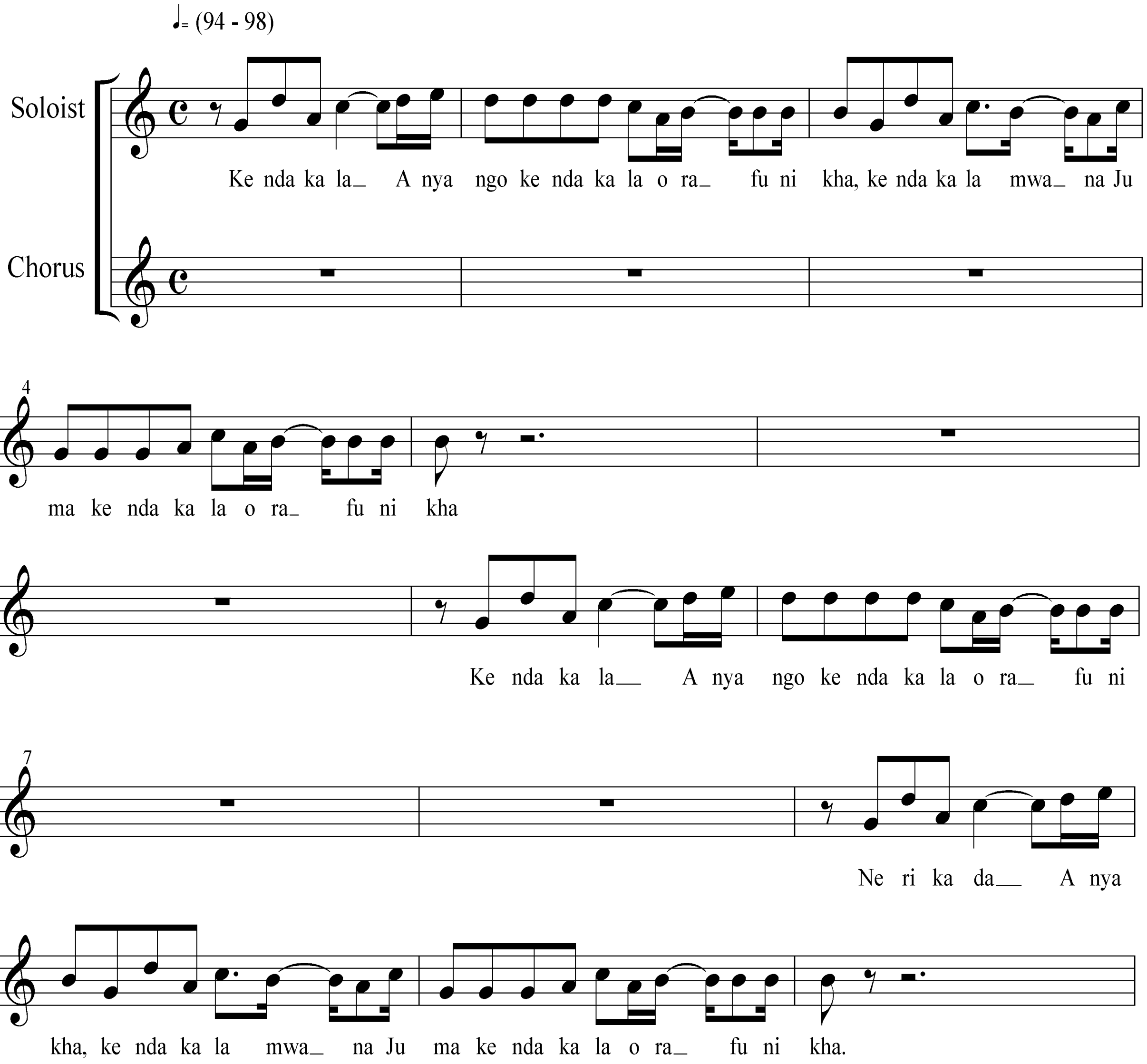
d) **Pitch and melodic range**-The solo and the chorus entries start on the same note in an overlapping manner. The song flows in steps, thirds, fourths and fifths. The chorus part has an E flat that is a feature of the melodic line. The song ranges between A4 and F5 ending on C5.

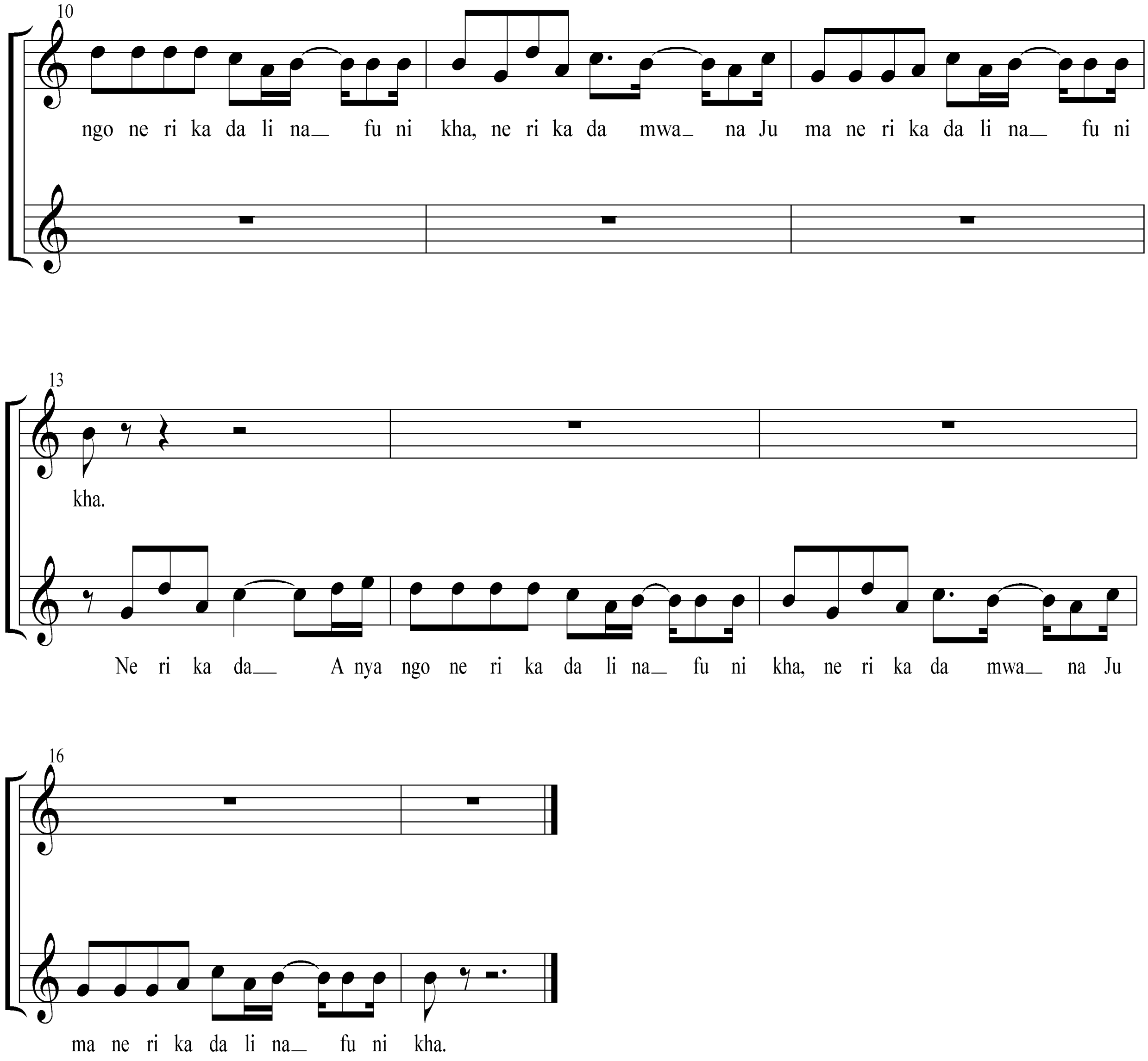
3.1.2.4 *Kenda kala*

Original Text	**Literal English Translation**
1. S. *Kenda kala* Anyango *kenda kala*	Walk slowly Anyango walk slowly
orafunikha, kenda kala	that you do not break, walk slowly
omwana Juma *kenda kala orafunikha*	Juma’s child walk slowly that you do not break
2. C. *Kenda kala* Anyango *kenda kala*	Walk slowly Anyango walk slowly
orafunikha, kenda kala	that you do not break, walk slowly
omwana Juma *kenda kala orafunikha*	Juma’s child walk slowly that you do not

	break
3. S. *Nerikada* Anyango *nerikada linafunikha, nerikada omwana* Juma *nerikada linafunikha*	She is a stalk Anyango is a stalk will break, she is a stalk Juma's child is a stalk will break
4. C. *Nerikada* Anyango *nerikada linafunikha, nerikada omwana* Juma *nerikada linafunikha*	She is a stalk Anyango is a stalk will break, she is a stalk Juma's child is a stalk will break

Kenda Kala (Song 4)


♩.= (94 - 98)
Soloist
Chorus
Ke nda ka la A nya ngo ke nda ka la o ra fu ni kha, ke nda ka la mwa na Ju
4
ma ke nda ka la o ra fu ni kha
Ke nda ka la A nya ngo ke nda ka la o ra fu ni
7
Ne ri ka da A nya
kha, ke nda ka la mwa na Ju ma ke nda ka la o ra fu ni kha.


10
ngo ne ri ka da li na_ fu ni kha, ne ri ka da mwa_ na Ju ma ne ri ka da li na_ fu ni
13
kha.
Ne ri ka da_ A nya ngo ne ri ka da li na_ fu ni kha, ne ri ka da mwa_ na Ju
16
ma ne ri ka da li na_ fu ni kha.

Analytical Notes

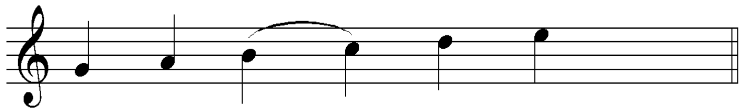
a) **Meaning**-Anyango the bride is being cautioned to walk slowly or else she will harm herself. She is likened to a stalk–*Nerikada* that could easily break; she has to be careful.

b) **Meter**-The song is performed at a moderate *tempo* in common time. The pace of the song does not affect the speech and melodic patterns.

c) **Phrasing**-There are four phrases of solo-chorus pattern that are equal in length. These are about four bars each.

Patterns of the Melody and Tonality

a) **Scale used in Song 4**



The song uses G4, A4, B4, C5, D5 and E5 of the Western tampered scale. There is a half step between the third and fourth notes. This scale is a non-equidistant hexatonic form with a half step.

b) **Speech and melody**-There is an alteration of text on *omwana* to '*mwana*. The rest of the words fit both the speech and the melodic rhythms. The solo and the chorus parts are similar in text and melody.

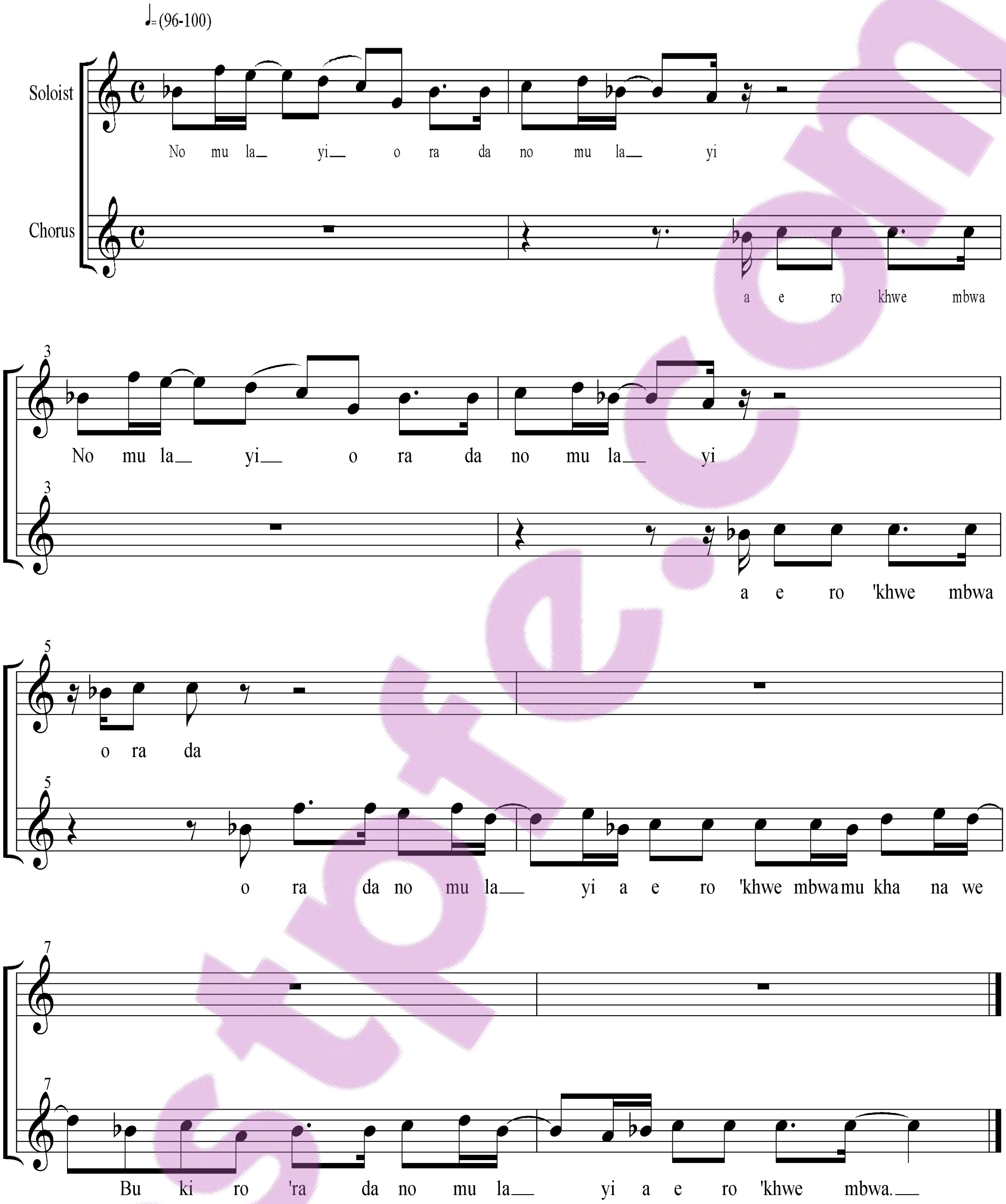
c) **Principle which affects the setting of words to music**-The speech pattern may be altered to fit the melodic line either ascending or descending.

d) **Pitch and melodic range**-The song ranges between G4 and E5. It flows in steps, thirds, fourths and fifths. The solo and the chorus entries are similar in pitch. The song ends on B4.

3.1.2.5 Orada *Nomulayi*

Original Text	**Literal English Translation**
1. S. *Nomulayi* Orada *nomulayi*	She is good Orada is good
2. C. *Aera okhwembwa*	She is fit to be sung
3. S. *Nomulayi* Orada *nomulayi*	She is good Orada is good
4. C. *Aera okhwembwa*	She is fit to be sung
Orada *nomulayi aera okhwembwa*	Orada is good she is fit to be sung
mukhana we Bukiri Orada *nomulayi*	the girl from Bukiri Orada is good
aera okhwembwa	she is fit to be sung

Orada *Nomulayi* (Song 5)


♩= (96-100)
Soloist
Chorus
No mu la__ yi__ o ra da no mu la__ yi
a e ro khwe mbwa
3
No mu la__ yi__ o ra da no mu la__ yi
a e ro 'khwe mbwa
5
o ra da
o ra da no mu la__ yi a e ro 'khwe mbwa mu kha na we
7
Bu ki ro 'ra da no mu la__ yi a e ro 'khwe mbwa.__

Analytical Notes

Meaning-The performers praise the bride singing that Orada is good–*Orada nomulayi.* They tell her that she is fit to be praised in a song–*aero 'khwembwa* (literally–she is fit to be sung)

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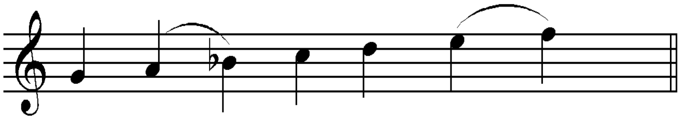
mukhana we Bukiri–daughter of Bukiri, meaning the girl from Bukiri. She is also referred to as Orada, her clan name.

b) **Meter**-The song is performed at a moderate *tempo* in common time. The pace does not affect the speech or melodic rhythms.

c) **Phrasing**-There are three phrases of solo-chorus pattern. The shortest entry is sung by the solo on one word 'orada' and chorus on '*aero 'khwembwa*.' Chorus also has the longest phrase that incorporates some solo parts.

Patterns of the Melody and Tonality

a) **Scale used in Song 5**



The song uses G4, A4, B4 flat, C5, D5, E5 and F5 of the Western tampered scale.   There are two half steps between third and fourth notes then seventh and eighth notes. The scale is non-equidistant heptatonic form with two half steps.

b) **Speech and melody**-The speech rhythm has been altered to match the melodic line as follows; *Aera okhwembwa* to *aero 'khwembwa*, Bukiri Orada to Bukiro 'rada.

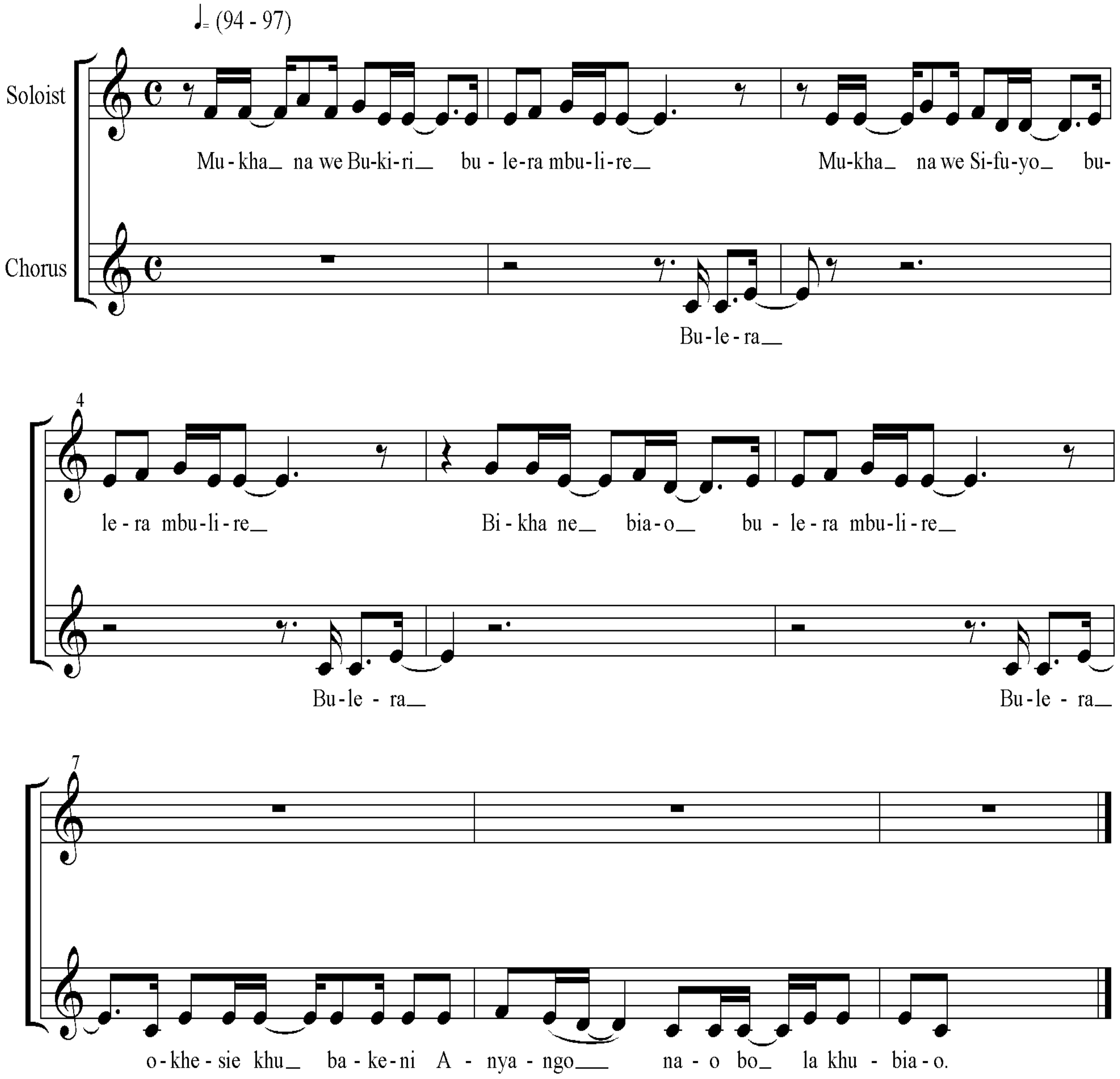
c) **Principle which affects the setting of the words to music**-If the melodic line does not fit well to the words of a song, then the speech rhythm is affected ascending and descending. Elision of text has to be used to correct the anomaly.

d) **Pitch and melodic range**-The song flows in steps, thirds, fourths and fifths. The chorus enters a second higher than the end of the previous solo. The song ranges from G4 to F5 ending on C5.

3.1.2.6 *Bulera*

Original Text	**Literal English Translation**
1. S. *Omukhana we* Bukiri *bulera mbulire*	Daughter of Bukiri keep quiet I hear
2. C. *Bulera*	Keep quiet
3. S. *Omukhana we* Sifuyo *bulera mbulire*	Daughter of Sifuyo keep quiet I hear
4. C. *Bulera*	Keep quiet
5. S. *Ebikha ne biao bulera mbulire*	The time is yours keep quiet I hear
6. C. *Bulera okhesie khu bakeni*	Keep quiet and greet the visitors
Anyango *nao bola khu biao*	Anyango say what you have

***Bulera* (Song 6)**


♩= (94 - 97)
Soloist
Chorus
4
7
Mu-kha_ na we Bu-ki-ri_ bu - le-ra mbu-li-re_ Mu-kha_ na we Si-fu-yo_ bu-
Bu-le-ra_
le-ra mbu-li-re_ Bi-kha ne_ bia-o_ bu - le-ra mbu-li-re_
Bu-le - ra_ Bu-le - ra_
o-khe-sie khu_ ba-ke-ni A - nya - ngo___ na - o bo_ la khu - bia-o.

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Analytical Notes

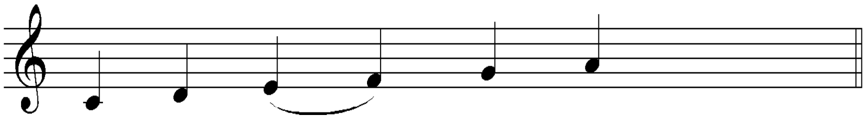
a)**Meaning**-Performers sing to the bride Anyango to be quiet and focus on the coming festivity. She should welcome the visitors with ease, as it is her important day. The song may be sung especially if the bride to be is trying to resent the marriage. *Bulera mbulire*–keep quiet I hear. One does not hear quietness but feel the same. In this case Anyango is being told to relax because it is her day. She is being refered to as, *mukhana we* Bukiri-the daughter of Bukiri; meaning the girl from Bukiri. *Omukhana we* Sifuyo–the daughter of Sifuyo, meaning the girl from Sifuyo. This may indicate that some of her relatives live in the mentioned areas.

b) **Meter**-The song is performed at a moderate pace in common time. The *tempo* of the song does not affect the speech and the melodic patterns.

c) **Phrasing**-There are four phrases of solo-chorus pattern. The chorus has the longest phrase and also two one word entries.

Patterns of the Melody and Tonality

a) **Scale used in Song 6**



The song uses C4, D4, E4, F4, G4 and A4 of the Western tampered scale. There is a half step between the third and fourth notes. The scale is non-equidistant hexatonic form with a half step.

b) **Speech and melody**-Apart from *omukhana* that has been altered to *mukhana,* the rest of the words fit both the speech and the melodic patterns. The accentuation on *bia* is set on one syllable instead of two to follow the melodic pattern.

c) **Principle which affects the setting of the words to music**-If the melodic line fits well to the words of a song, then the speech rhythm is not affected either ascending or descending.

d) **Pitch and melodic range**-The chorus enters a third lower than the solo part. The song flows in steps and thirds ranging from C4 to A4 ending on C4.

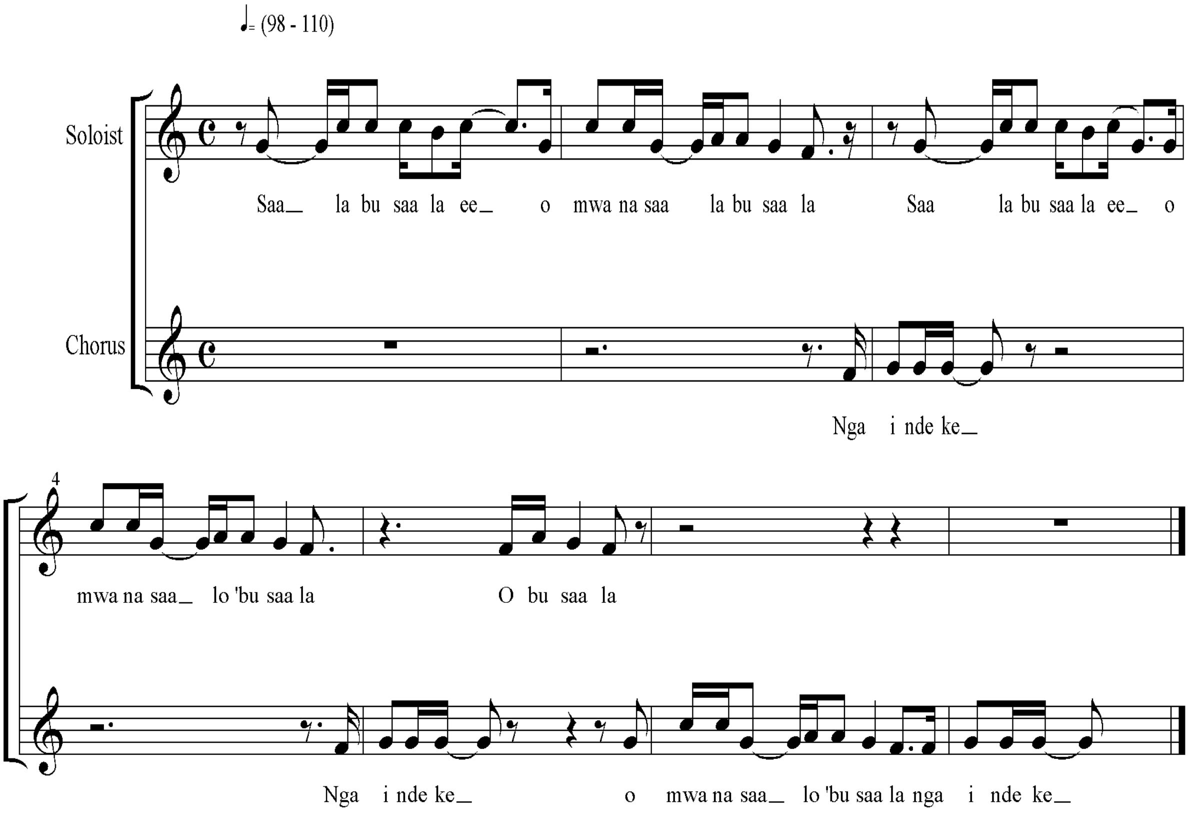
3.1.3 Songs that Praise and Thank the Bride

These are songs that are performed by the bride's aunts and friends. They are meant to portray the bride as an asset to her family. They also caution the groom's family that she is not a lone ranger but that she is loved and ready to take up her place in the new family.

3.1.3.1 *Asaala Busaala*

Original Text	**Literal English Translation**
1. S. *Asaala busaala ee*	Swishing and glamorous eh
Omwana asaala busaala	The child is swishing and glamorous
2. C. *Ngaindeke*	Like jingles
3. S. *Asaala busaala ee*	Swishing and glamorous eh
Omwana asaala busaala	The child is swishing and glamorous
4. C. *Ngaindeke*	Like jingles
5. S. *Obusaala*	Glamorou
6. C. *Omwana asaala busaala ngaindeke*	The child is swishing and glamorous like jingles

***Asaala Busaala* (Song 7)**


♩.= (98 - 110)
Soloist
Chorus
Saa_ la bu saa la ee_ o mwa na saa la bu saa la Saa la bu saa la ee_ o
Nga i nde ke_
4
mwa na saa_ lo 'bu saa la O bu saa la
Nga i nde ke_ o mwa na saa_ lo 'bu saa la nga i nde ke_

Analytical Notes

a) **Meaning**-The movement of the bride in her dress causes the swishing; and she is glamorous as the aunts sing in her praise. She is likened to the sound made by *indeke*–jingles.

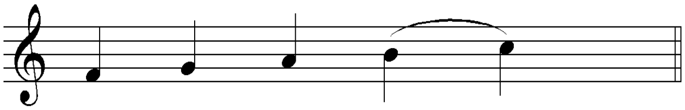
Asaala–'swishing' and *obusaala*–'glamorous,' are used to describe the sound of movement and appearance of the bride.

b) **Meter**-The song is performed at a moderate pace in common time. The *tempo* of the song does not affect the speech and the melodic rhythms.

c) **Phrasing**-The song has three phrases of solo-chorus pattern. There are two short entries in both parts on the following words, *nga indeke* and *obusaala.* The last chorus phrase incorporates solo parts to conclude.

Patterns of the Melody and Tonality

a) **Scale used in Song 7**



The song uses F4, G4, A4, B4 and C5 of the Western tampered scale. There is half step between the last two notes. The scale is a non- equidistant pentatonic form with a half step.

b) **Speech and melody**-The following words have been altered to fit the melodic line, *asaala obusaala* to *saalo 'busaala.* The rest of the words match both the speech and melodic patterns.

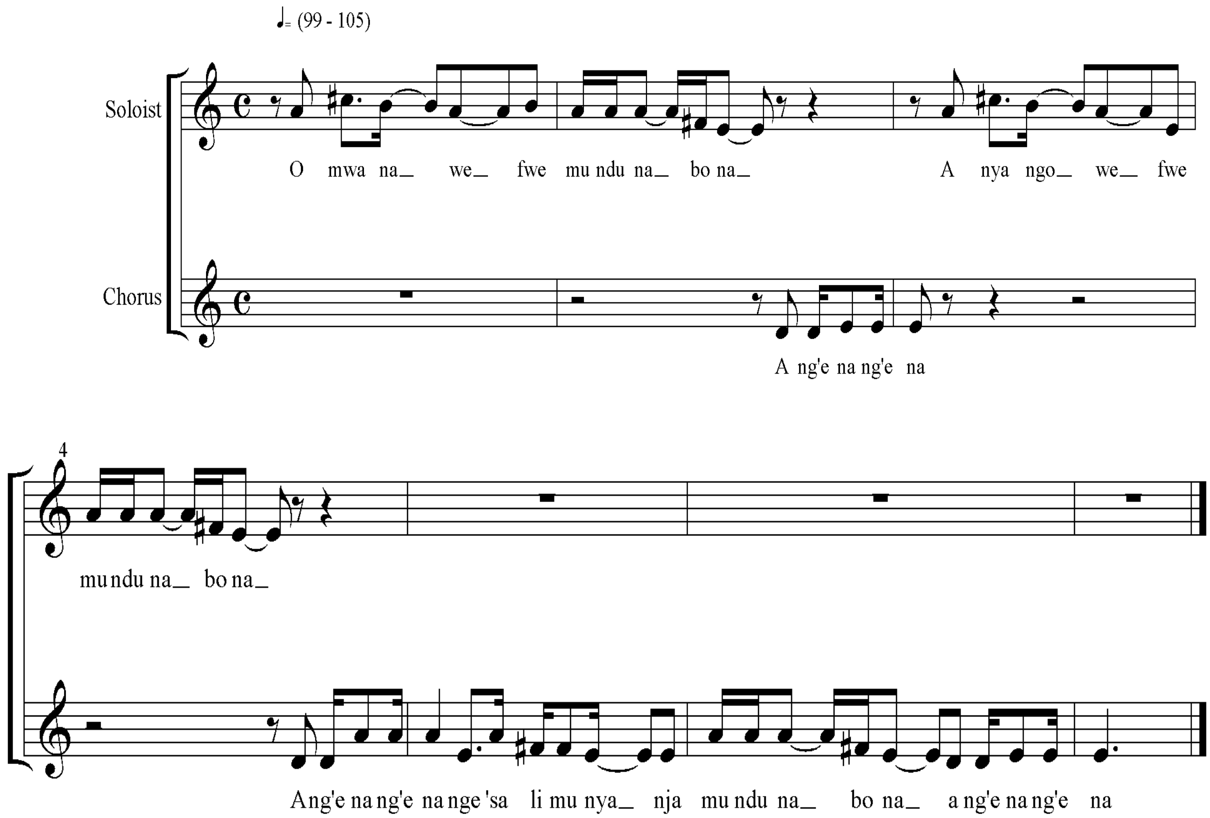
c) **Principle which affects the setting of words to music**-The speech rhythm of a word may be altered to fit the melodic line either ascending or descending.

d) **Pitch and melodic range**-The chorus enters on the last note sung by the solo, apart from the last phrase that includes some solo parts. The song flows in steps and fourths, ranging from F4 to C5 ending on G4.

3.1.3.2 *Ang'enang'ena*

Original Text	**Literal English Translation**
1. S. *Omwana wefwe omundu nabona*	Our child if someone sees
2. C. *Ang'enang'ena*	She glitters
3. S. Anyango *wefwe omundu nabona*	Our Anyango if someone sees
4. C. *Ang'enang'ena nga esali munyanja* *omundu nabona ang'enang'ena*	She glitters like a shell in the lake if someone sees she glitters

Ang'enang'ena (Song 8)


♩. = (99 - 105)
Soloist
Chorus
O mwa na_ we_ fwe mu ndu na_ bo na_
A nya ngo_ we_ fwe
A ng'e na ng'e na
4
mu ndu na_ bo na_
Ang'e na ng'e na nge 'sa li mu nya_ nja mu ndu na_ bo na_ a ng'e na ng'e na

Analytical Notes

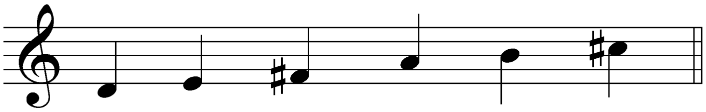
a) **Meaning**-The performers portray the bride Anyango as a very beautiful girl, *ang'enang'ena*–'she glitters'. She glitters like *esali*–a shell in the lake. If you saw her, you would admire! *Ang'enang'en*a–is used to show her beauty that is likened to that of *esali*–a shell in the lake which is very clean and glittering. The Samia live near Lake Victoria and therefore some are fishermen. It is through this activity that they are able to collect shells.

b) **Meter**-The song is performed at a moderate pace in common time. The *tempo* does not affect the speech and melodic rhythms.

c) **Phrasing**-There are three phrases of solo-chorus pattern. The chorus has a one word entry *ang'enang'ena* as well as the longest phrase.

Patterns of the Melody and Tonality

a) **Scale used in Song 8**



The song uses D4, E4, F4 sharp, A4, B4, and C5 of the Western tampered scale. There are one and half steps between the third and fourth notes. The scale in use is non-equidistant hexatonic with more than one step.

b) **Speech and melody**-Apart from *nga esali* that has been altered to *nge 'Sali,* the rest of the words match the speech and melodic patterns.

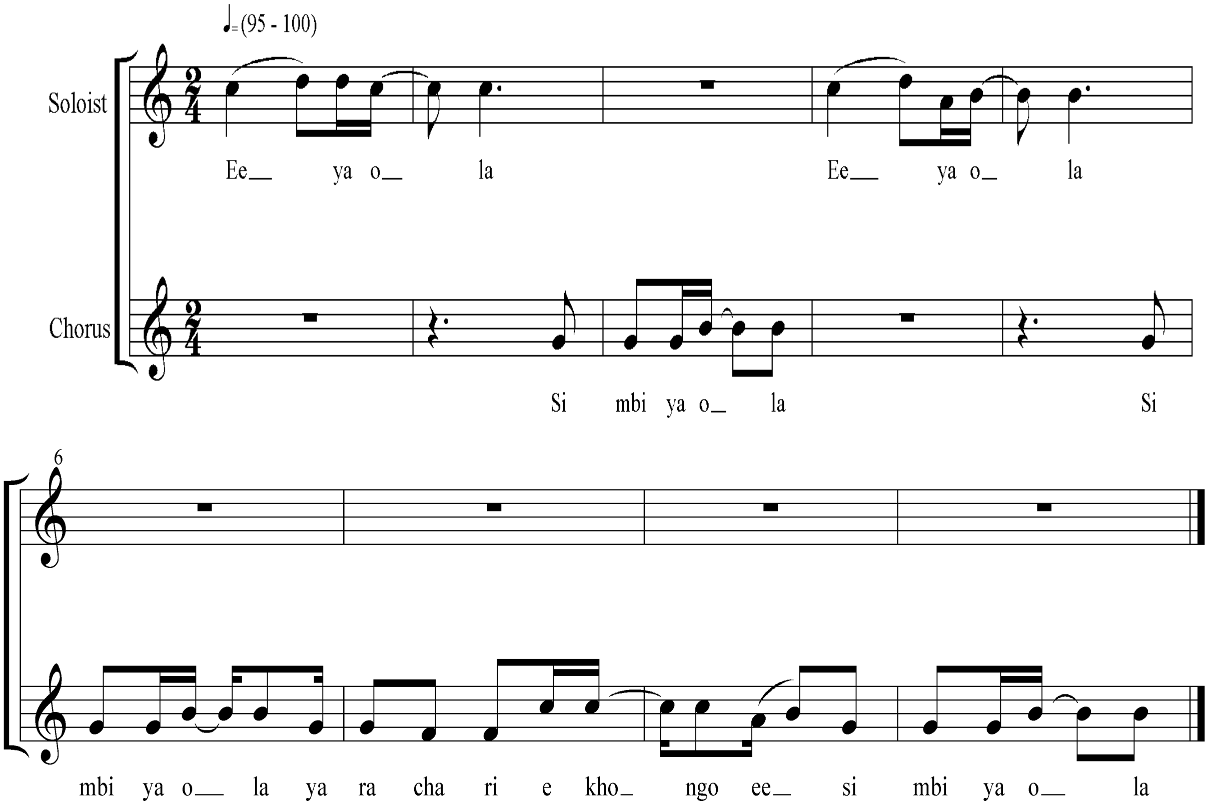
c) **Principle which affects the setting of words to music**-Elision of text has affected *nga esali* to *nge 'sali* to fit the melodic line, therefore the speech rhythm has been altered.

d) **Pitch and melodic range**-The chorus entry is a second lower than the solo part. The song flows in steps, thirds, fourths and fifths. It ranges between D4 and C5 sharp ending on E4.

3.1.3.3 *Simbi*

Original Text	**Literal English Translation**
1. S. *Ee yaola*	Eh it is howling
2. C. *Simbi yaola*	Cowry shell is howling
3. S. *Ee yaola*	Eh it is howling
4. C. *Simbi yaola yarachari*	Cowry shell is howling, a white one
ekhongo ee simbi yaola	a big one cowry shell is howling

Simbi (Song 9)


♩=(95 - 100)
Soloist
Chorus
Ee__ ya o__ la Ee__ ya o__ la
Si mbi ya o__ la Si
6
mbi ya o__ la ya ra cha ri e kho__ ngo ee__ si mbi ya o__ la

Analytical Notes

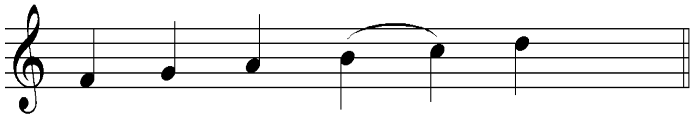
a) **Meaning**-Girls perform the song in praise of the bride. They refer to her as *simbi*–a cowrie shell that is white and big. This is to portray the bride as being pure, blameless and important in the family. Cowrie shells are usually collected from Lake Victoria by the Samia fishermen. There are also lovers of art who collect cowrie shells for decorative purposes.

b) **Meter**-The song is fairly fast in simple duple time. The pace of the song does not affect the speech and melodic rhythms.

c) **Phrasing**-There are four phrases of solo-chorus pattern. The chorus has the shortest as well as the longest phrase.

Patterns of the Melody and Tonality

a) **Scale used in Song 9**



The song uses F4, G4, A4, B4, C5 and D5 of the Western tampered scale. There is a half step between the fourth and fifth notes. The scale is a non-equidistant hexatonic form with a half step.

b) **Speech and melody**-The speech and the melodic patterns match.

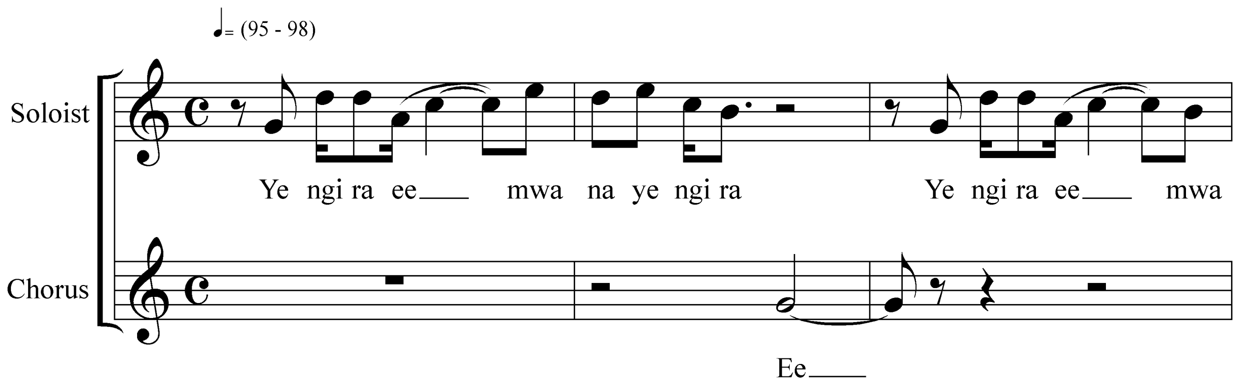
c) **Principle which affects the setting of words to music**-If a melodic line fits the text, then the speech pattern is not affected either ascending or descending.

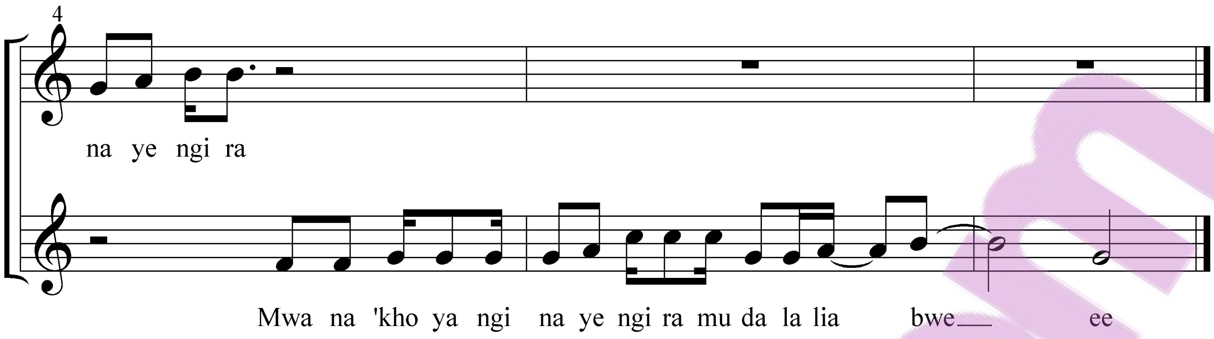
d) **Pitch and melodic range**-Chorus enters a fourth lower than the solo. The song flows in steps, thirds, fourths and a fifth. It ranges from F4 to D5 ending on B4.

3.1.3.4 *Yengira Mudala*

Original Text	Literal English Translation
1. S. *Yengira ee omwana yengira*	She has come eh the child has come
2. C. *Ee*	Eh
3. S. *Yengira ee omwana yengira*	She has come eh the child has come
4. C. *Omwana akhoya ng'ina yengire mudala liabwe ee*	A child should have a mother to come to their home eh

Yengire Mudala (Song 10)





Analytical Notes

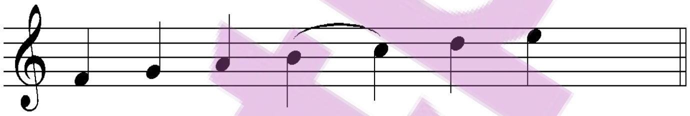
a) **Meaning**-The aunts perform the song to welcome the bride into her mother's house. This is when the bridal party arrives from the groom's home (*obweya* ii) for the *esidialo* ceremony. The words used in the song match the normal speech pattern.

b) **Meter**-The song is performed at a moderate pace in common time. The speech and the melodic patterns keep to the *tempo* of the song.

c) **Phrasing**-There are three phrases of solo-chorus pattern. The chorus has a one word entry and the longest phrase.

Patterns of the Melody and Tonality

a) **Scale used in Song 10**



The song uses F4, G4, A4, B4, C5, D5 and E5 of the Western tampered scale. There is a half step between the fourth and fifth notes. The scale is a non-equidistant heptatonic with one half step.

b) **Speech and Melody**-The following words have been altered to fit the melodic line; *omwana* to *mwana* and *omwana akhoya* to *mwana 'khoya.* This is due to the elision of text.

c) **Principle which affects the setting of words to music**-The speech rhythm of a word may be altered to fit the melodic line.

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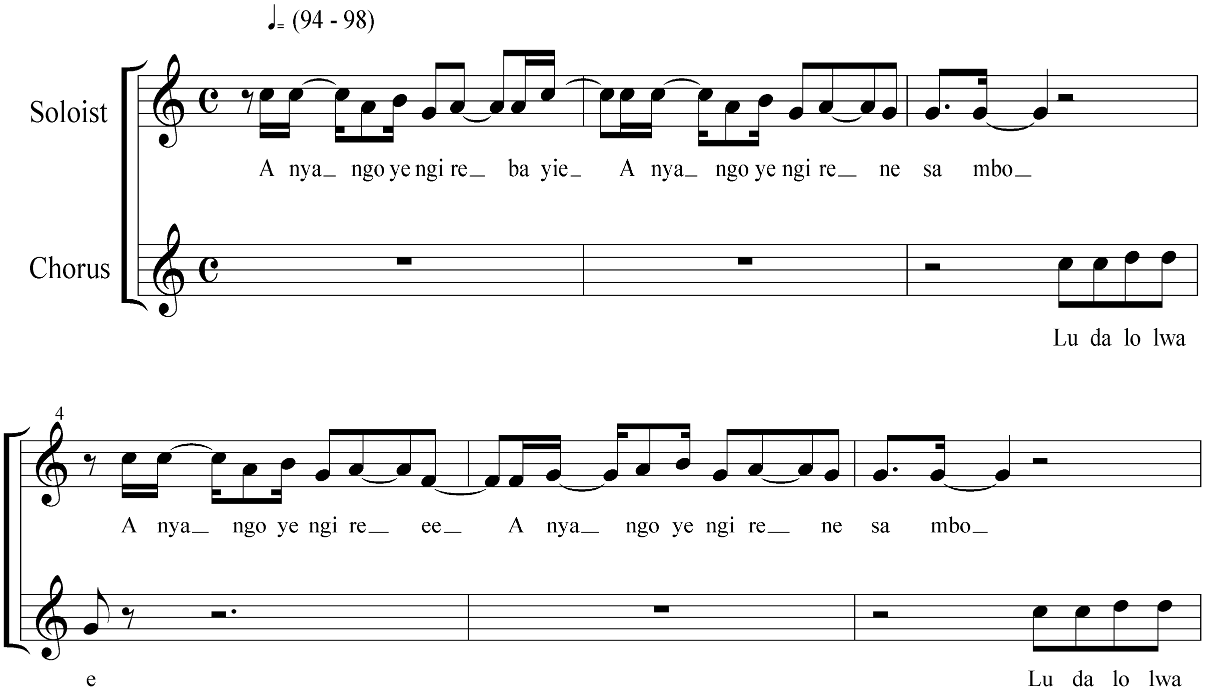
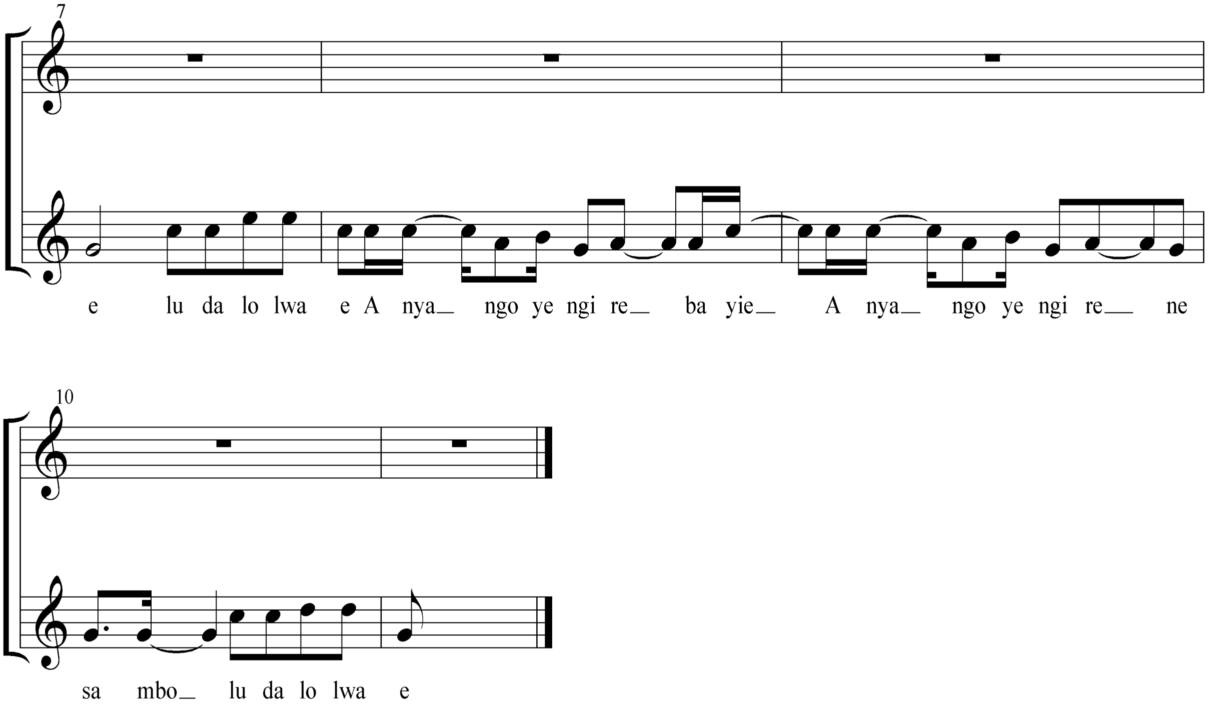
d) **Pitch and melodic range**-The solo and the chorus parts begin on the same note, G4. The next chorus entry falls to F2. The song flows in steps, thirds, fourths and fifths. It ranges from F4 to E5 ending on G4.

3.1.3.5 *Ludalo Lwae*

Original Text	**Literal English Translation**
1. S. Anyango *yengire bayie* Anyango	Anyango has come please Anyango
yengire nesambo	has come with dignity
2. C. *Ludalo lwae*	It is her day
3. S. Anyango *yengire ee* Anyango	Anyango has come eh Anyango
yengire nesambo	has come with dignity
4. C. *Ludalo lwae,* Anyango *yengire*	It is her day, Anyango has come
bayie Anyango *yengire nesambo*	please Anyango has come with dignity
ludalo lwae	it is her day

***Ludalo Lwae* (Song 11)**


♩.= (94 - 98)
Soloist
Chorus
A nya_ ngo ye ngi re_ ba yie_ A nya_ ngo ye ngi re_ ne sa mbo_
Lu da lo lwa
4
A nya_ ngo ye ngi re_ ee_ A nya_ ngo ye ngi re_ ne sa mbo_
e
Lu da lo lwa


7
e lu da lo lwa e A nya ngo ye ngi re ba yie A nya ngo ye ngi re ne
10
sa mbo lu da lo lwa e

Analytical Notes

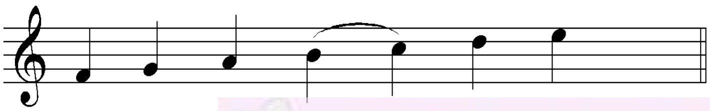
a) **Meaning**-The aunts sing to exalt the bride (Anyango) that she has come with pomp. *Nesambo* can also be substituted by *noluyali*–praise. *Ludalo lwae*–it is her day! The words match the normal speech pattern. (*Bayie*–please) the singers plead that Anyango be praised for having come in a dignified manner, to begin a new stage of life.

b) **Meter**-The song is performed at a moderate pace in common time. The *tempo* of the song does not affect the speech and melodic patterns.

c) **Phrasing**-There are three phrases of solo-chorus style. The chorus has two short entries on '*ludalo lwae'* as well as the longest phrase. The last chorus phrase incorporates the beginning solo part.

Patterns of the Melody and Tonality

a) **Scale used in Song 11**



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The song uses F4, G4, A4, B4, C5, D5 and E5 of the Western tampered scale. There is a half step between the fourth and fifth notes. This scale is a non-equidistant heptatonic with one half step.

b) **Speech and melody**-The speech and the melodic patterns match. The accentuation on *yie* is set on one syllable instead of two to follow both the melodic and speech patterns.

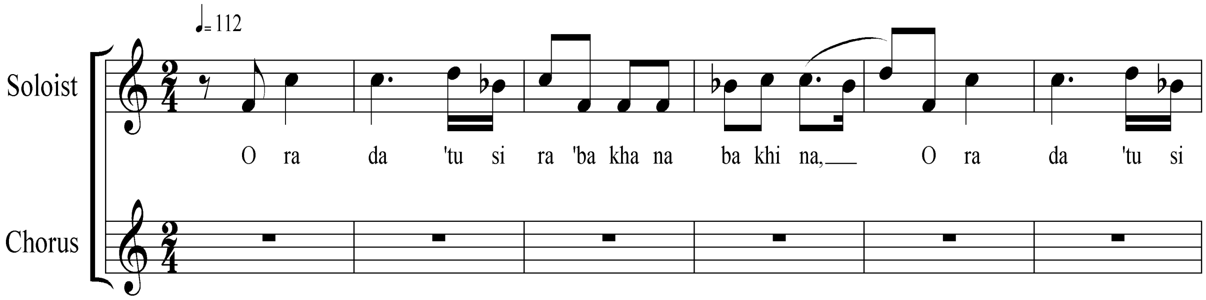
c) **Principle which affects the setting of words to music**-If the words fit well to the melodic line, then the speech rhythm is not affected either ascending or descending.

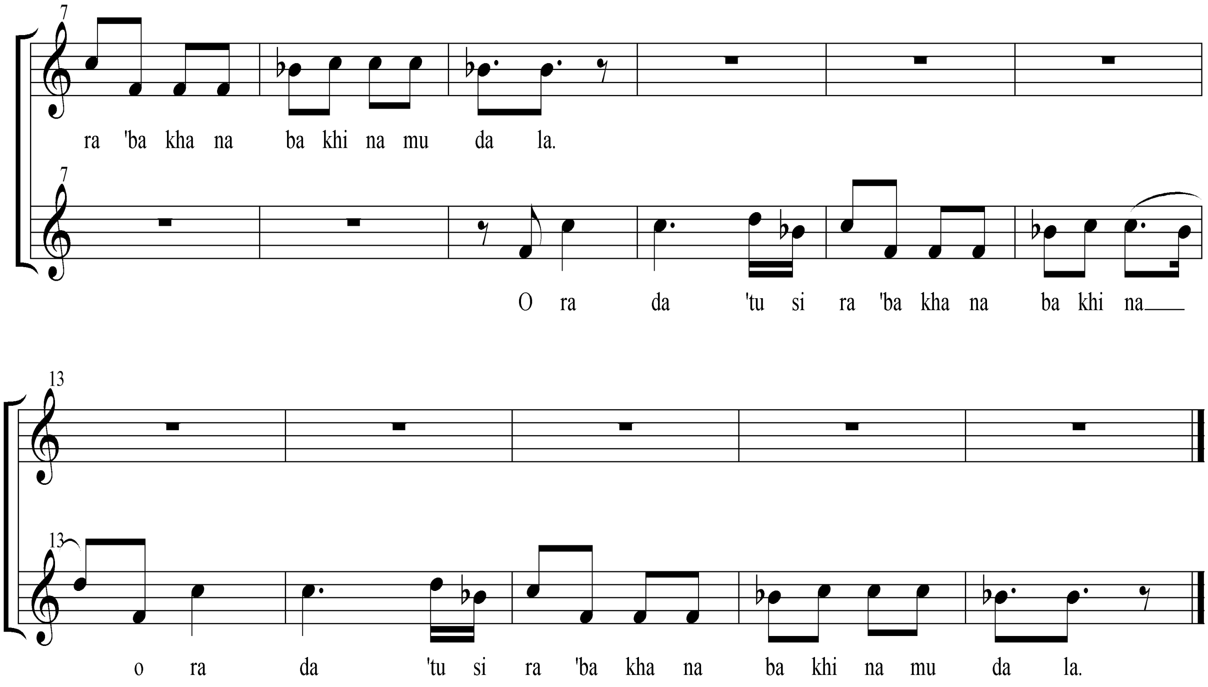
d) **Pitch and melodic range**-The solo and the chorus parts both start on C5. Some sections of the chorus are higher than the solo parts in pitch. The song flows in steps, thirds fourths and fifths ending on G4.

3.1.3.6 Orada *Atusire*

Original Text	**Literal English Translation**
1. S. Orada *atusire abakhana bakhina*	Orada has brought out girls dancing
Orada *atusire abakhana bakhina*	Orada has brought out girls dancing
mudala	in the home
2. C. Orada *atusire abakhana bakhina*	Orada has brought out girls dancing
Orada *atusire abakhana bakhina*	Orada has brought out girls dancing
mudala	in the home

Orada *Atusire* (Song 12)




7
ra 'ba kha na ba khi na mu da la.
7
O ra da 'tu si ra 'ba kha na ba khi na
13
13
o ra da 'tu si ra 'ba kha na ba khi na mu da la.

Analytical Notes

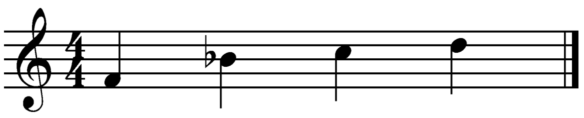
a) **Meaning**-The aunts sing telling people that Orada has brought out girls dancing in the home. The girls came to dance, to entertain on this important day. Adeya the bride is referred to as Orada which is a clan name.

b) **Meter**-The song is performed at a moderate pace in simple duple time. The *tempo* of the song does not affect the speech and melodic patterns.

c) **Phrasing**-There are about four phrases of the same length in solo-chorus style.

Patterns of the Melody and Tonality

a) **Scale used in Song 12**



The song uses F4, B4 flat, C5 and D5 of the Western tampered scale. There are two and half steps between the first and second notes. The scale is non-equidistant tetra tonic form.

b) **Speech and melody**-The melodic line has brought about the elision of text to alter some words to fit the melodic rhythm. For example, *atusire* to *atusira, abakhana* to '*bakhana.*

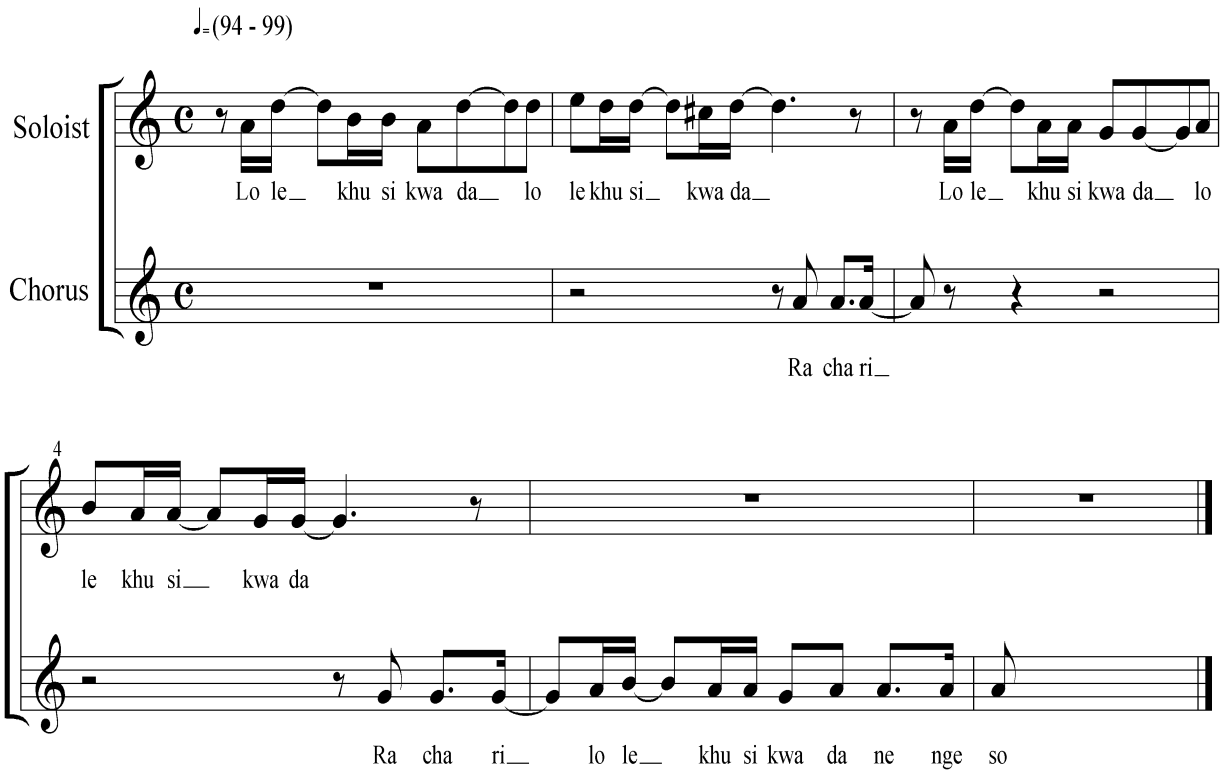
c) **Principle which affects the setting of words to music**-The speech rhythm of a word may be altered for it to fit the melodic line ascending or descending.

d) **Pitch and melodic range**-The chorus enters a step higher than the solo part. The song flows in steps, thirds, fourths and fifths. It ranges between F4 and D5 ending on B4 flat.

3.1.3.7 *Lolekho Esikwada*

Original Text	**Literal English Translation**
1. S. *Lolekho esikwada lolekho esikwada*	See a calabash see a calabash
2. C. *Rachari*	White
3. S. *Lolekho esikwada lolekho esikwada*	See a calabash see a calabash
4. C. *Rachari, lolekho eskwada ne engeso*	White, see a calabash and *engeso*

***Lolekho Esikwada* (Song 13)**


♩.=(94 - 99)
Soloist
Chorus
Lo le_ khu si kwa da_ lo le khu si_ kwa da_ Lo le_ khu si kwa da_ lo
Ra cha ri_
4
le khu si_ kwa da
Ra cha ri_ lo le_ khu si kwa da ne nge so

Analytical Notes

a) **Meaning**-The aunts praise the bride that she is like a white calabash that goes along with *engeso.* This is a kind of sickle held in the right hand by the Samia women while dancing.

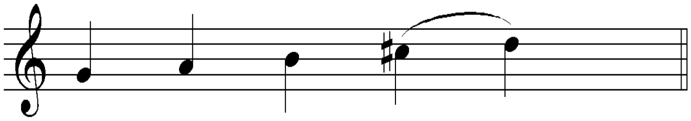
The bride is referred to as *esikwada–*a calabash that is *rachari–*white. This portrays her as being pure and blameless. *Lolekho* refers to many people who are being asked to see the bride. In the song *lolekho* is performed as *lolekhu* having the same connotation.

b) **Meter**-The song is performed at a moderate pace in common time. The *tempo* of the song does not affect the speech and melodic patterns.

c) **Phrasing**-There are three phrases of solo-chorus pattern. The chorus has a one word entry on '*rachari,*' and its last part incorporates some of the solo text.

Patterns of the Melody and Tonality

a) **Scale used in Song 13**



The song uses G4, A4, B4, C5 sharp and D5 of the Western tampered scale. There is a half step between the last two notes. The scale is non- equidistant pentatonic form with half steps.

b) **Speech and melody**-The melodic pattern has affected the speech rhythm in some words. For example, *lolekho* to *lolekhu* and *ne engeso* to *ne 'ngeso* to fit the melodic line.

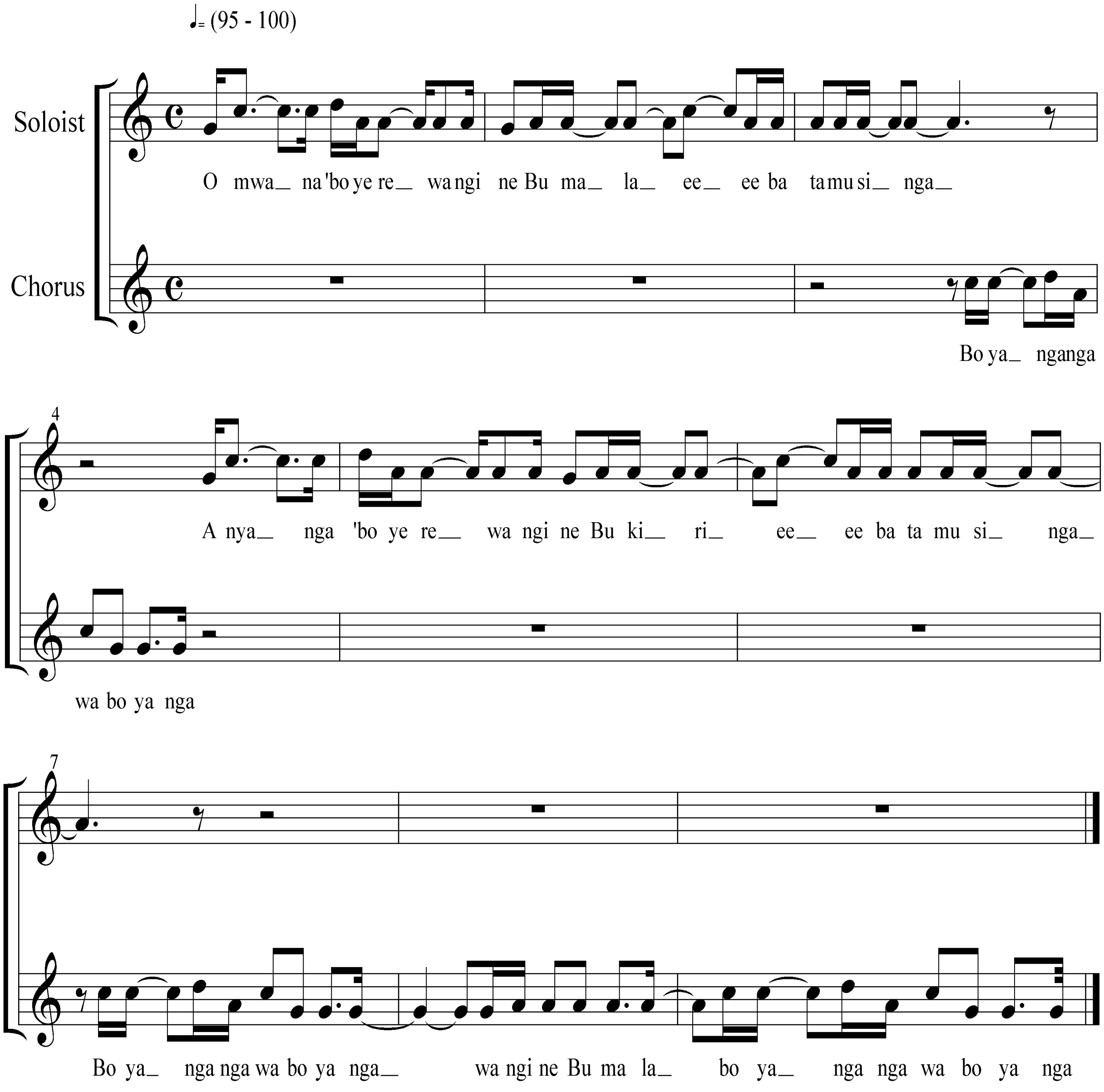
c) **Principle which affects the setting of words to music**-The speech pattern of a word may be altered to fit the melodic line.

d) **Pitch and melodic range**-The chorus enters a fourth lower than the solo ending. The song flows in steps, thirds and fourths. It ranges from G4 to D5 ending on A4.

3.1.3.8 *Boyanga nga Waboyanga*

Original Text	**Literal English Translation**
1. S. *Omwana aboyere wa ng'ina*	The child is tied up whose mother from
Bumala *ee batamusinga*	Bumala eh like a turkey
2. C. *Boyanga nga waboyanga*	Tie yourself as she tied herself
3. S. Anyango *aboyere wa ng'ina*	Anyango is tied up whose mother from
Bukiri *ee batamusinga*	Bukiri eh like a turkey
4. C. *Boyanga nga waboyanga*	Tie yourself as she tied herself
wa ng'ina Bumala	whose mother from Bumala
boyanga nga waboyanga	tie yourself as she tied herself

Boyanga nga Waboyanga (Song 14)


♩.= (95 - 100)
Soloist
Chorus
O mwa_ na'bo ye re_ wa ngi ne Bu ma_ la_ ee_ ee ba ta mu si_ nga_
Bo ya_ nganga
4
wa bo ya nga
A nya_ nga 'bo ye re_ wa ngi ne Bu ki_ ri_ ee_ ee ba ta mu si_ nga_
7
Bo ya_ nga nga wa bo ya nga_ wa ngi ne Bu ma la_ bo ya_ nga nga wa bo ya nga

Analytical Notes

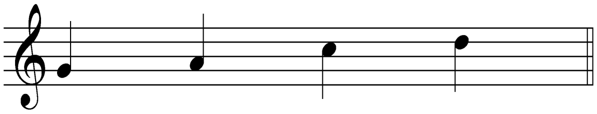
a) **Meaning**-The aunts sing that the bride is well dressed *aboyere*–tied up, as her mother did when she was getting married. The singers are praising the bride for being smartly dressed. *Aboyere*–is tied up, has been used to show that the bride is well dressed, just like a turkey–*batamusinga* shows off when it spreads its feathers. *Boyanga nga waboyanga*–dress up as her mother did during her marriage ceremony. *Wang'ina* Bumala–whose mother comes from Bumala.

b) **Meter**-The song is performed at a moderate pace in common time. The *tempo* does not affect the speech and melodic rhythms.

c) **Phrasing**-There are four phrases of solo-chorus pattern. The chorus has the shortest and the longest parts.

Patterns of the Melody and Tonality

a) **Scale used in Song 14**



The song uses G4, A4, C5 and D5 of the Western tampered scale. There are one and half steps between the second and third notes. The scale is a non-equidistant tetra tonic form.

b) **Speech and melody**-The following words have been altered to fit the melodic line:

omwana aboyere to *omwana 'boyere,* Anyango *aboyere* to Anyanga '*boyere, ng'ina* Bumala to *ng'ine* Bumala, *ng'ina* Bukiri to *ng'ine* Bukiri.

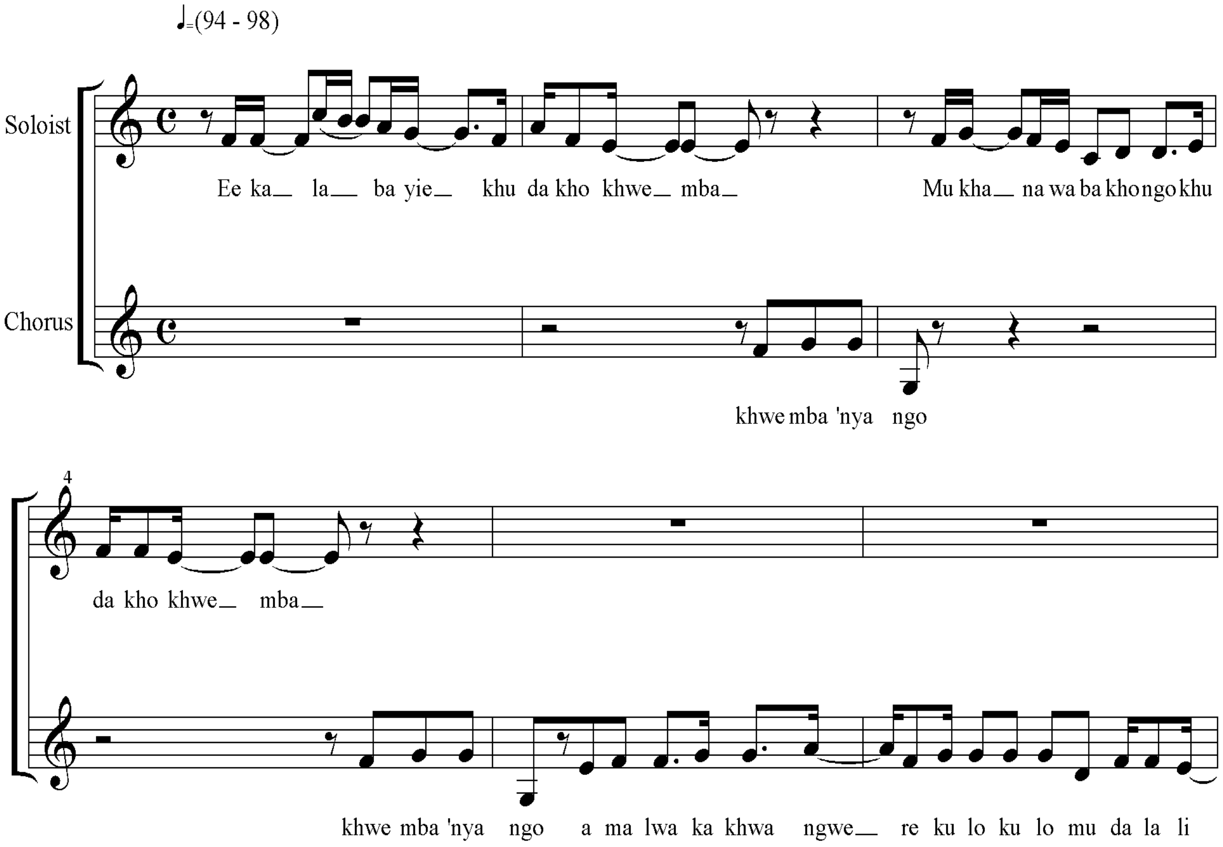
c) **Principle which affects the setting of words to music**-The speech pattern of a word may be altered to fit the melodic rhythm.

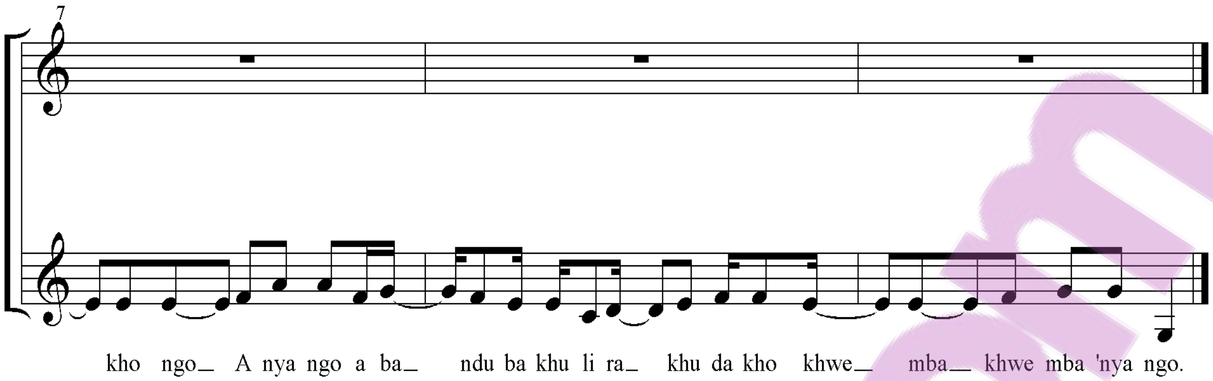
d) **Pitch and melodic range**-The chorus enters a fourth higher than the solo. The song flows in steps, thirds and fourths. It ranges from G4 to D5 ending on G4.

3.1.3.9 *Khwemba* Anyango

Original Text	**Literal English Translation**
1. S. *Ee kala bayie khudakha okhwemba*	Eh Slowly please we want to sing
2. C. *Khwemba* Anyango	We sing Anyango
3. S. *Omukhana wa bakhongo*	Daughter of the big
khudakha okhwemba	we want to sing
4. C. *Khwemba* Anyango, *amalwa kawang'were*	We sing Anyango, the beer you took
kulo kulo mudala likhongo Anyango	yesterday, yesterday in the big home Anyango
abandu bakhulira khudakha okhwemba	people cry about you we want to sing
khwemba Anyango	we sing Anyango

Khwemba Anyango (Song 15)


♩=(94 - 98)
Soloist
Chorus
Ee ka la ba yie khu da kho khwe mba
Mu kha na wa ba kho ngo khu
khwe mba 'nya ngo
4
da kho khwe mba
khwe mba 'nya ngo a ma lwa ka khwa ngwe re ku lo ku lo mu da la li


7
kho ngo A nya ngo a ba ndu ba khu li ra khu da kho khwe mba khwe mba 'nya ngo.

Analytical Notes

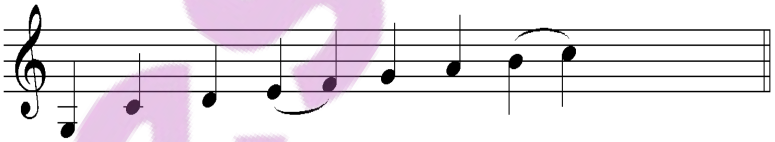
a) **Meaning**-Performers sing in praise of the bride (Anyango). They refer to her as the daughter of the big; maybe she comes from a home that has prominent people. People talk about Anyango and that is why the performers alert her of the same in the song. *Abandu bakhulira*–‘people cry about you,’ means that people talk about her and *khwemba* Anyango–‘we sing Anyango’ means that they sing in her praise. *Amalwa kawang’were kulo kulo*–‘the beer that you took yesterday, yesterday’ is a metaphor meaning that the praises that you got yesterday, yesterday. This refers to Anyango having been praised for her good behaviour.

b) **Meter**-The song is performed at a moderate *tempo* in common time. The song pace does not affect the speech and melodic rhythms.

c) **Phrasing**-There are four phrases of solo-chorus pattern. The chorus has a two word entry ‘*khwemba* Anyango’ and the longest phrase.

Patterns of the Melody and Tonality

a) **Scale used in Song 15**



The song uses G3, C4, D4, E4, F4, G4, A4, B4 and C5 of the Western tampered scale. These pitches form the seven notes of a heptatonic scale. There are two half steps between the fourth and fifth notes and the last two notes.

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b) **Speech and melody**-Speech pattern has been altered to fit the melodic line as follows; *khudakha okhwemba* to *khudakho 'khwemba, khwemba* Anyango to *khwemba* 'nyango, and *omukhana* to *mukhana.* The accentuation on *yie* is set on one syllable instead of two to follow the melodic and speech patterns.

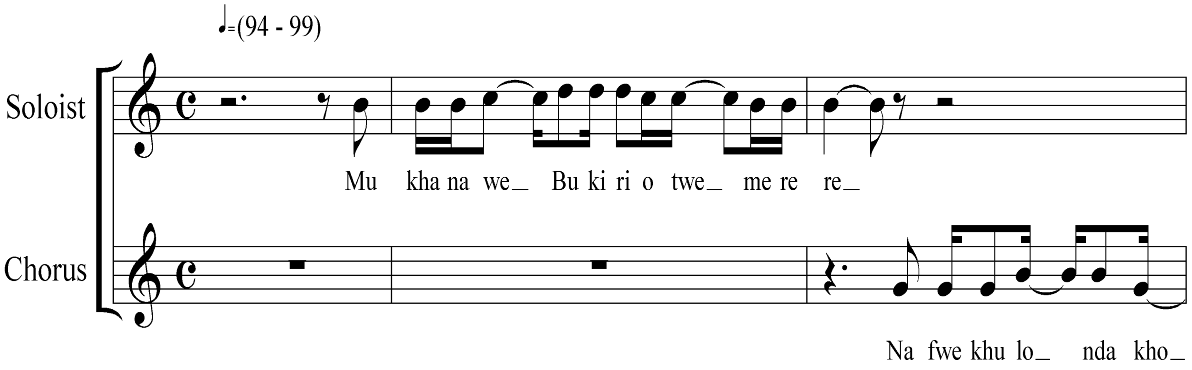
c) **Principle which affects the setting of the words to music**-The speech rhythm of a word may be altered to fit the melodic line either ascending or descending.

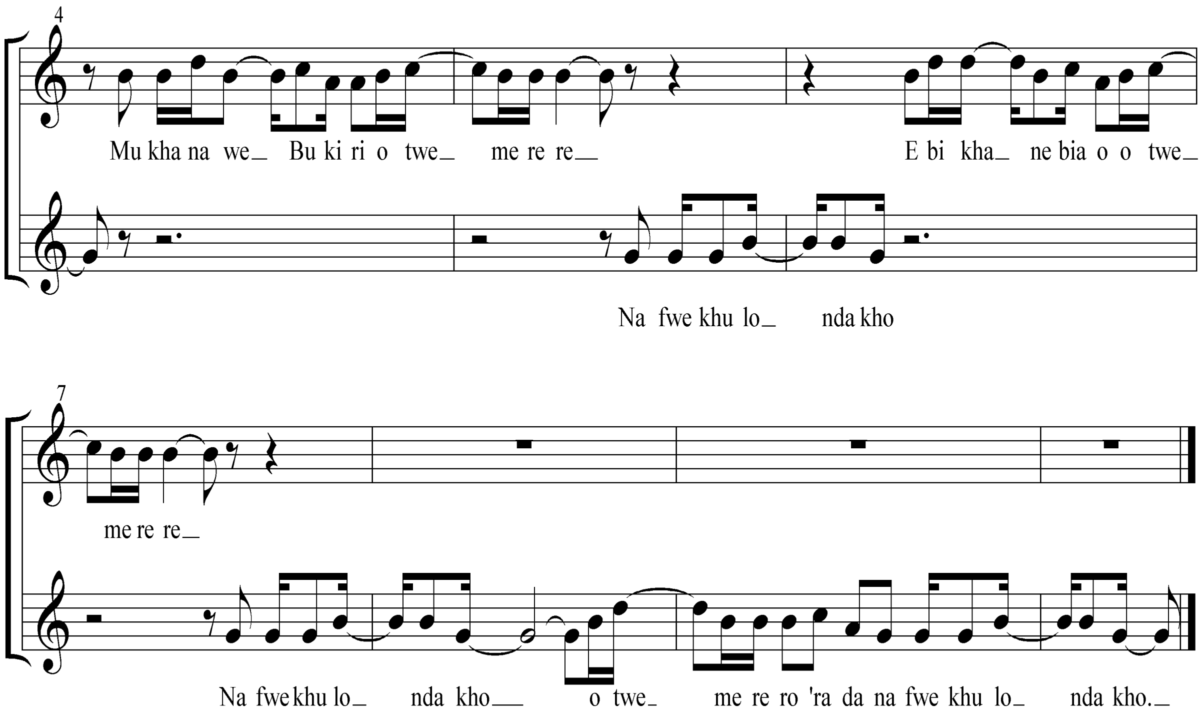
d) **Pitch and melodic range**-The chorus enters a step higher than the solo, while the solo enters a seventh higher than the chorus ending. The song flows in steps, thirds, fourths, fifths, sixths and octaves. It ranges from G3 to C5 ending on G3.

3.1.3.10 *Otwemerere*

Original Text	**Literal English Translation**
1. S. *Omukhana we* Bukiri *otwemerere*	Daughter of Bukiri lead us
2. C. *Nafwe khulondakho*	As we follow
3. S. *Omukhana we* Sifuyo *otwemerere*	Daughter of Sifuyo lead us
4. C. *Nafwe khulondakho*	As we follow
5. S. *Ebikha ne biao otwemerere*	The time is yours lead us
6. C. *Nafwe khulondakho*	As we follow
otwemerere Orada	lead us Orada
nafwe khulondakho	as we follow

Otwemerere (Song 16)




4
Mu kha na we_ Bu ki ri o twe_ me re re_
E bi kha_ ne bia o o twe_
Na fwe khu lo_ nda kho
7
me re re_
Na fwe khu lo_ nda kho__ o twe_ me re ro 'ra da na fwe khu lo_ nda kho._

Analytical Notes

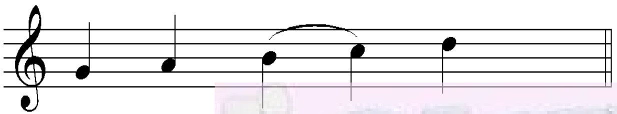
a) **Meaning**-The performers sing that the bride should lead them as they follow. They praise her as the daughter of Bukiri and Sifuyo who should lead them. This is a procession song that is used to bring the bride out of her mother's house. The procession order is that the bride leads while the rest of the aides and relatives come after her. *Otwemerere* Orada–'lead us Orada,' Orada is her clan name. *Omukhana we* Bukiri–daughter of Bukiri and *omukhana we* Sifuyo–daughter of Sifuyo are used to denote that she comes from those areas, or she has close relatives there.

b) **Meter**-The song is performed at a moderate *tempo* in common time. The pace of the song does not affect the speech and the melodic patterns.

d) **Phrasing**-The song has six phrases of solo- chorus pattern. The chorus has both the shortest and longest phrases.

Patterns of the Melody and Tonality

a) **Scale used in Song 16**



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The song uses G4, A4, B4, C5 and D5 of the Western tampered scale. There is a half step between the third and fourth notes. The scale is a non-equidistant pentatonic form with half steps.

b) **Speech and melody**-The following words have been altered to fit the melodic pattern, *omukhana* to *mukhana* and *otwemerere* orada to *otwemerero* ‘rada. The accentuation on *bia* is set on one syllable instead of two to follow the melodic line.

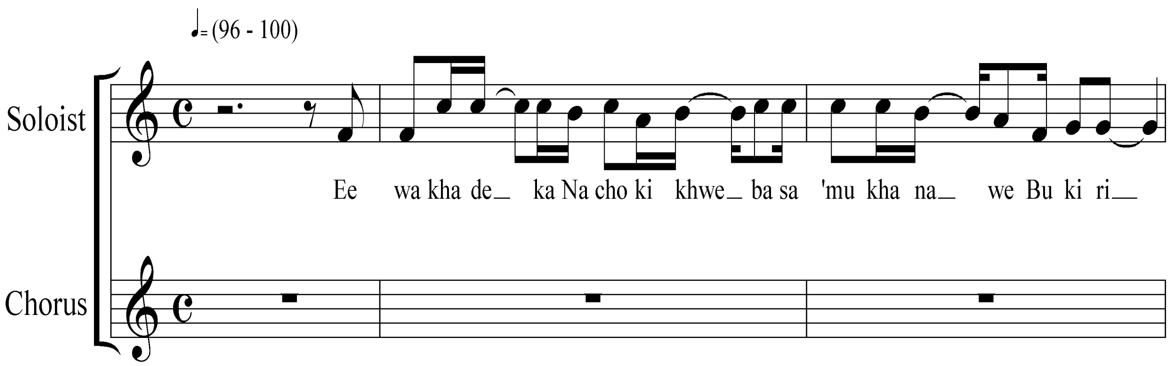
c) **Principle which affects the setting of words to music**-The speech rhythm of a word may be altered to fit the melodic line either ascending or descending.

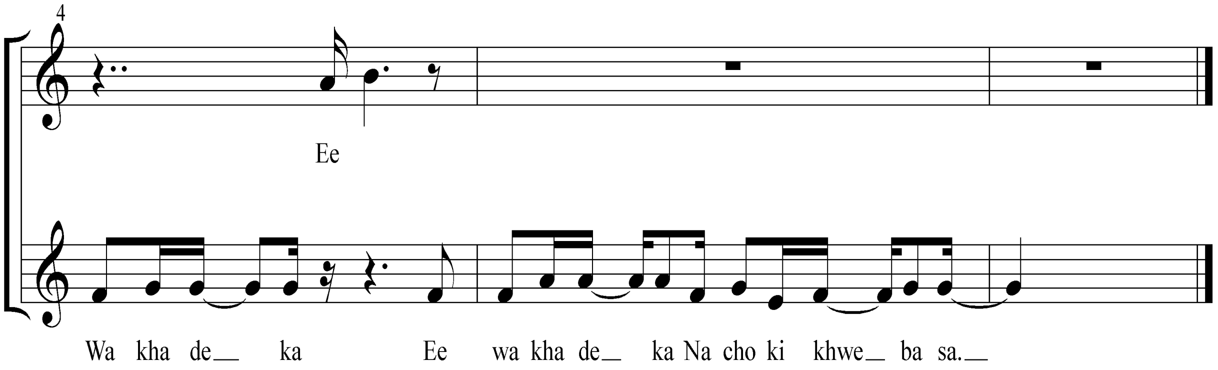
d) **Pitch and melodic range**-The song flows in steps and thirds. The chorus enters a third lower than the solo ending. The song ranges between G4 and D5 ending on G4.

3.1.3.11 *Wakhadeka*

Original Text	**Literal English Translation**
1. S. *Ee wakhadeka* Nachoki *khwebas*a *omukhana we* Bukiri	Eh you have done well Nachoki I thank you daughter of Bukiri
2. C. *Wakhadeka*	You have done well
3. S. *Ee*	Eh
4. C. *Ee wakhadeka* Nachoki *khwebasa*	Eh you have done well Nachoki I thank you

Wakhadeka **(Song 17)**


♩= (96 - 100)
Soloist
Chorus
Ee wa kha de_ ka Na cho ki khwe_ ba sa 'mu kha na_ we Bu ki ri__



Analytical Notes

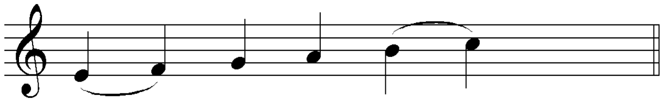
a) **Meaning**-The performers thank the bride Nachoki (clan name) the daughter of Bukiri. This means that she comes from Bukiri. The mother and father-in-laws always refer to the bride by her clan name. *Omukhana we* Bukiri–daughter of Bukiri means that Nachoki comes from Bukiri.

b) **Meter**-The song is performed at a moderate pace in common time. The speed of the song does not affect the speech and melodic patterns.

c) **Phrasing**-The song has two phrases in solo- chorus pattern. The solo has a short entry on 'ee' and the chorus a one word entry '*wakhadeka*.'

Patterns of the Melody and Tonality

a) **Scale used in Song 17**



The song uses E4, F4, G4, A4, B4 and C5 of the Western tampered scale. There is a half step between the first two and the last two notes. The scale is a non-equidistant hexatonic form with two half steps.

b) **Speech and melody**-Due to elision of text *omukhana* has been altered to '*mukhana'* to fit the melodic line. The last entry of the chorus incorporates some text from the solo part.

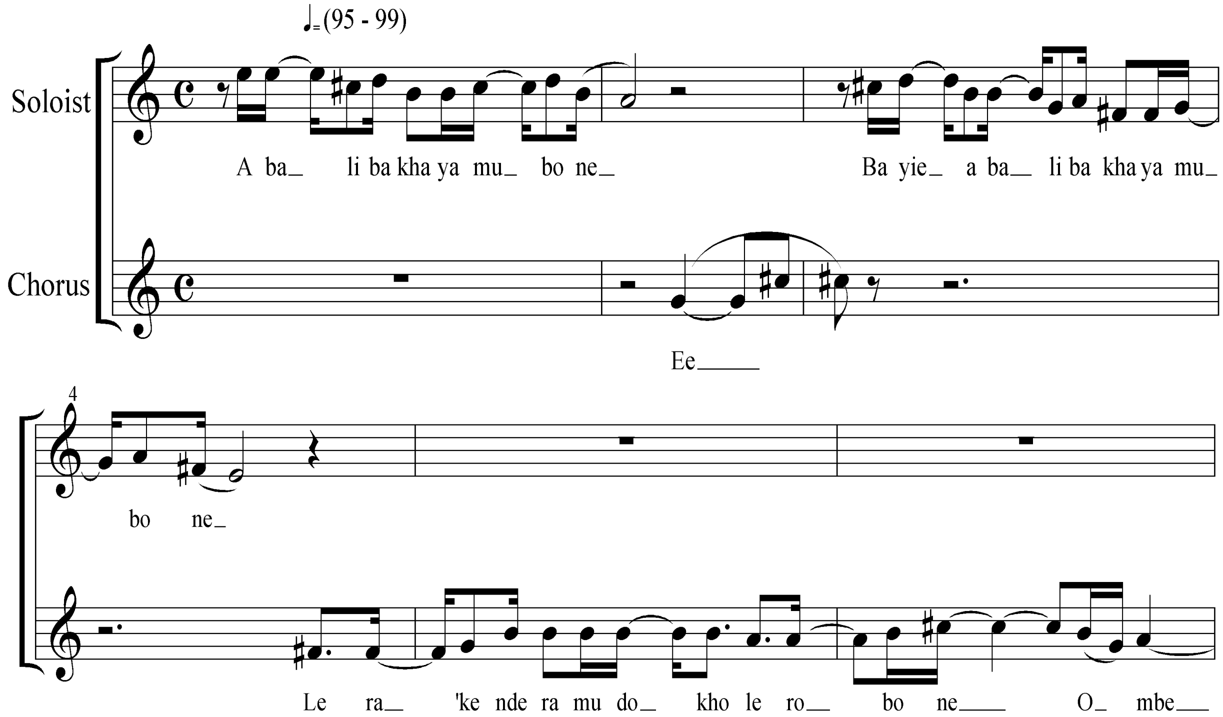
c) **Principle which affects the setting of words to music**-The speech rhythm of a word may be altered to fit the melodic line.

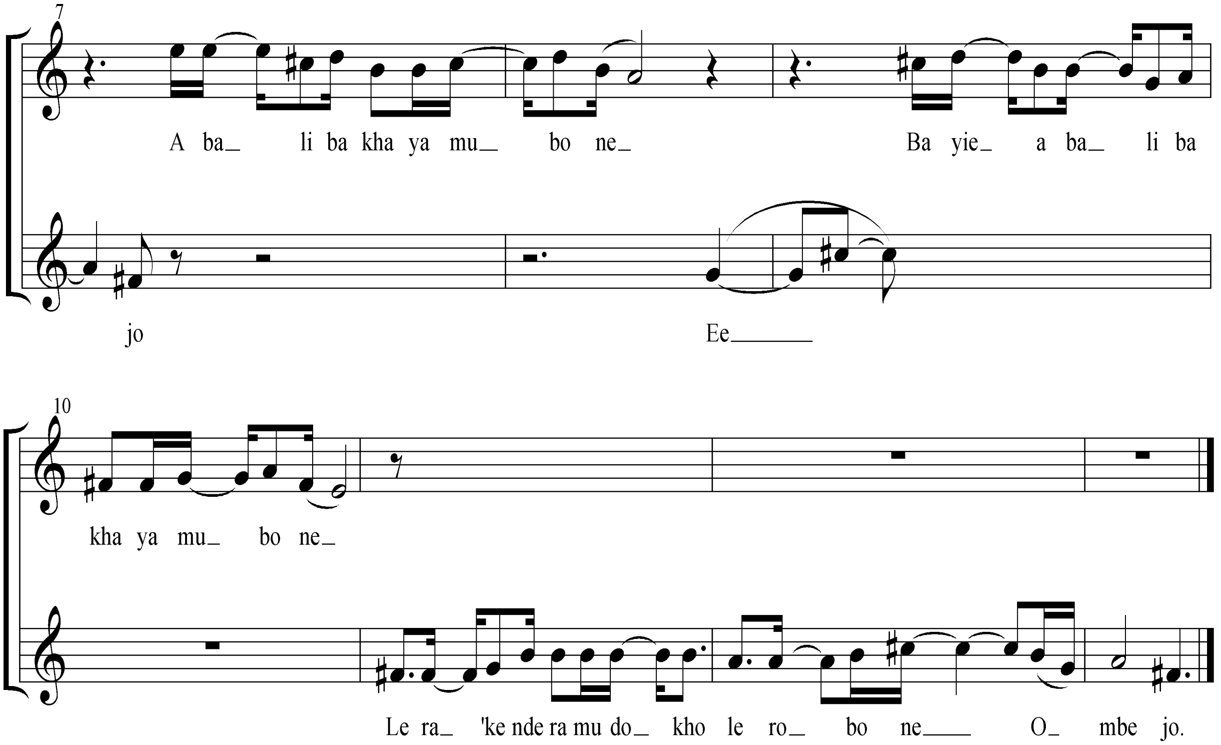
d) **Pitch and melodic range**-The chorus enters a step lower than the first solo phrase and a fourth lower in the last phrase. The song flows in steps, thirds and a fifth. It ranges from E4 to C5 ending on G4.

3.1.3.12 *Lero Akendera Mudokho*

Original Text	**Literal English Translation**
1. S. *Abali bakhaya mubone*	Those who had refused see
2. C. *Ee*	Eh
3. S. *Bayie abali bakhaya mubone*	Please those who had refused see
4. C. *Lero akendera mudokho* *lero bone* Ombejo	Nowadays she walks in the palace nowadays see her at Ombejo's
5. S. *Abali mudala mubone*	Those at home see
6. C. *Ee*	Eh
7. S. *Bayie abali mudala mubone*	Please those at home see
8. C. *Lero akendera mudokho* *lero bone* Ombejo	Nowadays she walks in the palace nowadays see her at Ombejo's

Lero Akendera Mudokho **(Song 18)**


♩.=(95 - 99)
Soloist
Chorus
A ba_ li ba kha ya mu_ bo ne_
Ba yie_ a ba_ li ba kha ya mu_
Ee____
4
bo ne_
Le ra_ 'ke nde ra mu do_ kho le ro_ bo ne___ O_ mbe___


7
A ba_ li ba kha ya mu_ bo ne_
Ba yie_ a ba_ li ba
jo
Ee____
10
kha ya mu_ bo ne_
Le ra_ 'ke nde ra mu do_ kho le ro_ bo ne____ O_ mbe jo.

Analytical Notes

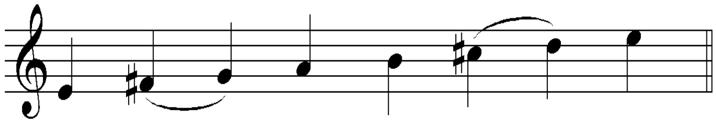
a) **Meaning**-The performers inform pessimists that at long last the bride has settled in Ombejo's home, a palace. They praise her for successfully acquiring the new status. *Akendera mudokho* is used to mean that the bride is settled in a good home, like a palace.

b) **Meter**-The song is performed at a moderate pace in common time. The *tempo* of the song does not affect the speech and the melodic patterns.

c) **Phrasing**-The song has six phrases of solo-chorus pattern. The chorus has two short entries on 'ee' as well as the longest part.

Patterns of the Melody and Tonality

a) **Scale used in Song 18**



The song uses E4, F4 sharp, G4, A4, B4, C5 sharp, D5 and E5 of the Western tampered scale. There are two half steps between the second and third notes then sixth and seventh notes. This is a non-equidistant heptatonic scale with two half steps. This scale corresponds to the natural minor scale. It is also identical to the pitches of the Dorian mode of E.

b) **Speech and melody**-*Lero akendera* has been altered to *lera ‘kendera* to fit the melodic line. The rest of the words fit both the speech and melodic patterns. The accentuation on *yie* is set on one syllable instead of two, to follow the melodic line.

c) **Principle which affects the setting of words to music**-The speech pattern may be altered to fit the melodic line either ascending or descending.

d) **Pitch and melodic range**-The chorus enters a step lower than the solo ending. The song flows in steps and thirds. It ranges between E4 and E5 ending on F4 sharp.

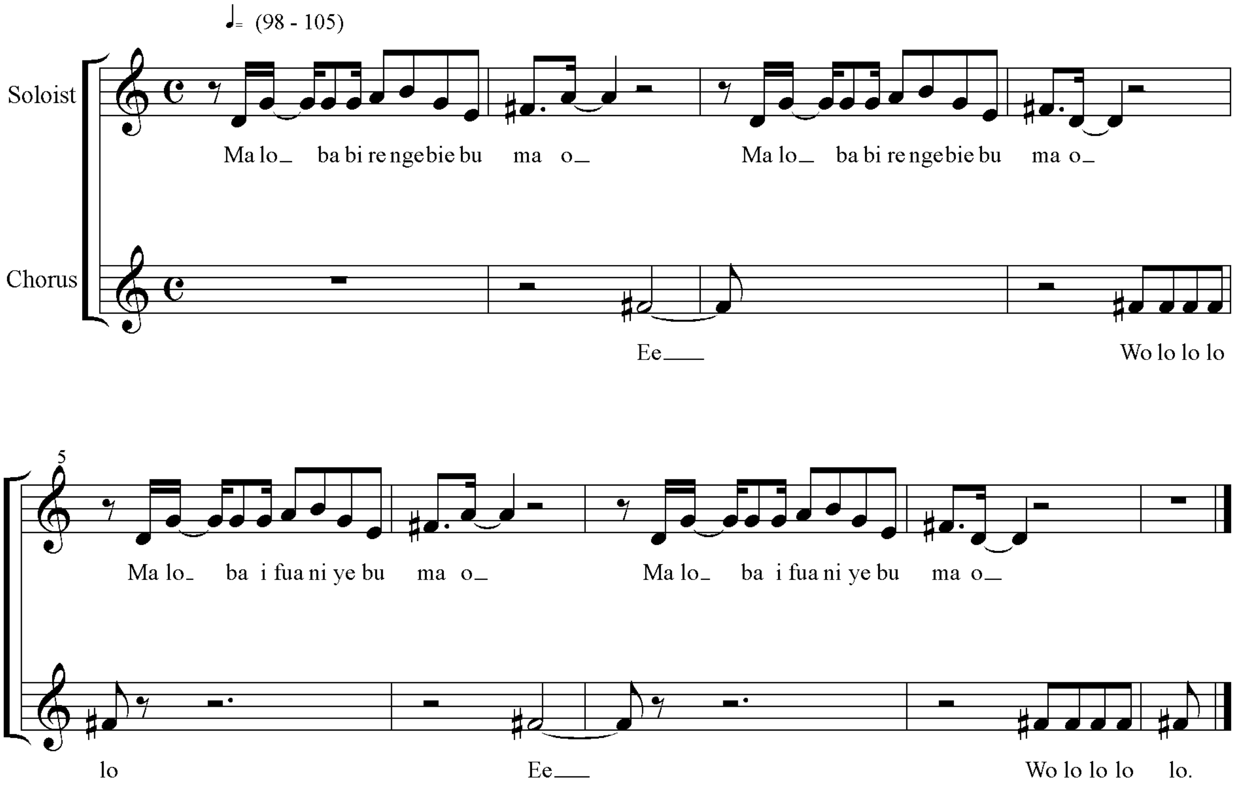
3.1.4 Mockery Songs

These are songs that are performed for fun in which there is ridicule and even abuse when the need arises. The relatives of the couple call each other names as they sing; in all, the songs entertain during the function. The singing groups try to outdo each other in the process.

3.1.4.1 *Wololololo*

Original Text	**Literal English Translation**
1. S. Maloba *ebirenge bie bumao*	Maloba the legs of your mother’s home
2. C. *Ee*	Eh
3. S. Maloba *ebirenge bie bumao*	Maloba the legs of your mother’s home
4. C. *Wololololo*	Wololololo
5. S. Maloba *efuani ye bumao*	Maloba the looks of your mother’s home
6. C. *Ee*	Eh
7. S. Maloba *efuani ye bumao*	Maloba the looks of your mother’s hom
8. C. *Wololololo*	Wololololo

Wololo (Song 19)


♩= (98 - 105)
Soloist
Chorus
Ma lo_ ba bi re nge bie bu ma o_
Ma lo_ ba bi re nge bie bu ma o_
Ee___
Wo lo lo lo
5
Ma lo_ ba i fua ni ye bu ma o_
Ma lo_ ba i fua ni ye bu ma o_
lo
Ee___
Wo lo lo lo lo.

Analytical Notes

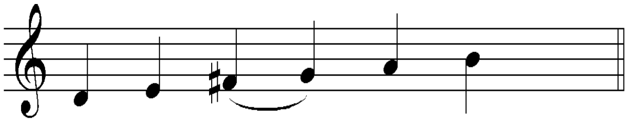
a) **Meaning**-This song is performed to ridicule the groom. He is not endowed with calves on his legs, so has *ebirenge*–thin legs. He resembles the people from the mother's home–*efuani ye bumao. Wololololo* is a 'vocable,' an exclamation denoting surprise at whatever is being sung about the groom.

b) **Meter**-The song is performed at a fast pace in common time. The *tempo* does not affect the speech and melodic patterns.

c) **Phrasing**-The song has eight phrases of solo-chorus pattern. The chorus parts are fairly short compared to the solo phrases.

Patterns of the Melody and Tonality

a) **Scale used in Song 19**



The song uses D4, E4, F4 sharp, G4, A4 and B4 of the Western tampered scale. There is a half step between the third and fourth notes. The scale is a non-equidistant hexatonic form with a half step.

b) **Speech and melody**-*Efuani* has been altered to *ifuani* and *ebirenge* to '*birenge* to fit the melodic line. The accentuation on *bie* and *fua*, have been set on single syllables instead of two each to suit the melodic line. The solo parts vary in melody while the chorus ones remain the same on 'ee' and '*wololololo*.'

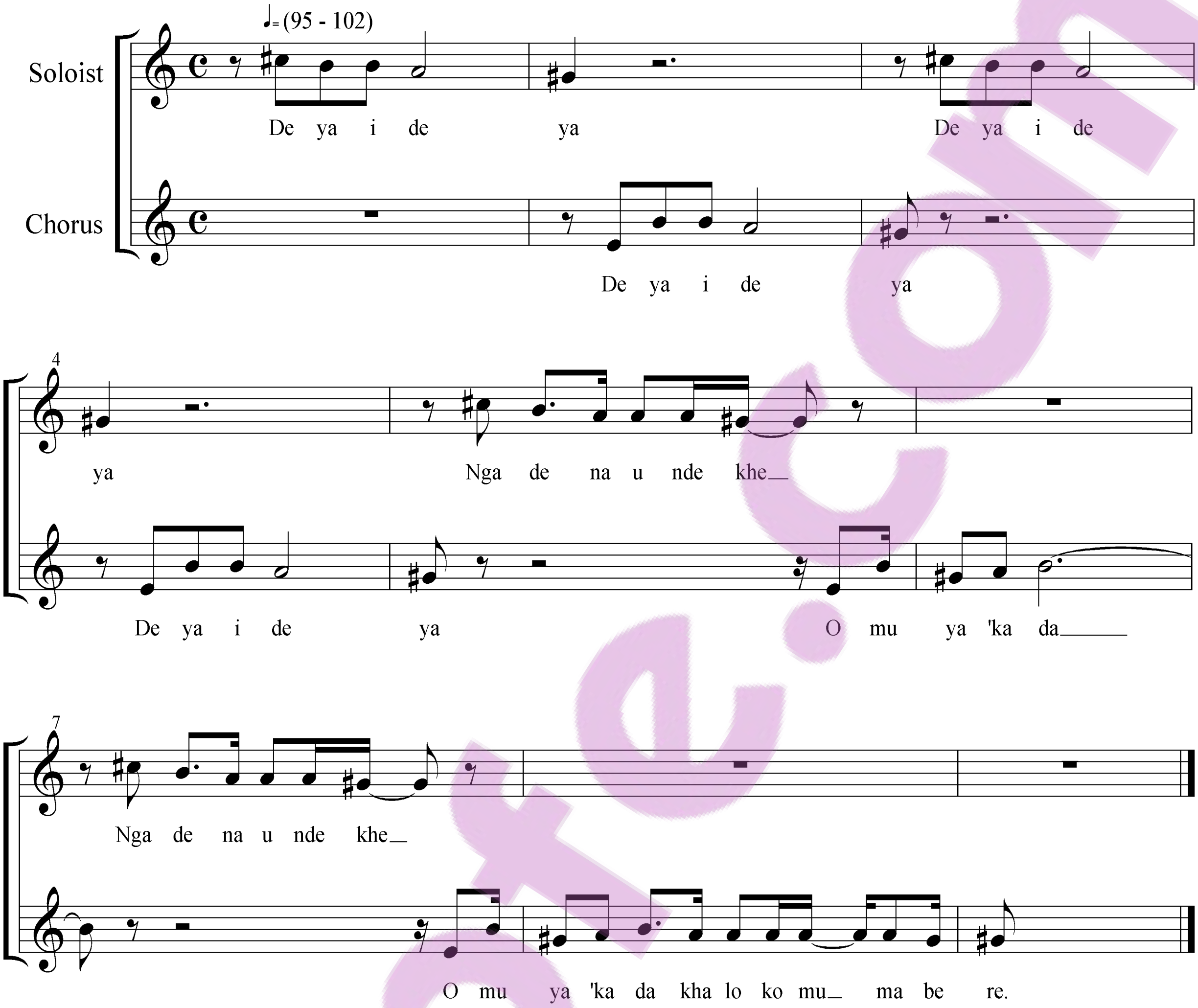
c) **Principle which affects the setting of words to music**-The speech rhythm of a word may be altered to fit the melodic pattern either ascending or descending.

d) **Pitch and melodic range**-The chorus enters a third lower in the first phrase and a third higher in the second than the solo parts. The song flows in steps, thirds and fourths. It ranges between D4 and B4 ending on F4 sharp.

3.1.4.2 *Deya Ideya*

Original Text	**Literal English Translation**
1. S. *Deya ideya*	Excitement, excitement
2. C. *Deya ideya*	Excitement, excitement
3. S. *Deya ideya*	Excitement, excitement
4. C. *Deya ideya*	Excitement, excitement
5. S. *Ngade naundekhe*	Cheat me you will leave me
6. C. *Omuya akada*	The man is cheating
7. S. *Ngade naundekhe*	Cheat me you will leave me
8. C. *Omuya akada khaloko mumabere*	The man is cheating night running in a millet *shamba*

Deya Ideya (Song 20)


♩= (95 - 102)
Soloist
Chorus
De ya i de ya De ya i de
De ya i de ya
4
ya Nga de na u nde khe
De ya i de ya O mu ya 'ka da
7
Nga de na u nde khe
O mu ya 'ka da kha lo ko mu ma be re.

Analytical Notes

a) **Meaning**-The aunts and the bride's maids sing that the bride is excited. They sing further that the man is cheating the bride, that he is cheating night running in a millet *shamba* (garden). The song is performed during *esidialo* to mock the groom. This is one way in which songs are performed to antagonize the groom. There are some people in the Samia community who disturb others by causing mayhem in the night while running from one homestead to another. The groom is being associated with this act. *Deya* is 'excitement', while *omuya* is used by comrades in referring to a man therefore the groom. *Ngade* is 'cheat me.'

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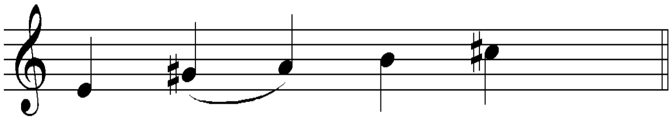
b) **Meter**-The song is performed at a fast pace in common time. The pace does not affect the speech and the melodic patterns.

c) **Phrasing**-There are eight phrases of solo-chorus pattern. The chorus has the longest part.

Patterns of the Melody and Tonality

a) **Scale used in Song 20**



The song uses E4, G4 sharp, A4, B4 and C5 sharp of the Western tampered scale. There are two steps between the first two notes and a half step between the second and third notes. The scale is a non- equidistant pentatonic form with more than a step.

b) **Speech and melody**-The solo and the chorus parts maintain the text at the beginning of the song and only change in the second section after the repeat. Alteration has taken place in the following words; *omuya akada* to become *omuya 'kada* in the melody.

c) **Principle which affects the setting of words to music**-The speech rhythm of a word may be altered to fit the melodic line either in an ascending or descending manner.

d) **Pitch and melodic range**-The chorus entries are a third lower than the solo part. The song flows in steps, thirds and fifths. It ranges between E4 and C5 sharp ending on G4 sharp.

3.2 (b) General Musical Analysis of the Transcribed Marriage Folk Songs

3.2.1 Introduction

The purpose of collection, transcription and analysis of the Samia marriage folk songs was for the study, further research and posterity. The identified characteristic music features assisted in the composition of the lyrics and the melodic lines for the Marriage Suite. The following features were evident in the songs.

3.2.2 Significant Melodic Fluctuations

Samia is a tonal language like many other African languages. Tonal variations in a particular vowel can therefore result in change of meaning of a word, Nketia (1992: 186). For example in the word *akenda*–is walking, a change in tone on the vowel 'e' and the last 'a' results in a different meaning to the word to ask a question, is he/she walking?

It was observed that certain melodic phrases were repeated in the same way or had some change on the syllables as in the song *Deya ideya* (3.1.4.2). In some songs the chorus part incorporated the solo part to make a long phrase that concluded the song, like *Ludalo lwae* (3.1.3.5). At times some parts of the text were omitted to fit the melodic line due to elision, like Orada *atusire* (3.1.3.6). Further still some songs contained different text in each succeeding solo part like *Bulera* (3.1.2.6). These affected the melodic contour to undulating shapes at different intervals within a bar. Analysis of folksongs was done taking into account Akuno's (1997) perception that;

> "There are tonal languages in Kenya where pitch is used to distinguish the meaning of lexical items or words. Where tone is a phonemic feature of the language, the music varies from stanza to stanza. A melodic interval may be changed to cater for the tone of a word… This leads to a variation on the profile or shape of the melody in the various stanzas of the song."

3.2.3 Dominant Musical Characteristics

a) **Tonal Centre**

It was a curious phenomenon as to how a soloist chose a given tonal centre. As was observed the soloist did not use any pitching mechanism, rather surprisingly they were able to arrive at comfortable pitch by intuition. It was not part of the study to visit the traditional musicians twice to determine whether the pitch would be maintained. To validate this mode of pitching the researcher adhered to tonal centres used in the field for all the transcribed songs. Analysis of the folk songs revealed the following dominant tonal centres;

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TONAL CENTRE	**NO. OF SONGS**	**PERCENTAGE**
C	11	55
D	3	15
G	2	10
F	2	10
A	1	05
B flat	1	05
TOTAL	**20**	**100**

Table 2: Tonal centres of transcribed folk songs

As demonstrated in the table, the dominant tonal centre for most marriage folk songs were C, D, G and F. An insignificant five percent had both A and B flat tonal centres. Pitch determinations were made based on a piano tuned at A=440.

b) Melodic Contour

Due to the undulating manner of the melodic contour, the phrases rise and fall by interval of a second, a third, a perfect fourth, a perfect fifth, a sixth and an octave. The melodic contour in fifteen songs took a horizontal shape towards the end of phrases.

c) Melodic Range

The analysis indicated that most of the traditional Samia marriage songs had melodic range of between a second and a perfect fifth. Therefore these intervals are prominent in the folksongs.

d) Phrase Lengths

The lengths of the phrases determine the overall shape of the songs. In the analysed marriage songs, there are diverse phrase lengths as shown in table 3:

PHRASE LENGTHS	NO. OF SONGS FEATUERING	PERCENTAGE
Half bar phrase	11	55
One bar phrase	07	35
One and half bar phrase	08	40
Two bar phrase	09	45
Two and half bar phrase	05	25
Three bar phrase	05	25
Four bar phrase	04	20
Four and half bar phrase	01	05
Five bar phrase	02	10
Seven bar phrase	01	05
Eight bar phrase	01	05

Table 3: Phrase lengths of transcribed folk songs

The most common phrases were those of half bar found in the responsorial parts. The soloist parts contained phrases of between one and three bars. There was a response section with a phrase length of about seven bars. This incorporated the solo part that made it longer. The use of varied phrase structures was a means of contrasting and extending a song.

e) **Musical Form**

The structure of the Samia folk songs was mainly solo-responsorial. Almost all songs had a leader (soloist) as the rest of the performers responded.

Some of these songs had an overlap between the soloist and the respondent in the songs–*Bulera* (3.1.2.6) and *Deya ideya* (3.1.4.2). In the other folk songs the soloist sung a whole musical phrase to end before the respondents' entry, as in the song *Wolololo* (3.1.4.1).

In another case as in the song *Kenda kala* (3.1.2.4) the performers sung in unison. The soloist also sung first then the chorus entered repeating the same phrase. Yet in another performance, the respondents started as the soloist overlapped in an entry after them, as in the song *Nyiranga omwoyo* (3.1.2.3).

f) **Intervals**

An interval is the sound distance expressed musically between two notes, (i.e. the difference in pitch between two notes). In Western tonal music intervals are named according to the number of diatonic scale degrees. The pitches are related to the main pitch or tonal centre, also referred to as the tonic. In African music the tonic is at times not applicable because different singers perform the same song on different notes. It may also depend on the voice quality of the soloist and other singers, (Agu 1999: 34).

This study adopted the Western definition to describe the sound intervals found in the Samia marriage folk songs. An analysis of the various intervals was made taking into account their frequency of appearance in the songs, both in an ascending and descending order. The table below indicates the various intervals and the number of times they appeared in the songs.

INTERVAL	NO. OF APPEARANCES	PERCENTAGE
Major 2nd	274	37.79
Minor 2nd	112	15.45
Major 3rd	116	16.00
Minor 3rd	119	16.41
Perfect 4th	64	08.83
Perfect 5th	34	04.69
Augmented 4th	02	00.28
Major 6th	01	00.14
Octave	03	00.41
TOTAL	**725**	**100.00**

Table 4: Melodic intervals- number of appearances and their percentages

The Samia marriage folk songs that were analysed had intervals mainly between a major second and a perfect fifth. The rest of the intervals were minimal in appearance. Therefore the folk songs progressed in steps with few leaps.

g) **Speech and Melodic Relationships**

In most of the transcribed folk songs, the speech and melodic rhythms matched. Therefore the words were naturally well set to music. There were a few songs that had some words altered due to elision of text so as to fit the melodic line. In some instances the last melodic phrase of the chorus had the solo parts incorporated creating additional text and melodic parts.

h) **Principle, which Affects the Setting of Words to Music**

If the melodic line fits well with the song text, then the speech pattern is not affected either ascending or descending in the progression of the tune. If it is the reverse, then elision takes place to correct the anomaly. In all cases the alterations did not affect the meaning of the Samia text in the marriage folk songs.

i) **Starting Notes and Closing Notes**

According to Agu (1999: 33) African songs can start on any note of the scale depending on the performer and the mode of the text used. Analysis of the Samia marriage folk songs showed that they began on various notes. The analysis indicated that preferred starting note was the fifth followed by fourth notes of the song scales. There were two songs that broke this pattern, one started on the second and the other on seventh note of the song scales. This could have been due to the soloist having entered slightly off tonal centre of the two songs. Bwire (March 2006) observed that it is up to the soloist to determine entry pitch for the responsorial group.

Nketia (1992: 154) observes that traditional African songs do not have an ordered ending note. He adds that every note of a song scale may occur as an ending. Significantly, of the analysed Samia songs, only one ended on the first note, while four ended on seventh note and two on second note. Half the songs ended on fifth note and three on third note; these two notes revolved round the tonal centre of the songs involved. The table below indicates the various notes on which the analysed songs started and ended.

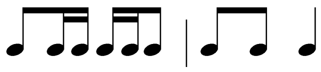
STARTING NOTE	**NO. OF SONGS**	**%**	**ENDING NOTE**	**NO. OF SONGS**	**%**
1st note of scale	01	05	1st note of scale	00	00
2nd note of scale	01	05	2nd note of scale	02	10
3rd note of scale	01	05	3rd note of scale	02	10
4th note of scale	06	30	4th note of scale	01	05
5th note of scale	10	50	5th note of scale	11	55
7th note of scale	01	05	7th note of scale	04	20
TOTAL	**20**	**100**	**TOTAL**	**20**	**100**

Table 5: Starting and ending notes of transcribed folk songs

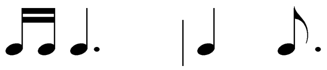
j) **Rhythm and Meter**

A range of note values formed the various rhythmic patterns in the analysed songs. The rhythmic patterns and note values influenced metric organisation of the songs and resultant phrases. The arrangement of rhythms differed from song to song, but had a note flow summarised in the following patterns.

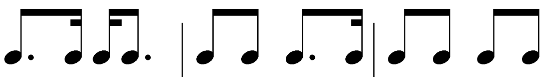
i) Quaver–two semi quavers, two-semi quavers–quaver, two quavers–crotchet.



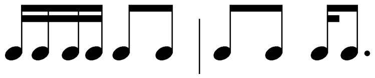
ii) Two semi quavers–dotted crotchet, crotchet–dotted quaver.



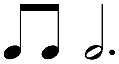
iii) Dotted quaver–semi quaver, semi quaver–dotted quaver, two quavers–dotted quaver–semi quaver, and four quavers.



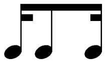
iv) Four semi quavers–two quavers, two quavers–semi quaver dotted quaver.



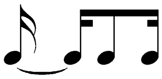
v) Two quavers–dotted minim.



vi) Semi quaver–quaver–semi quaver (a kind of syncopation).



This was performed using a tie in rhythm as,



The folk songs revealed a constant time on basis of grouping notes. The following meters, as shown in the table, were used in the songs:

METER	**NO. OF SONGS**	**PERCENTAGE**
Common time or Simple quadruple	17	85
Simple triple	01	05
Simple duple	02	10
TOTAL	**20**	**100**

Table 6: Meters of transcribed folk songs

Most of the songs were in simple quadruple or common time, one in simple triple and another in simple duple time. This could have been due to the accompaniment pattern of the music instruments used in the Samia community especially *pekee*.

k) **Rests**

Most of the analysed marriage folk songs had a rest occurring on the first beat of a bar. This was due to the use of *pekee* before the entry of a soloist that enhanced the anacrusic character in the songs. In this case there was an overlapping interplay between the vocal lines and the accompaniment. The anacrusis was also present due to natural accentuation of the words, where the strong beat was not accented.

l) **Tempo**

The *tempo* of the folk songs varied from 90 to 115 crotchets per minute; which fluctuated between *andante*–walking pace and *moderato*–moderate pace. The reason for this is due to the Samia dance movements that are graceful and the fact that performers dance as well as sing during the presentations. Therefore a fast pace would have been detrimental to good singing.

m) **Harmony**

Harmony in reference to Western music is an aspect of music consisting of sounding pitches (i.e. chords) simultaneously. The analysis of the transcribed songs revealed that harmony from the Western point of view was not found or used in the traditional marriage songs of the Samia. However there was natural harmony that was caused by overlaps in horizontal movement between the solo and response parts.

Out of the twenty songs analysed, six had natural overlapping in thirds while three songs had overlapping in fourths thus creating harmony between the solo and responsorial parts.

n) **Dance**

All songs that were performed had dance movements to accompany. From the researcher’s observation, the soloist started singing and then responsorial group joined in song and dance. Female performers swung their sisal skirts in the same direction as they danced, and held *engeso*–sickles while using *pekee*–bottle top shakers in their performances (Appendix 6, excerpt 15-18). The dance steps were well choreographed in the Samia idiom. Change of songs and dance steps were determined by the soloist.

3.2.4 Some Interesting Samia Music Features

Samia marriage folk songs have a number of traditional features that were identified during the analysis. The following are some of those that are of interest for the composition.

i) Tonality–This depends on the tunes to be used and the need for melodic shift. This could call for use of more than one key chosen from C, D, G or F that are dominant. Any other key may be used depending on tunes in the composition.

ii) Melodic contour, range and intervals–The composition has to flow in the manner of the Samia folk songs using the intervals of a second, third, fourth, fifth etc.

iii) Phrase lengths–The phrases need not be too long but between one and five bars at most.

iv) Speech and melodic relationships–The text should follow natural speech rhythm of the Samia people to give meaning in the idiom.

v) Harmony–Traditionally, harmony only occurs in overlaps at the points of entry between the soloist and the chorus. Conventional harmony could add to the textures of the two music traditions.

vi) Rhythmic pattern–This depends on the tunes to be used as most of the Samia folk songs have simple duple and quadruple time signatures.

vii) Tempo–The tempo of the Samia folk songs lies between 90-115 crotchets in a minute. This allows singing to follow the speech pattern comfortably.

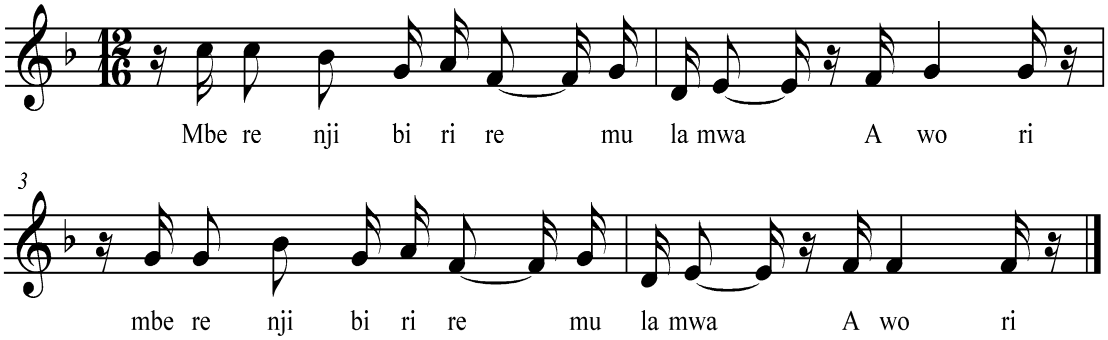
viii) Rests–Rests mostly occur between melodic phrases and could be useful because they also create anacrusic effect in the Samia folk songs.

3.2.5 Instances of Inaccurate Transcription

The following are excerpts of inaccurately set music as written by some art composers. The music was got from the Kenya Music Festival archives courtesy of the Executive Secretary; and has been performed in the festival. This is also the only place where copies of such songs may be sought for study. The melodies are always sung in the same way by the Samia people, so it is easy to identify them.

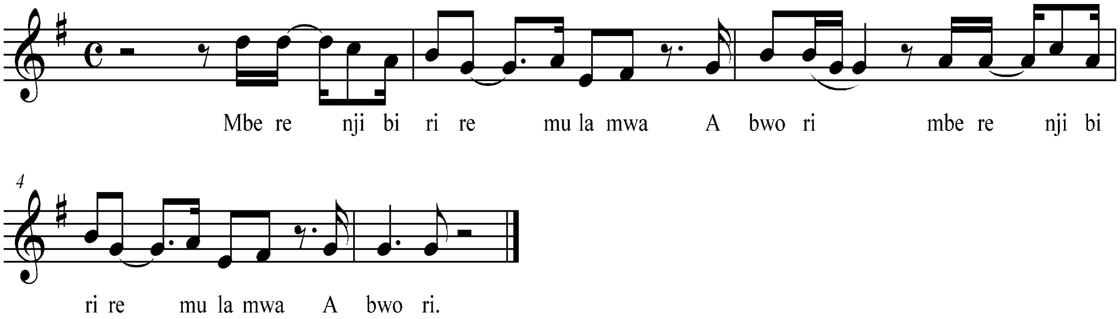
i) **Abwori *Mulamwa***

Melody as transcribed by an art musician with inaccurate setting of text in Samia idiom:


12/16
Mbe re nji bi ri re mu la mwa A wo ri
3
mbe re nji bi ri re mu la mwa A wo ri

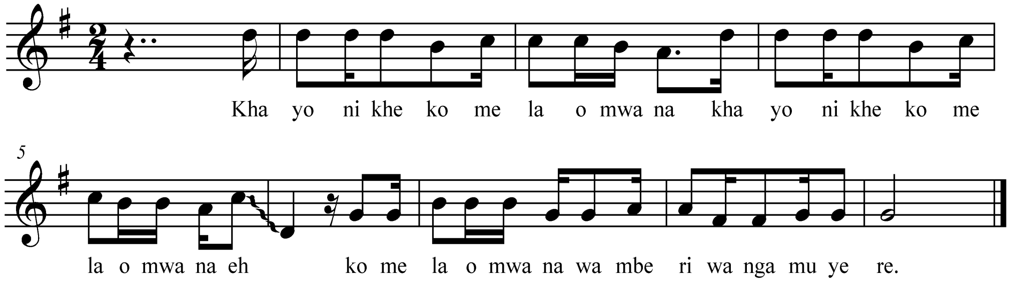
The melodic rhythm is too fast for the Samia speech rhythm. The time pattern used is not in Samia traditional idiom and the word *Awori* is not correctly given as in the original tune which has *Abwori.*

The correct transcription of the melody with accurate text in Samia idiom should be as follows;


Mbe re nji bi ri re mu la mwa A bwo ri mbe re nji bi
4
ri re mu la mwa A bwo ri.

ii) ***Khayoni Khekomera***

Melody as transcribed by an art musician with inaccurate setting of text in Samia idiom:

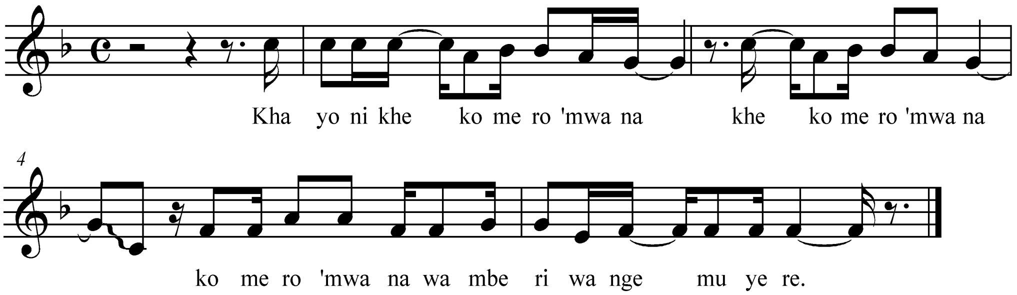

2/4
Kha yo ni khe ko me la o mwa na kha yo ni khe ko me
5
la o mwa na eh ko me la o mwa na wa mbe ri wa nga mu ye re.

The setting of words to the music does not follow the speech rhythm in Samia idiom.

Komela is wrong, the Samia say *komera*–to dance in an excited manner.

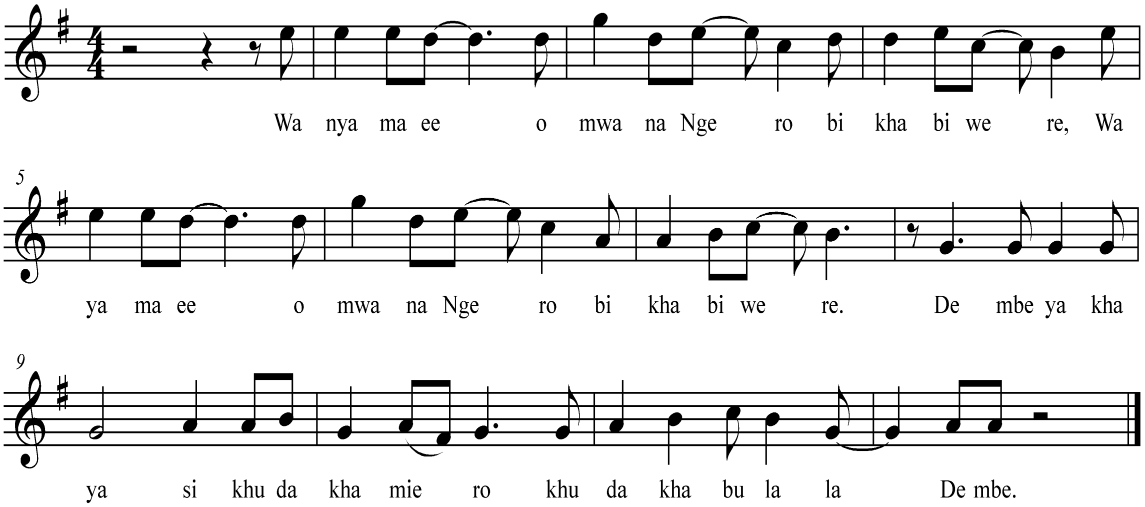
Komela omwana should have been *Komero 'mwana*. In Samia language, when two vowels follow each other in two different words then first word adopts the second vowel; as shown in the example. If this principle is put in practice then there would be no rhythmic inaccuracy of the Samia music.

Melody transcribed with accurate setting of text in Samia idiom:


Kha yo ni khe ko me ro 'mwa na khe ko me ro 'mwa na
4
ko me ro 'mwa na wa mbe ri wa nge mu ye re.

iii) **Wanyama Ongero**

Melody as transcribed by art musician with inaccurate setting of text in Samia idiom:


Wa nya ma ee o mwa na Nge ro bi kha bi we re, Wa
5
ya ma ee o mwa na Nge ro bi kha bi we re. De mbe ya kha
9
ya si khu da kha mie ro khu da kha bu la la De mbe.

The transcription has syllabic problems. *Omwana* should be *'mwana*, *omwana* Ngero should be '*mwano* 'Ngero (Ongero's child); so the original sentence is *Omwana* Ongero. *Ee* is a' vocable' that does not interfere with the principle given above. The transcription in the last two bars is not accurate.

Melody transcribed with correct setting of text in Samia idiom:

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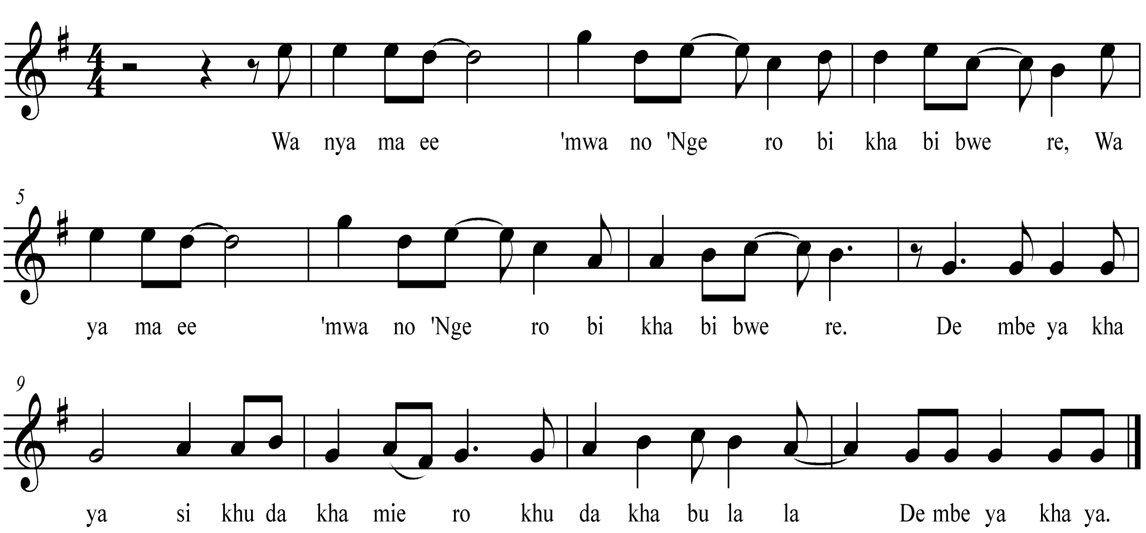

Wa nya ma ee 'mwa no 'Nge ro bi kha bi bwe re, Wa
ya ma ee 'mwa no 'Nge ro bi kha bi bwe re. De mbe ya kha
ya si khu da kha mie ro khu da kha bu la la De mbe ya kha ya.
5
9

3.2.6 Conclusion

Working through the information made available on Samia music from the traditional musicians; it can be concluded that most of the analysed Samia marriage folk songs exalt the bride. In the Samia community, a girl child is taken to be very important to the extent that a bride price which is well valued in the community is paid to her parents and not to the groom's parents. A parent who has a daughter receives communal appreciation, not to mention the groom's appreciation for bringing forth a daughter. This situation has its own downside to the parents of a boy child as they have to part with some token for a bride when the boy is due to marry.

Research showed that Samia marriage folk songs use various tonal centres especially C, G and D; as recorded at the time of performance. They also have varied scales depending on the number of pitches used in the songs. The songs do move in steps and leaps of up to a fifth. Most of the songs start and end on the fifth note and avoid the second and seventh notes of the inherent scales. The songs use common time in most cases and are performed at a moderate pace.

According to the Samia traditional musicians, traditional music composition takes place at all fora involving music performance, in conformity with the Samia tradition. The lyrics used are carefully chosen to communicate in the Samia language; where this is not possible, elision of text assists to correct distortion of the Samia speech rhythm in relation to the melodic line. In the songs, a major market centre like Bukiri is referred to for the sake of association. For example, '*mukhana we Bukiri–*daughter of Bukiri or a girl from Bukiri is a common reference in the songs. Clans that are not close to the centre feel left out without mentioning it.

The Samia music features that were of interest from the analysis prove that every community has its own music characteristic features that identify that music as different from another. These include melodic and rhythmic features. Nketia (1992:111) commenting on structures of traditional African music observes that such features are passed on from generation to generation and therefore easy to be identified with a particular community. An important feature from the analysis is the natural horizontal harmony in the Samia music through overlapping entries unlike Western music tradition that uses vertical harmony.

The *Esidialo* composition in the next chapter endeavours to adhere to the Samia music features that were highlighted in the preceding analyses. In particular, the composition acts as a compositional framework that hopes to address rhythmic inaccuracies as pointed out in the analyses and the excerpts by art musicians in appendix 5i.

CHAPTER FOUR

4.0 *ESIDIALO*: A SAMIA MARRIAGE SUITE

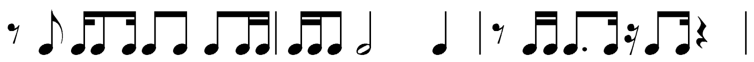
4.1 Introduction

This chapter is going to put into practice the highlighted features from the analysed Samia marriage folk songs. The composition demonstrates that it is possible to integrate traditional Samia idiom with Western music elements and techniques whose result is a hybrid from both worlds.

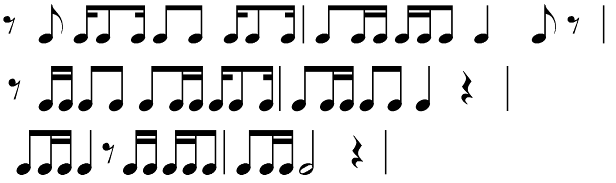
Carefully selected Western classical elements like clefs, key signature, time signature, dynamics, notation and expression marks have been used alongside the Samia traditional music elements to ensure that the music can be performed by non-Samia musicians conventionally. Traditionally the Samia tradition does not use written scores but in this study Western music elements have been used to create a compositional framework with a contemporary artist in mind. These borrowed features have taken the Samia idiom to a different dimension, save for the traditional music features that are identifiable in the composition.

The entire composition consists of five sections that involve marriage and thus the title, '*Esidialo*: A Samia Marriage Suite'. The work also highlights the objectives of the study in articulating compositional styles and devices in contemporary music that can assist in sustaining the Samia traditional idiom by borrowing from 'Afro-Classic' style.

The following note patterns are prevalent in the composition:



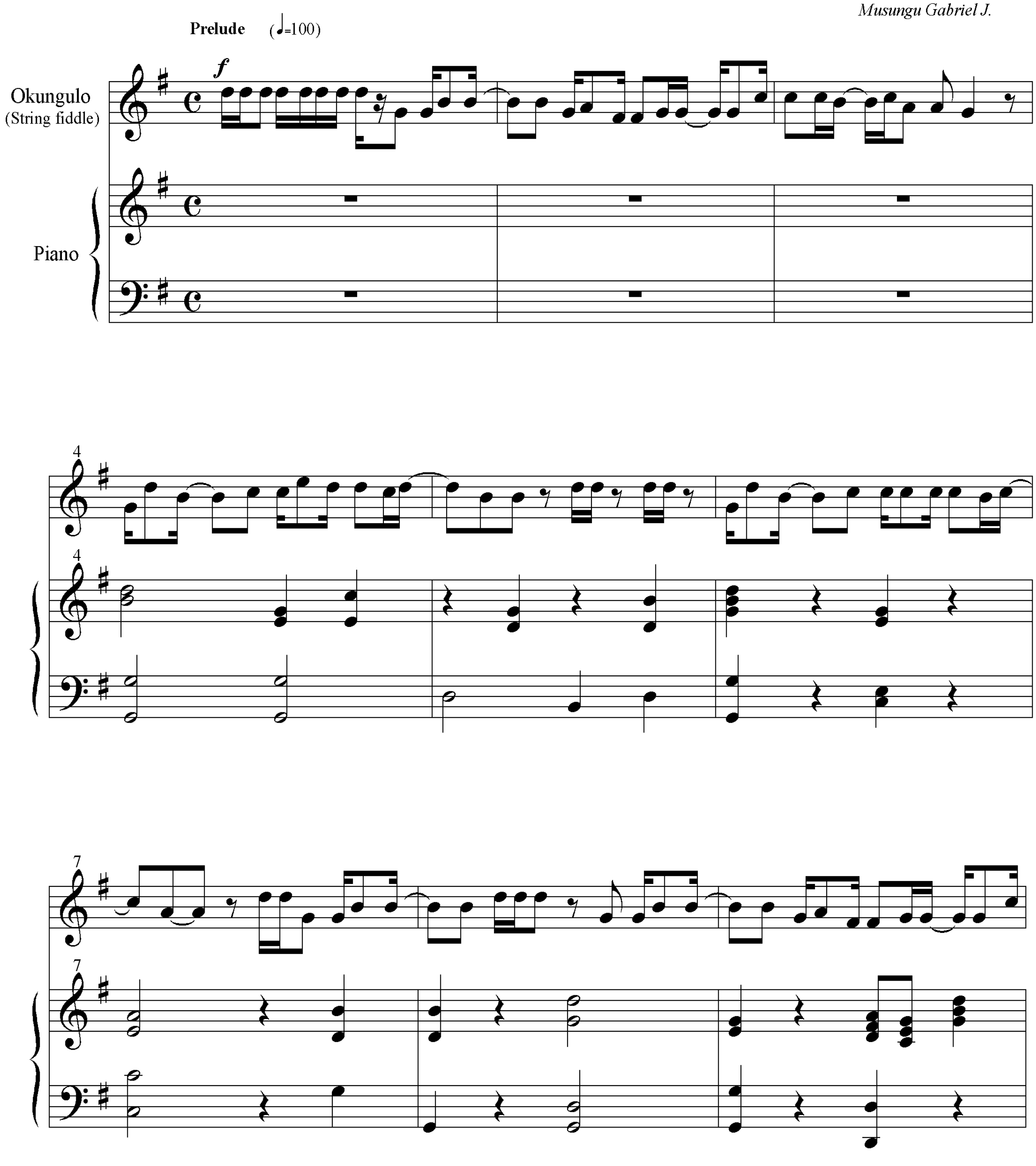
The following are examples of how the patterns occur in some parts of the composition:



BUKANIRA ABAKENI

(Welcome the Visitors)

By
Musungu Gabriel J.


Prelude
(♩=100)
Okungulo
(String fiddle)
Piano
f
4
7

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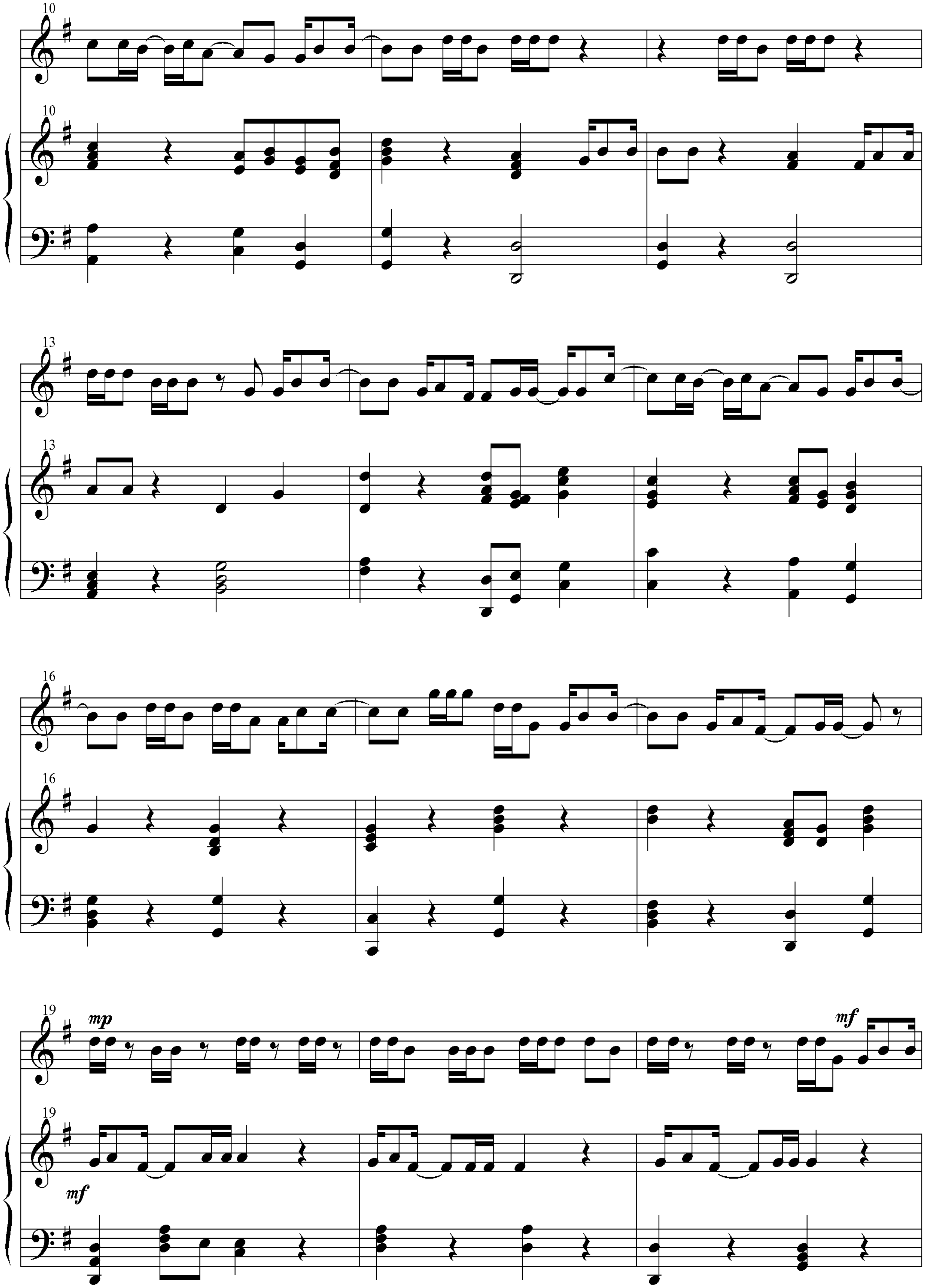
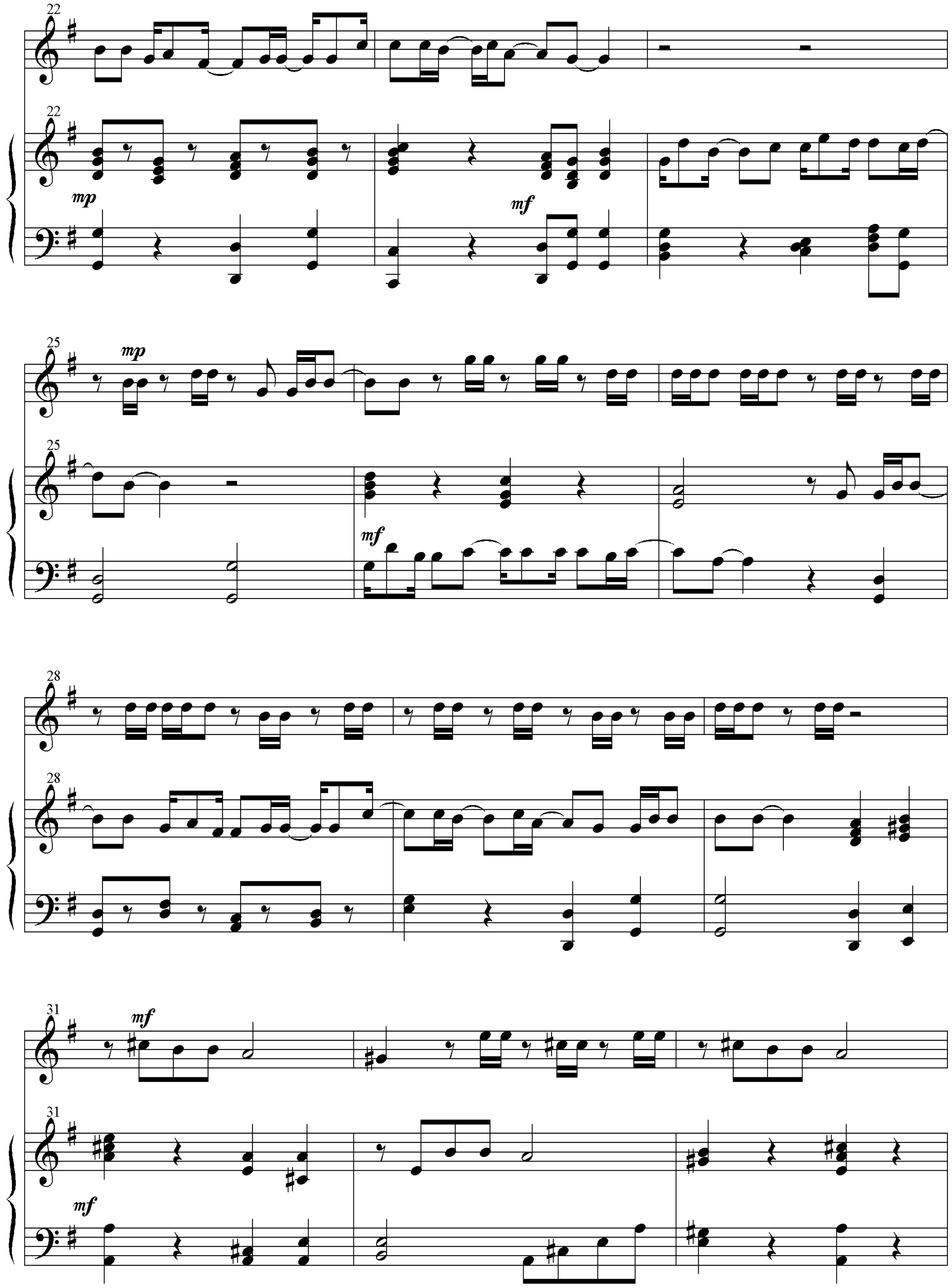
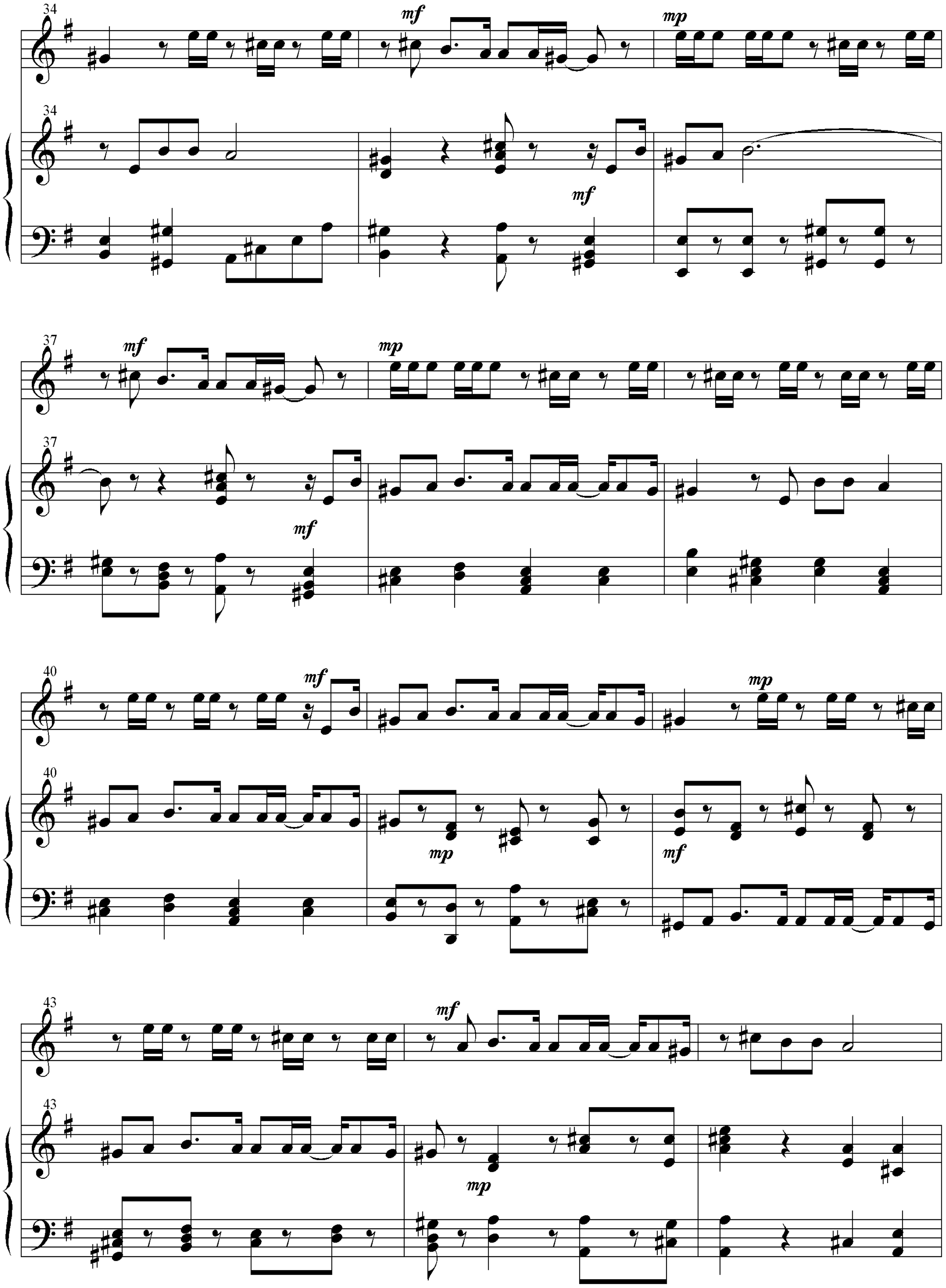
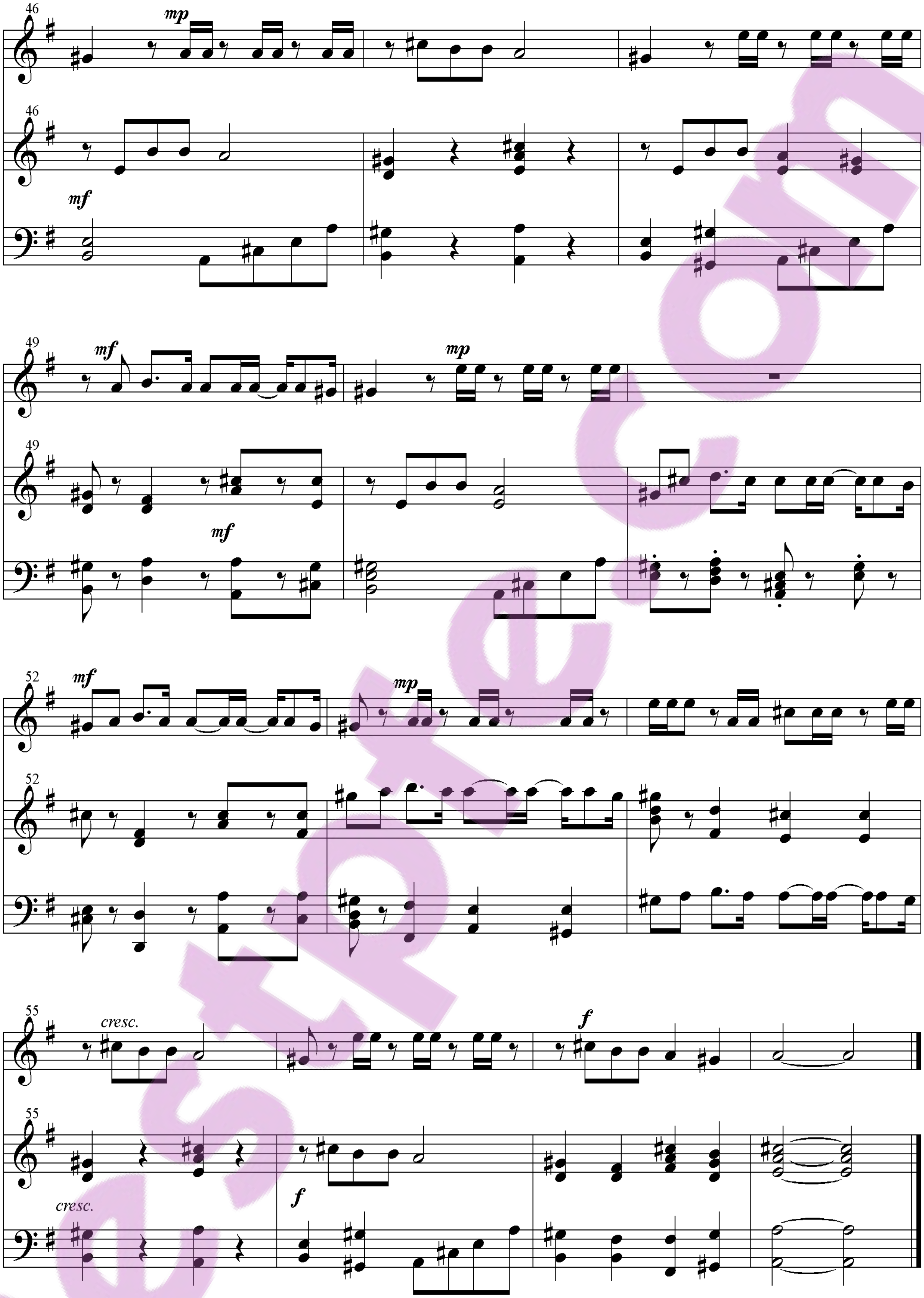

mp
mf
mf


22
22
mp
mf
25
mp
25
mf
28
28
31
mf
31
mf


34
mf
mp
34
mf
37
mf
mp
37
mf
40
mf
mp
40
mp
mf
43
mf
43
mp

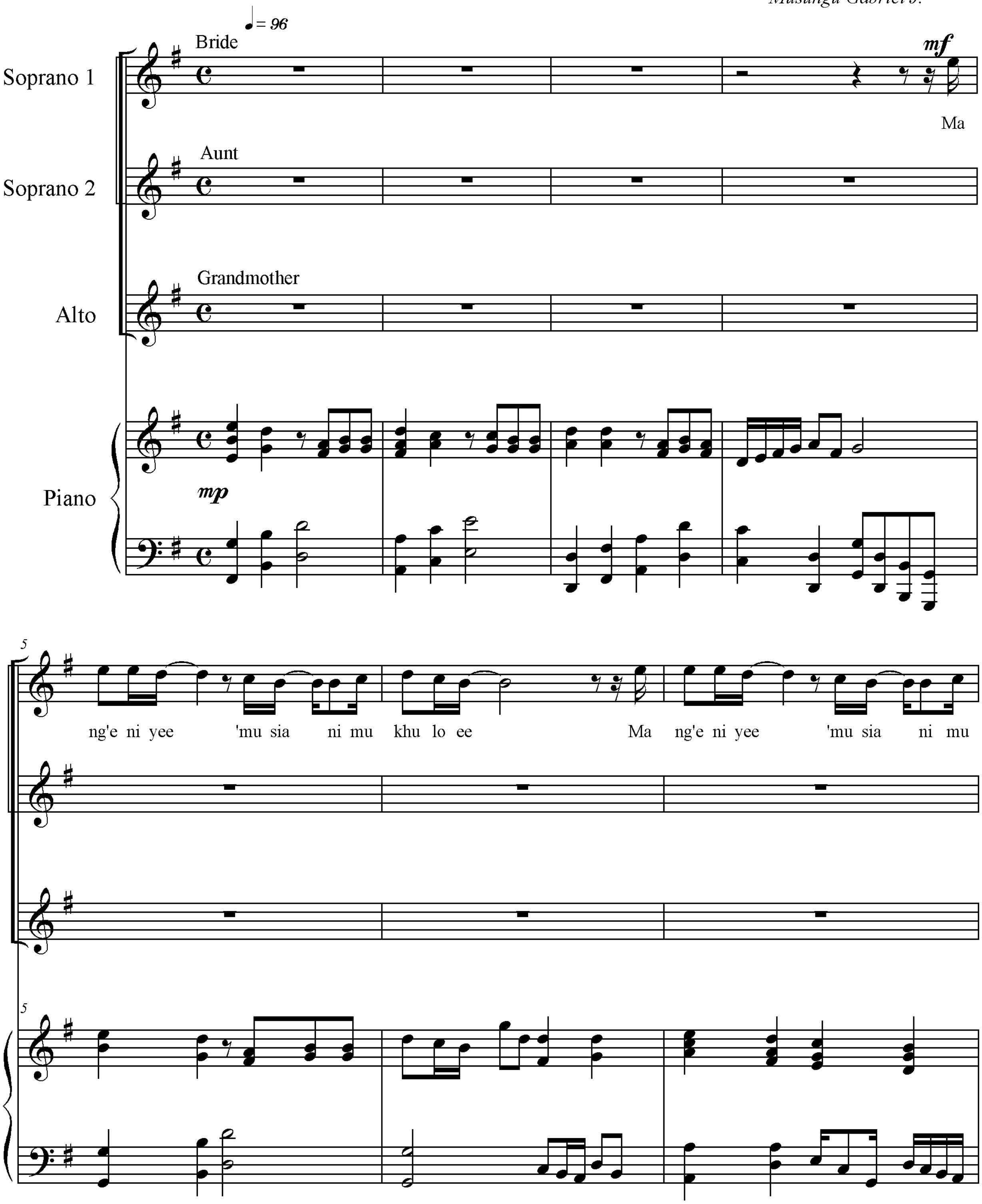

46
mp
46
mf
49
mf
mp
49
mf
52
mf
mp
52
55
cresc.
f
55
cresc.
f

SIRI OMUDOTO

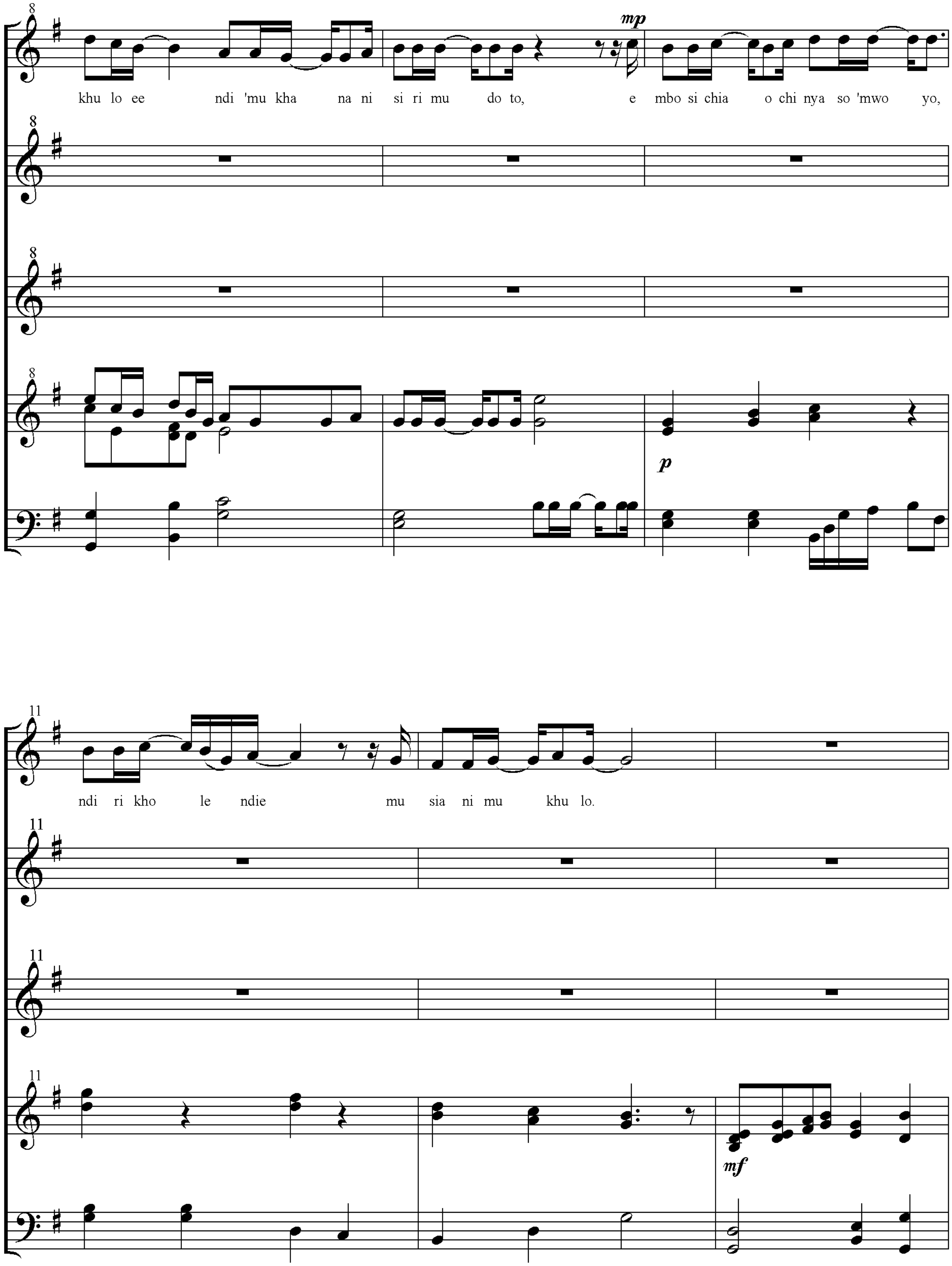
(I'm Still Young)

1st Movement

By
Musungu Gabriel J.


♩= 96
Bride
Aunt
Grandmother
Soprano 1
Soprano 2
Alto
Piano
mf
mp
Ma
ng'e ni yee 'mu sia ni mu khu lo ee Ma ng'e ni yee 'mu sia ni mu
5

Copyright GJM 2008


8
mp
khu lo ee ndi 'mu kha na ni si ri mu do to, e mbo si chia o chi nya so 'mwo yo,
p
11
ndi ri kho le ndie mu sia ni mu khu lo.
mf

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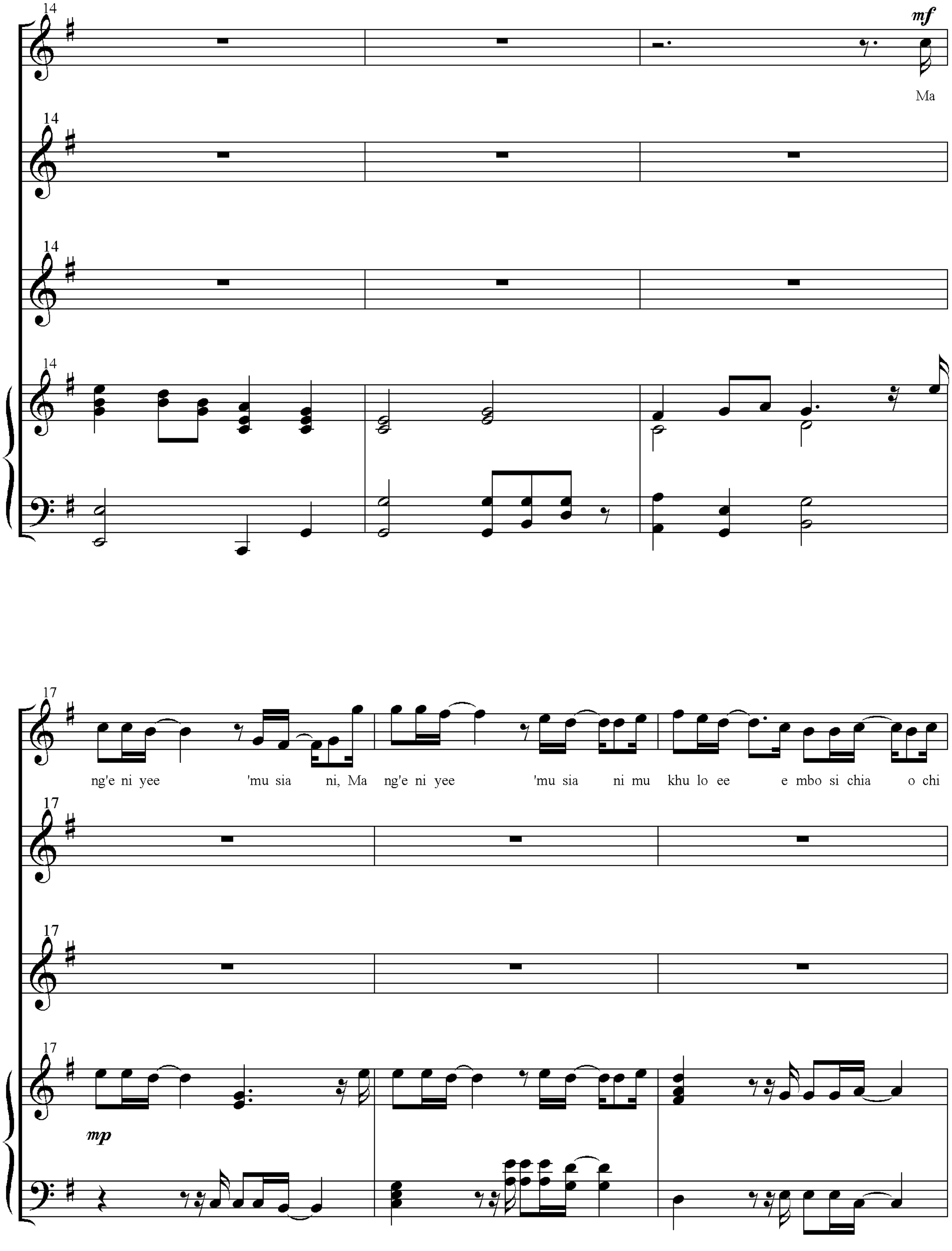
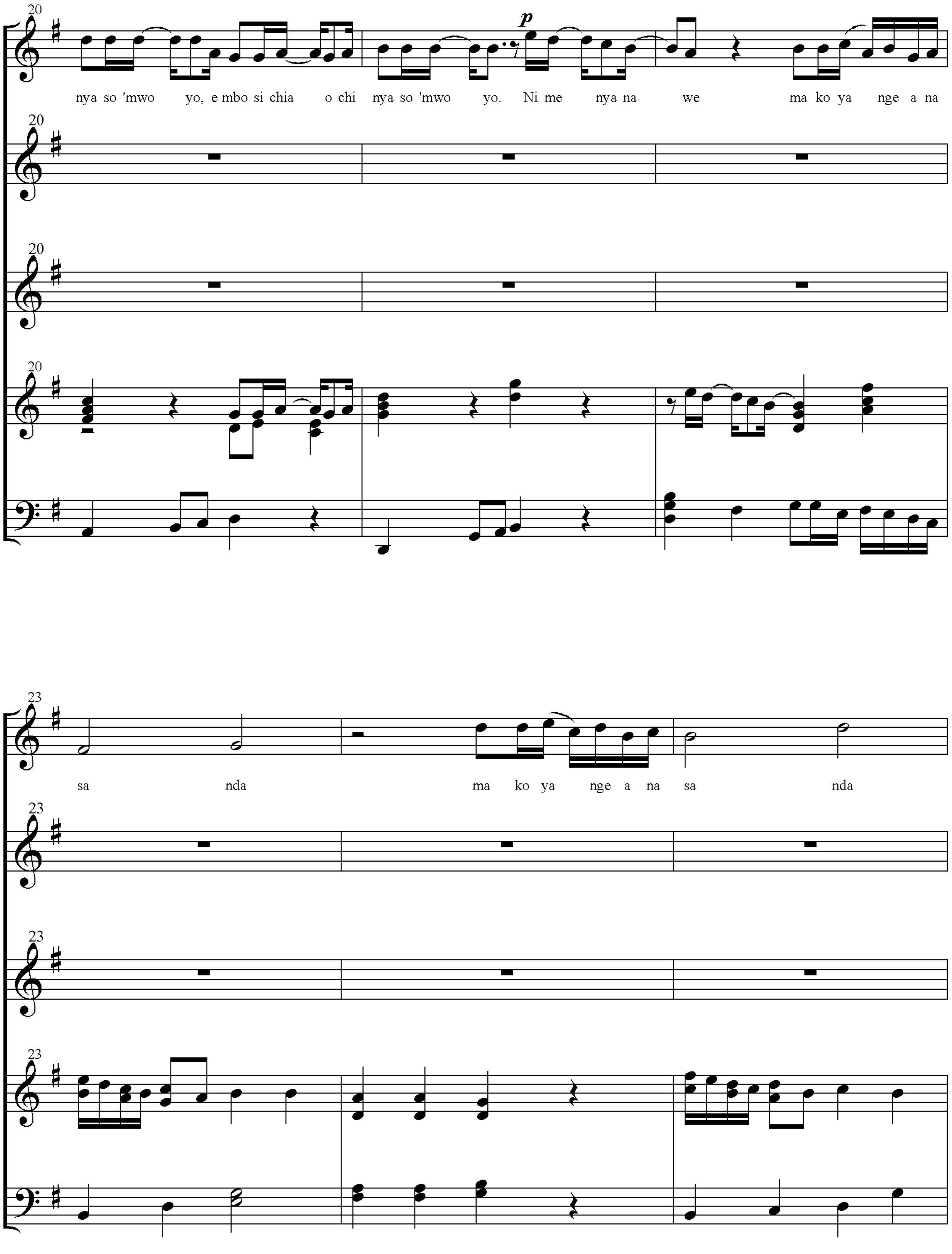
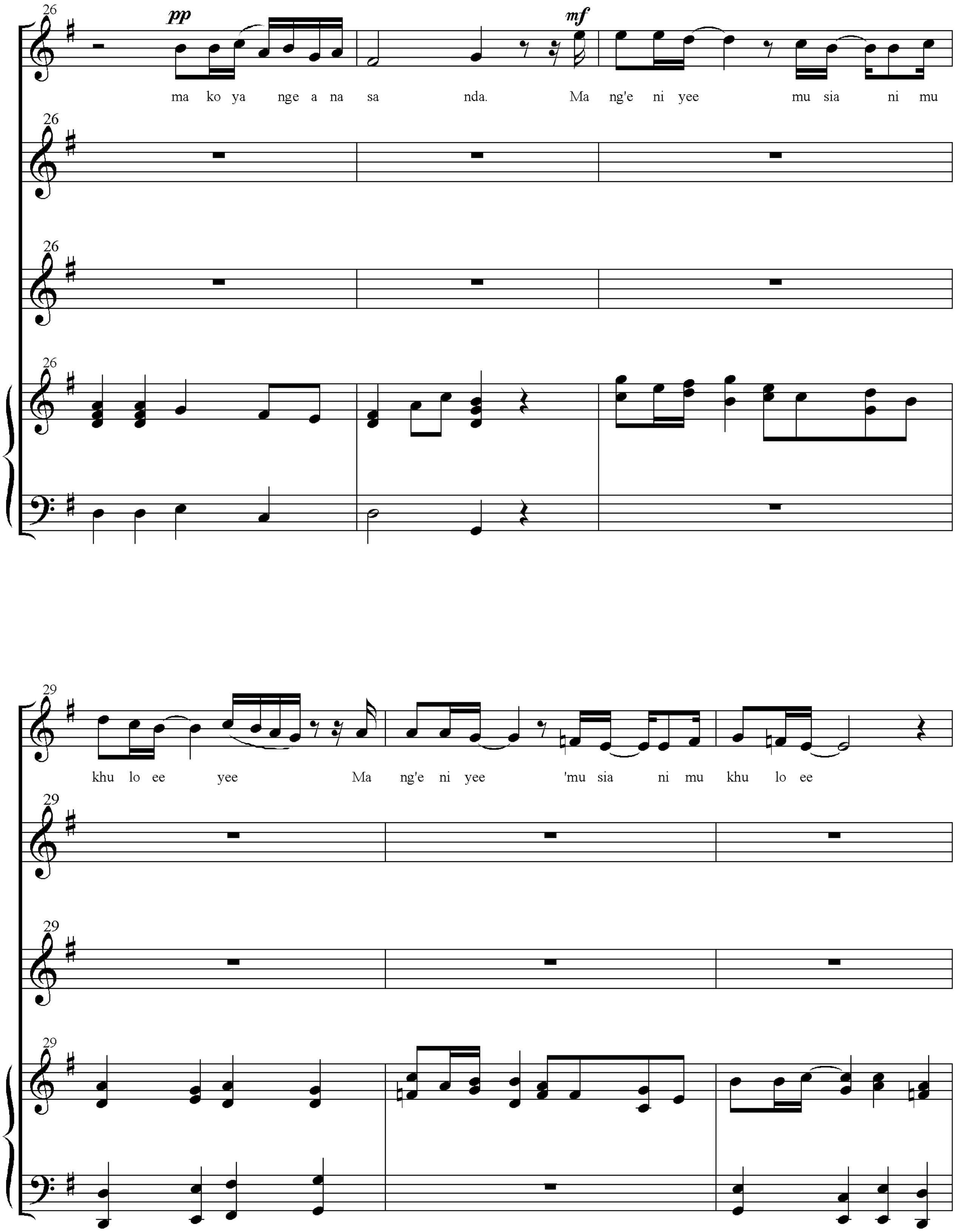
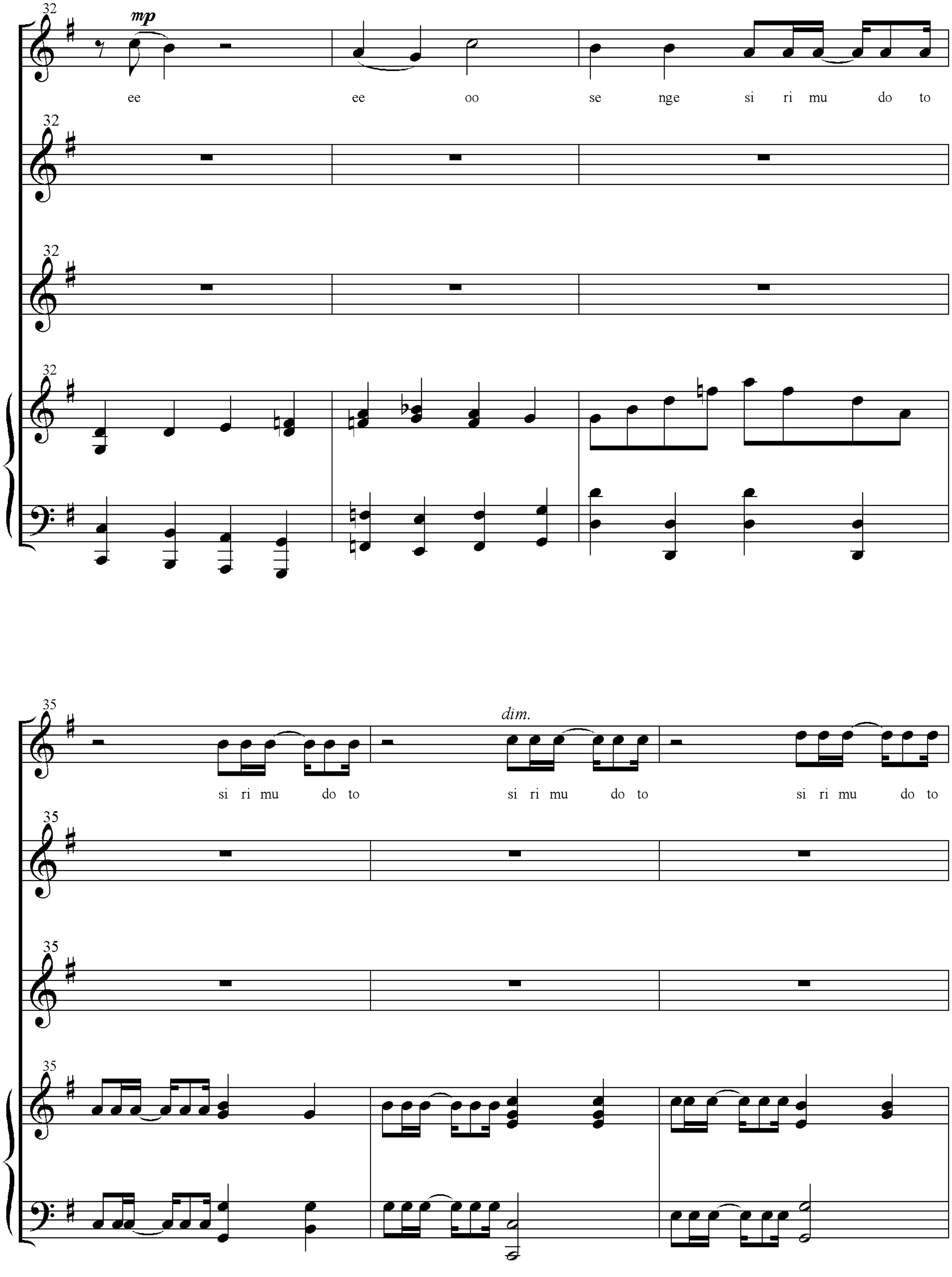
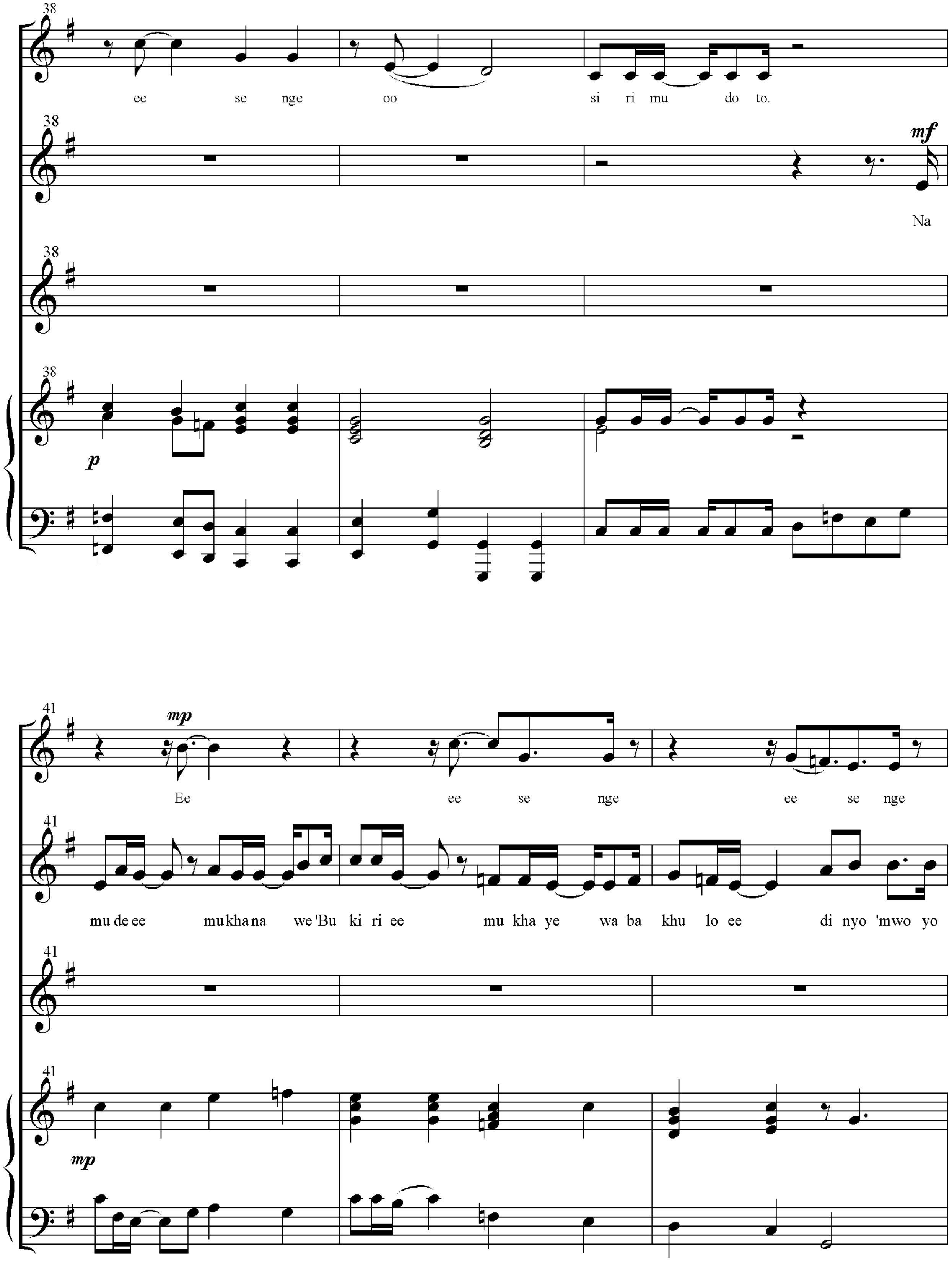
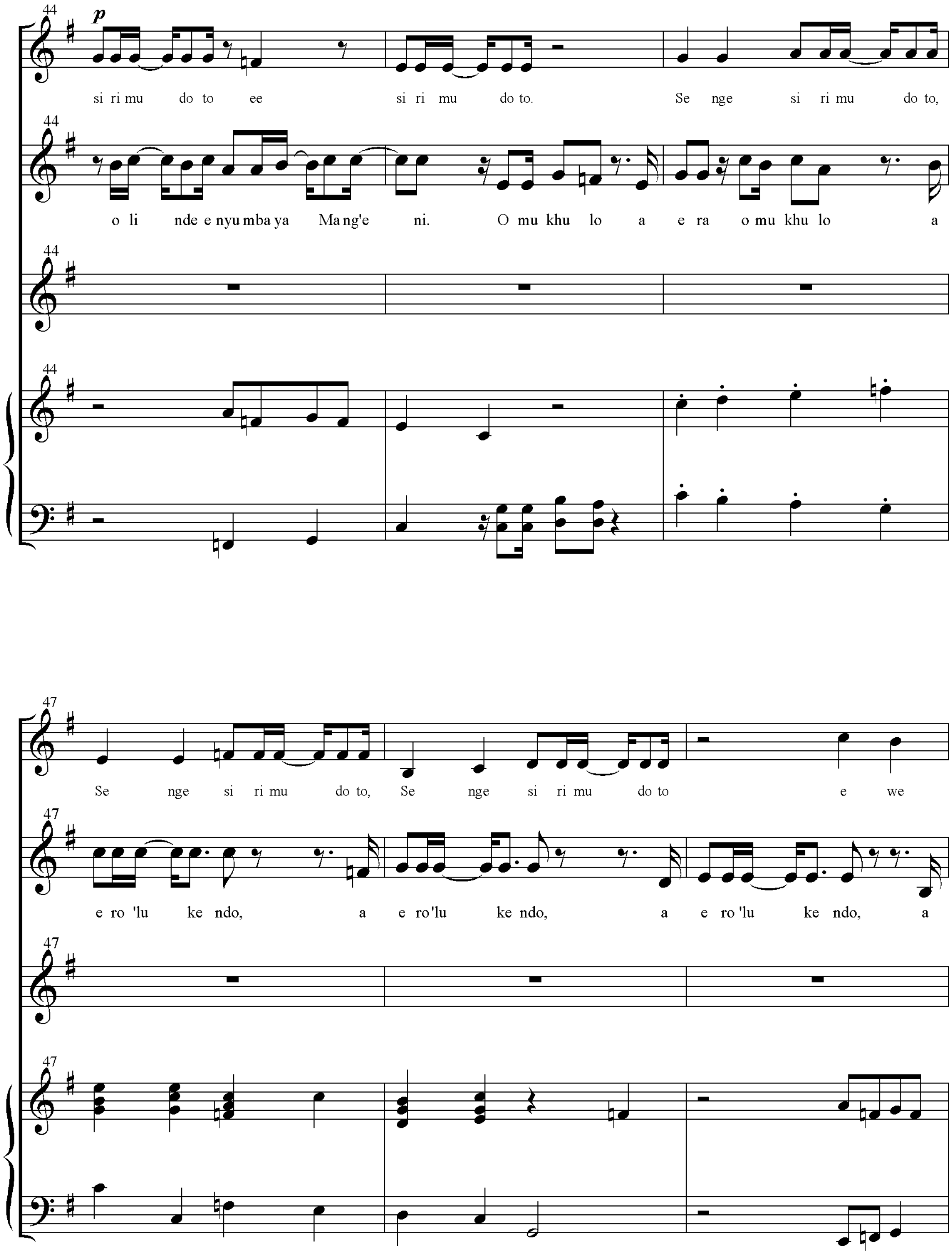

14
mf
Ma
17
ng'e ni yee 'mu sia ni, Ma ng'e ni yee 'mu sia ni mu khu lo ee e mbo si chia o chi
mp

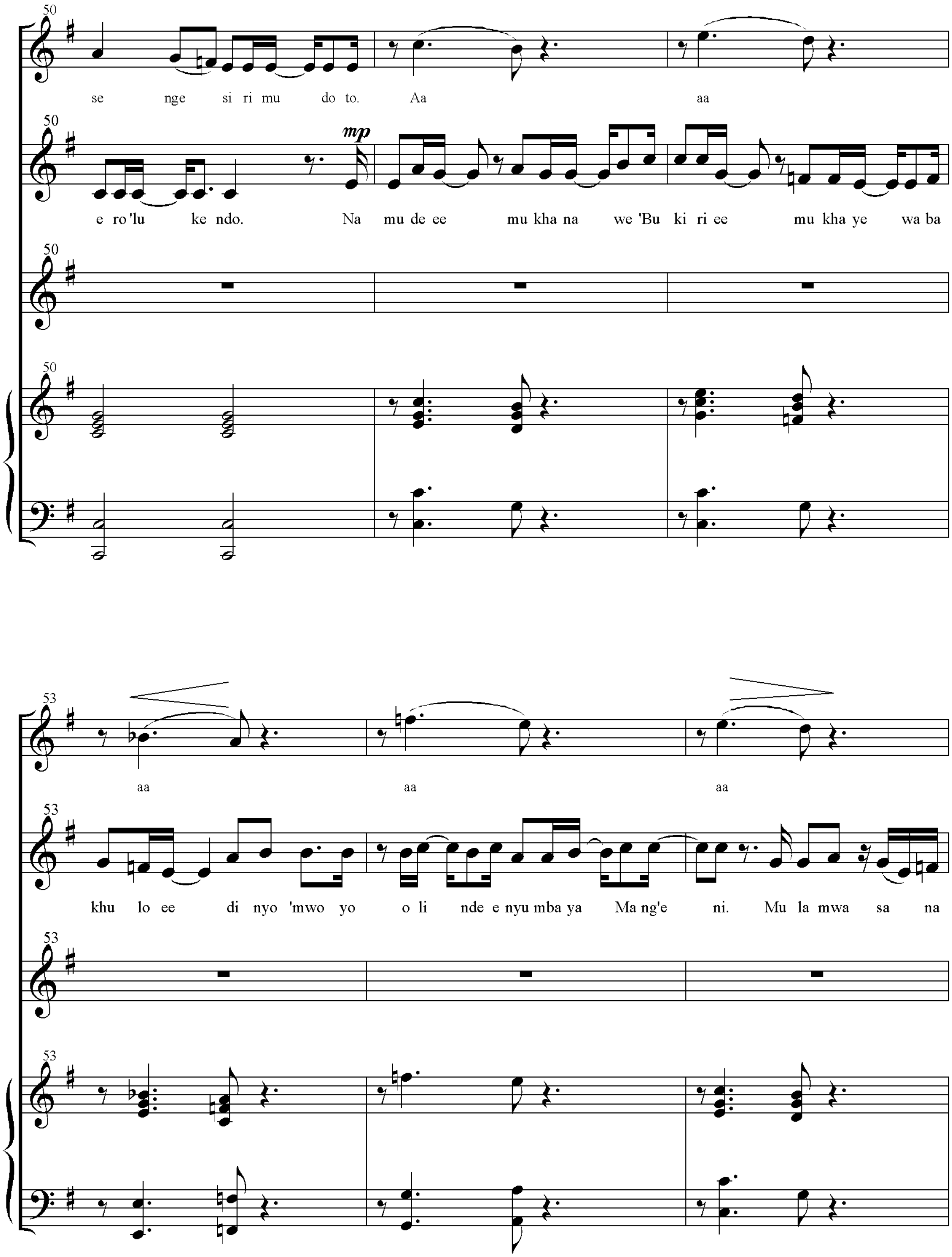

20
p
nya so 'mwo yo, e mbo si chia o chi nya so 'mwo yo. Ni me nya na we ma ko ya nge a na
23
sa nda ma ko ya nge a na sa nda

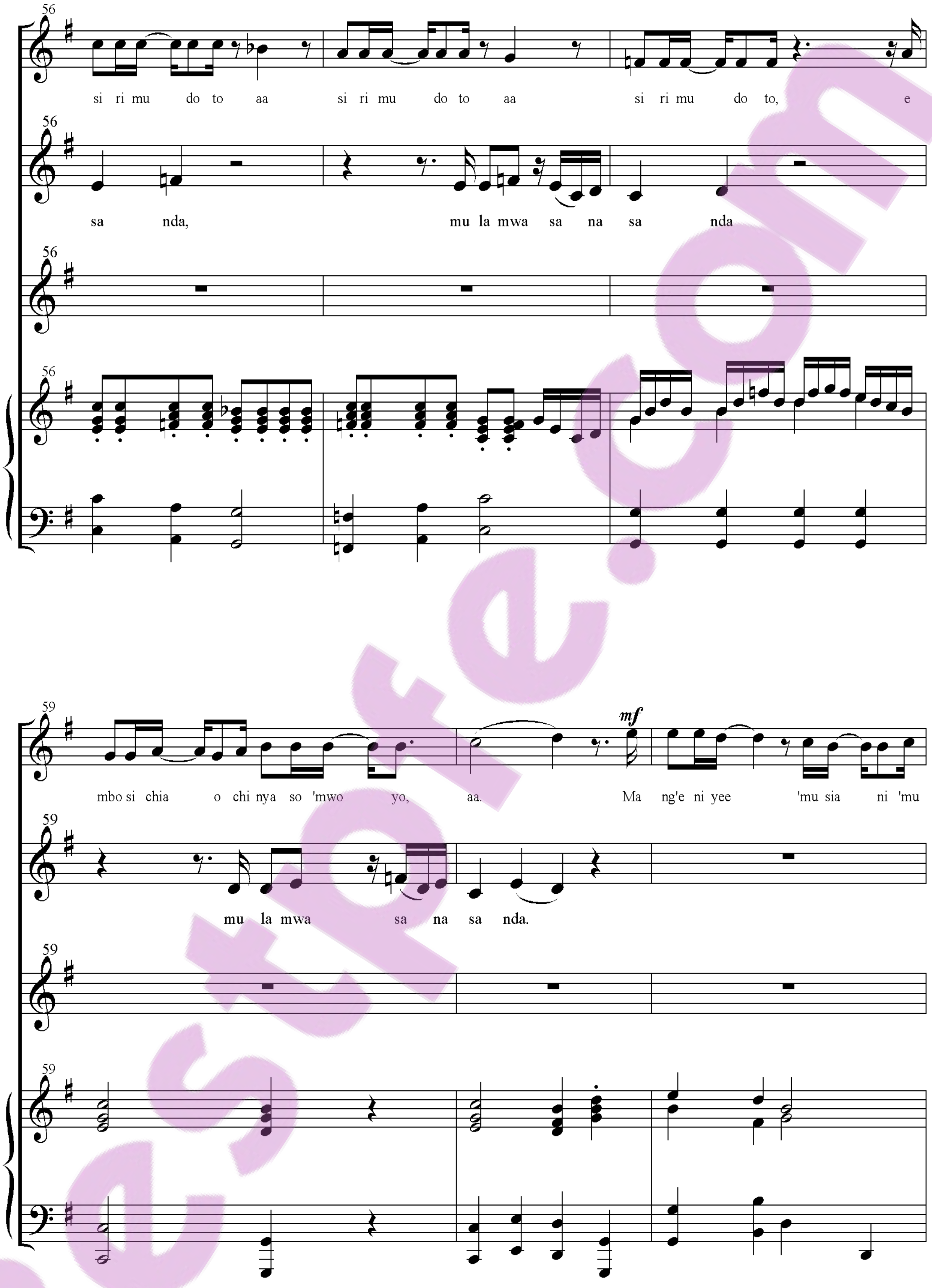

26
pp
mf
ma ko ya nge a na sa nda. Ma ng'e ni yee mu sia ni mu
29
khu lo ee yee Ma ng'e ni yee 'mu sia ni mu khu lo ee


32
mp
ee
ee
oo
se
nge
si ri mu
do to
32
32
32
35
dim.
si ri mu
do to
si ri mu
do to
si ri mu
do to
35
35
35


38
ee se nge oo si ri mu do to.
mf
Na
p
41
mp
Ee ee se nge ee se nge
mu de ee mu kha na we 'Bu ki ri ee mu kha ye wa ba khu lo ee di nyo 'mwo yo
mp


44
p
si ri mu do to ee si ri mu do to. Se nge si ri mu do to,
o li nde e nyu mba ya Ma ng'e ni. O mu khu lo a e ra o mu khu lo a
47
Se nge si ri mu do to, Se nge si ri mu do to e we
e ro 'lu ke ndo, a e ro'lu ke ndo, a e ro 'lu ke ndo, a


50
se nge si ri mu do to. Aa aa
mp
e ro 'lu ke ndo. Na mu de ee mu kha na we 'Bu ki ri ee mu kha ye wa ba
53
aa aa aa
khu lo ee di nyo 'mwo yo o li nde e nyu mba ya Ma ng'e ni. Mu la mwa sa na


si ri mu do to aa si ri mu do to aa si ri mu do to, e
sa nda, mu la mwa sa na sa nda
mbo si chia o chi nya so 'mwo yo, aa. Ma ng'e ni yee 'mu sia ni 'mu
mf
mu la mwa sa na sa nda.

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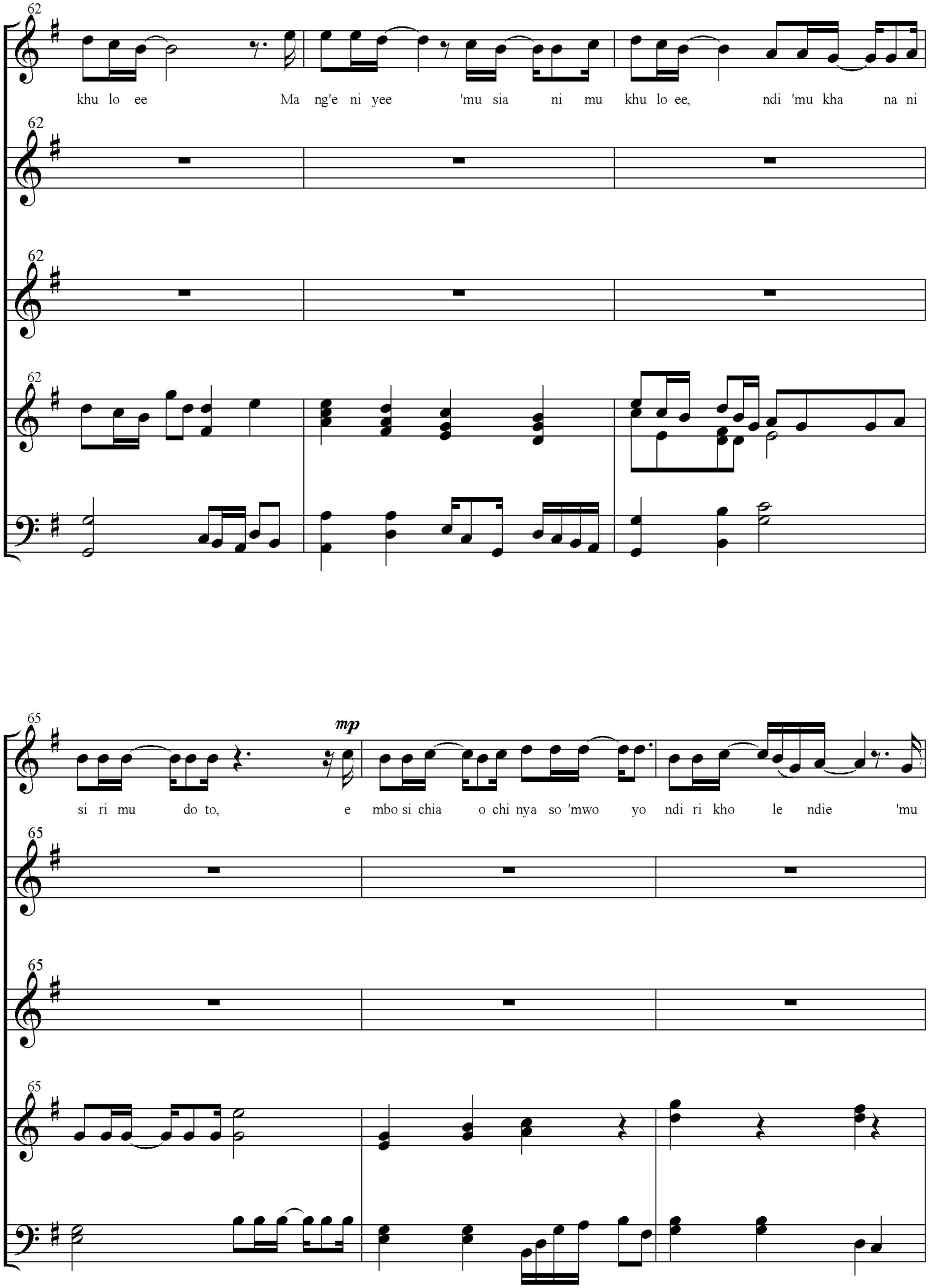
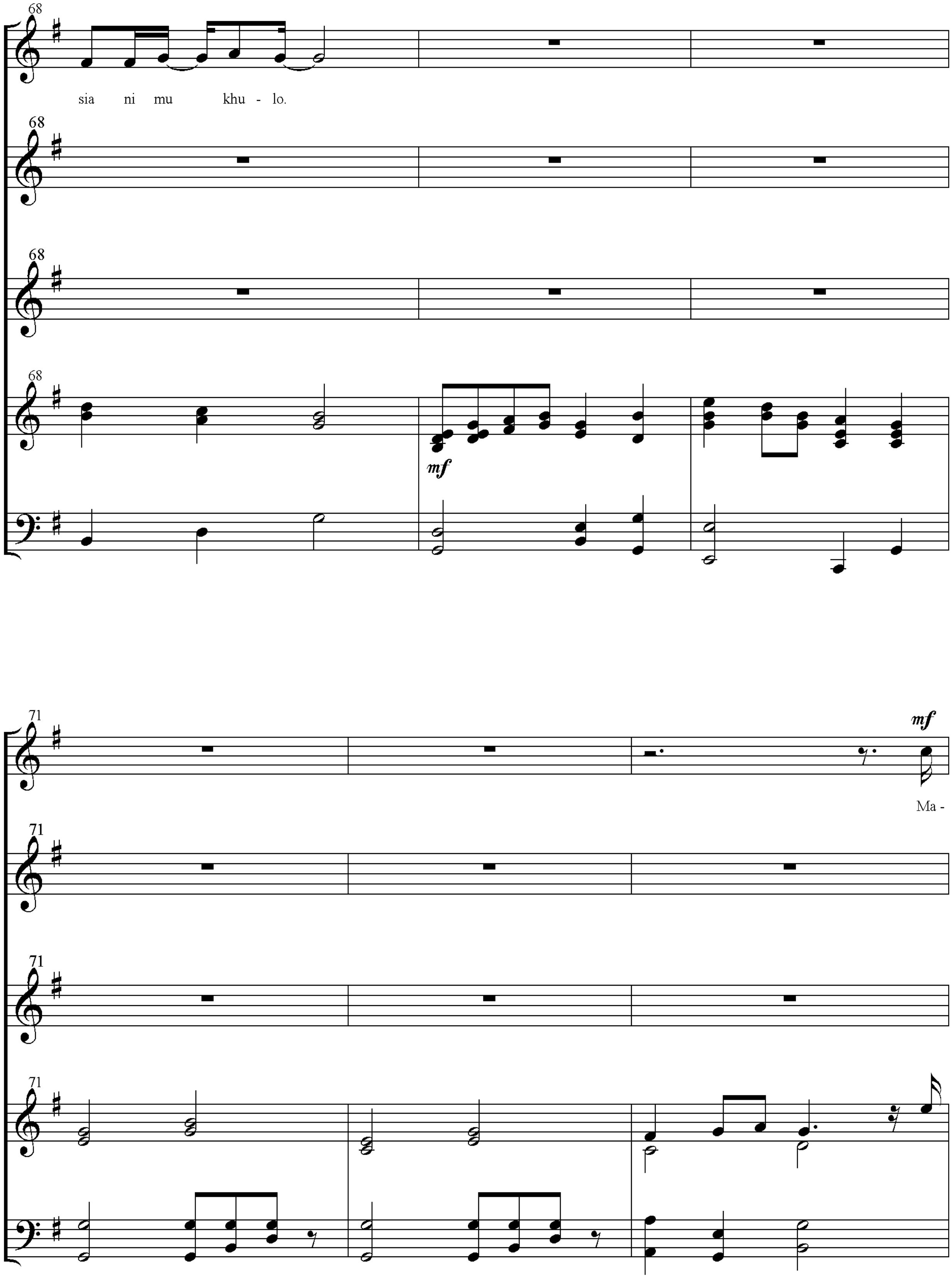

62
khu lo ee Ma ng'e ni yee 'mu sia ni mu khu lo ee, ndi 'mu kha na ni
65
mp
si ri mu do to, e mbo si chia o chi nya so 'mwo yo ndi ri kho le ndie 'mu


68
sia ni mu khu - lo.
mf
71
mf
Ma -

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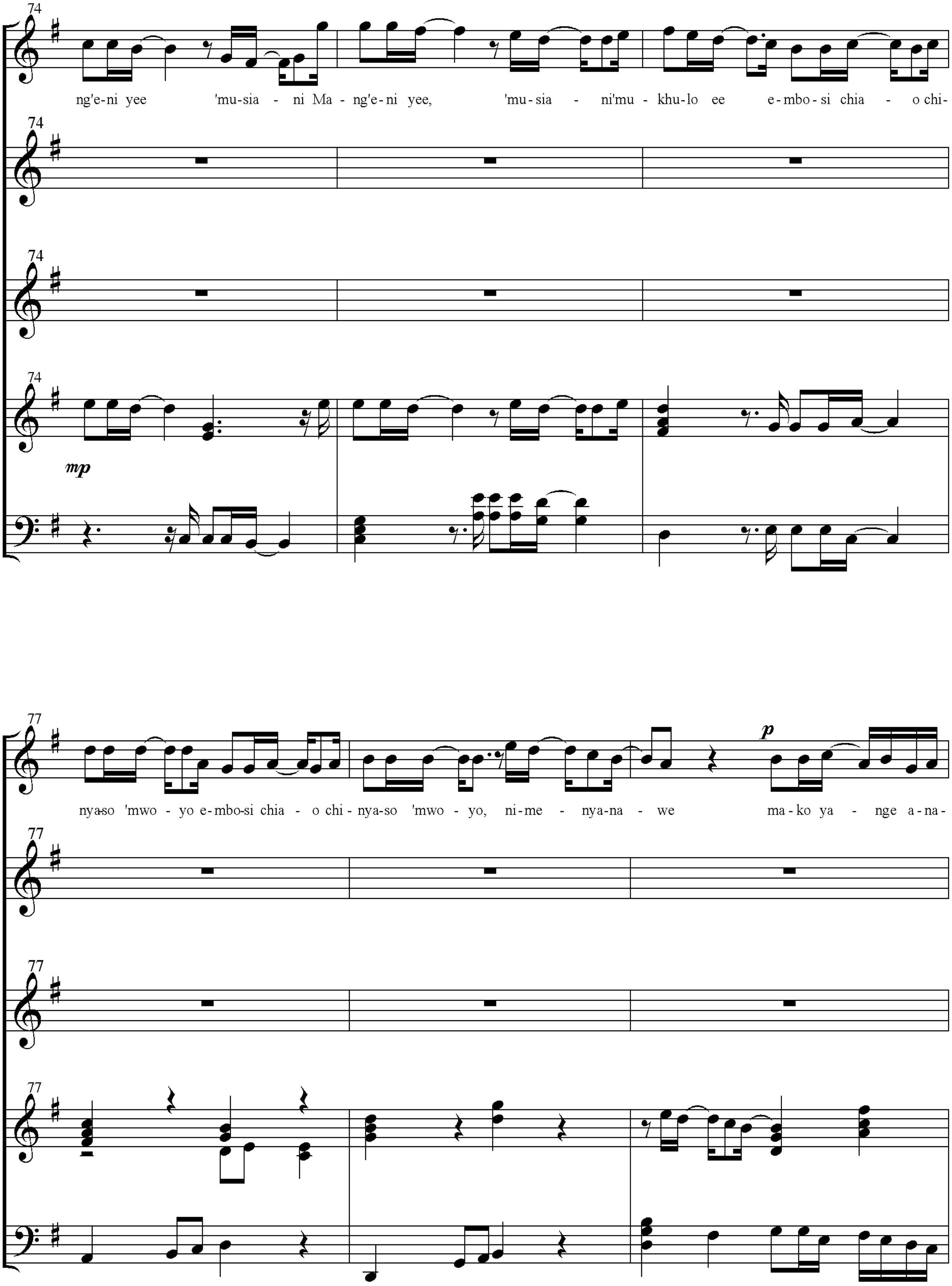
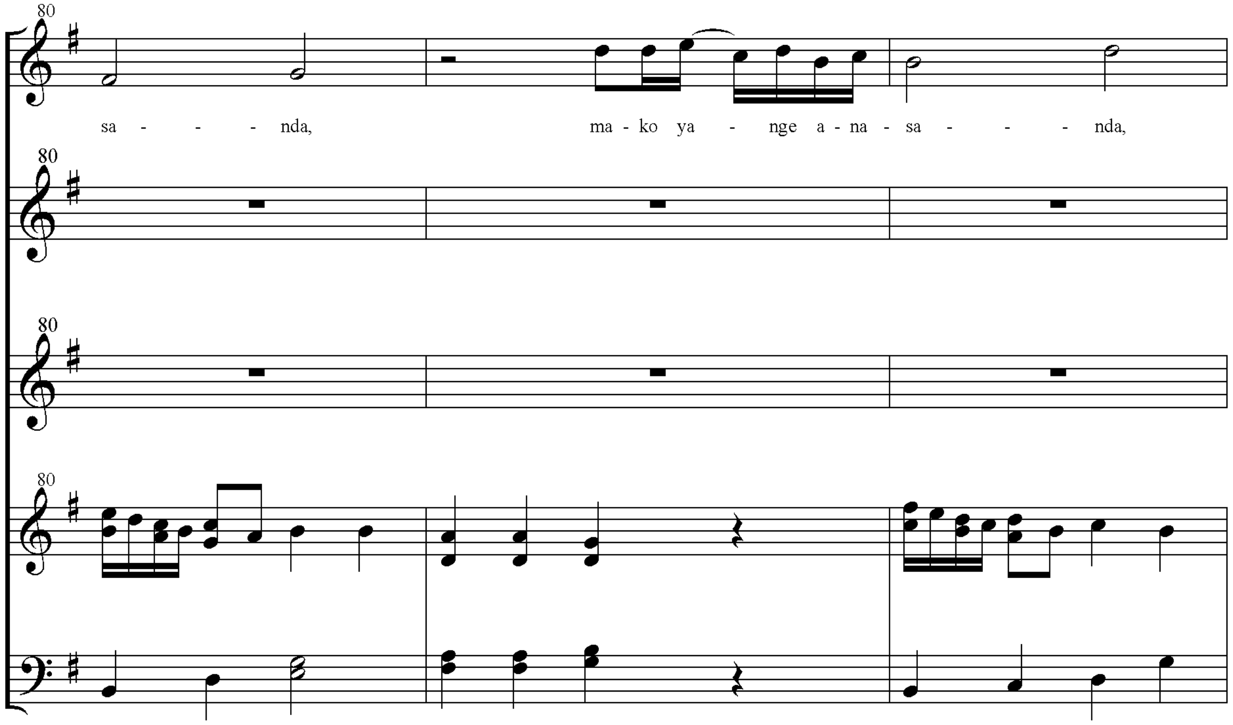
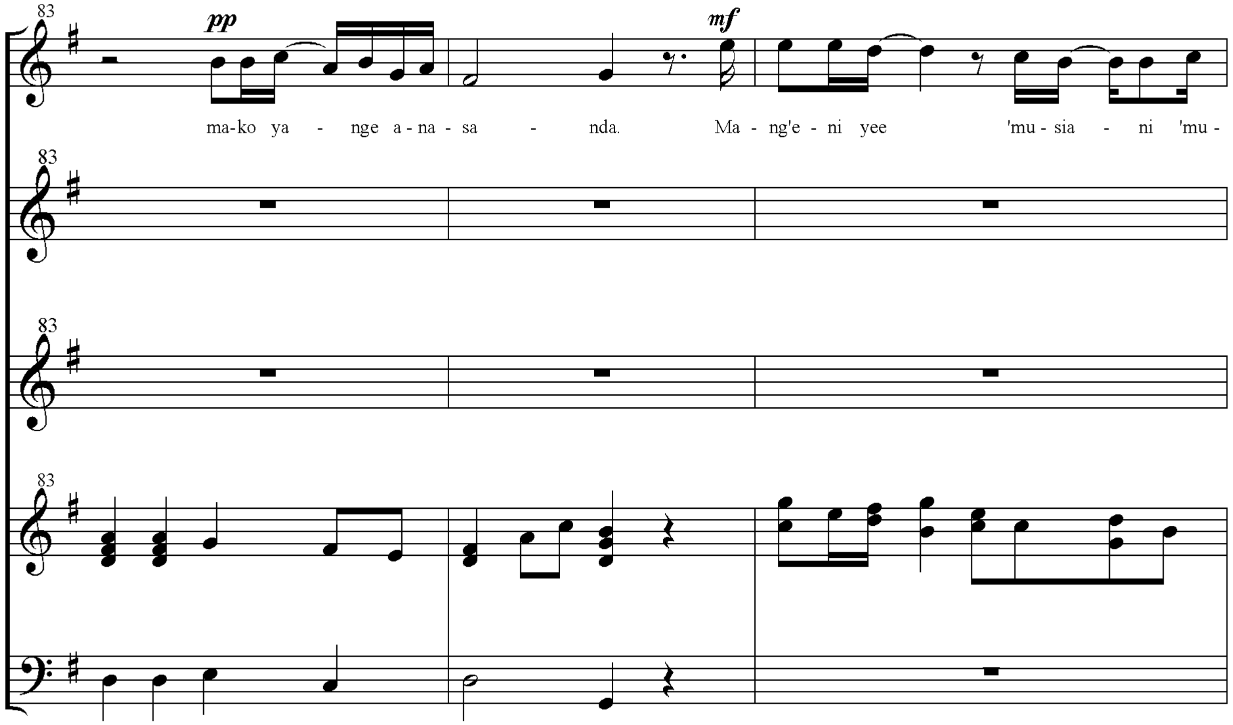
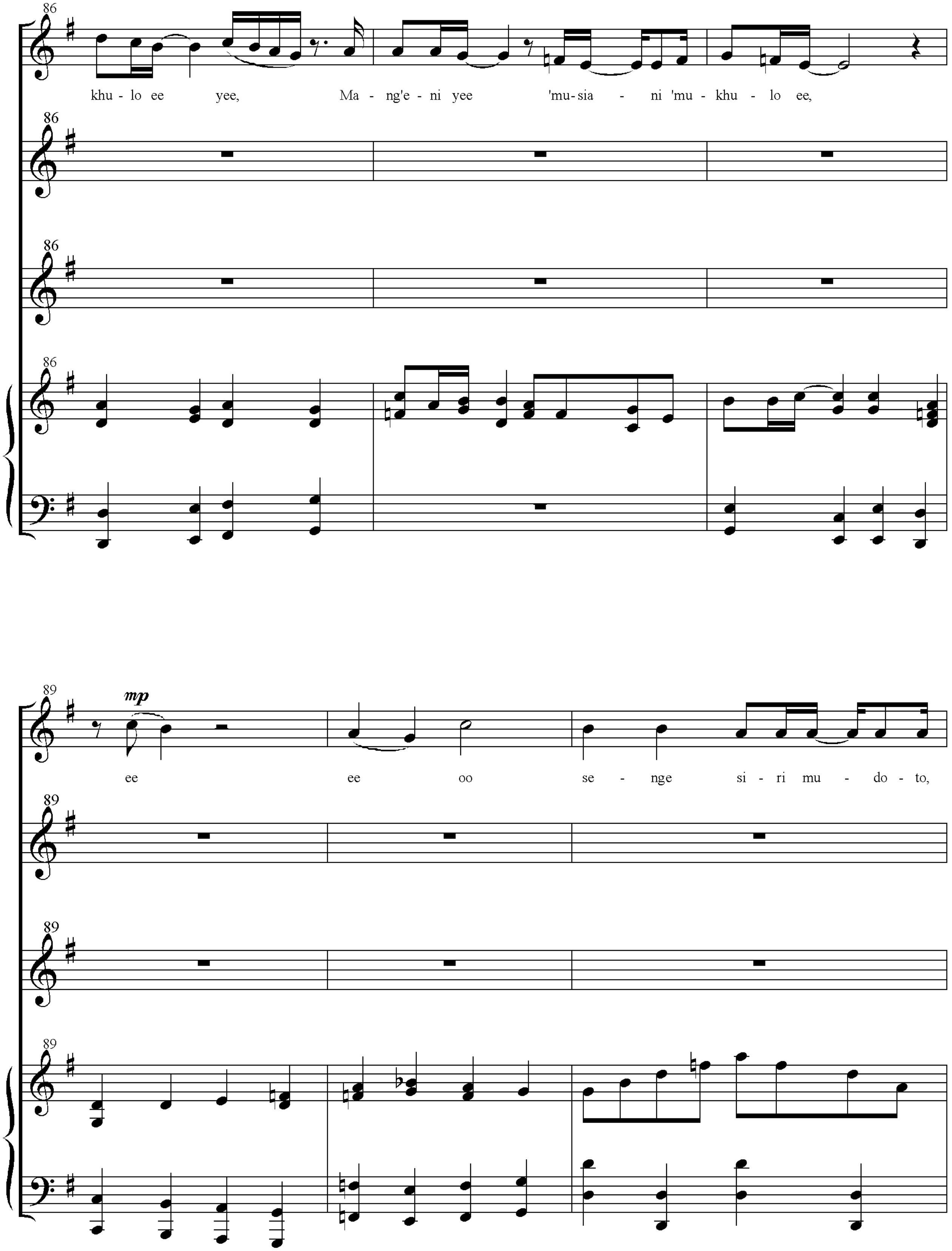
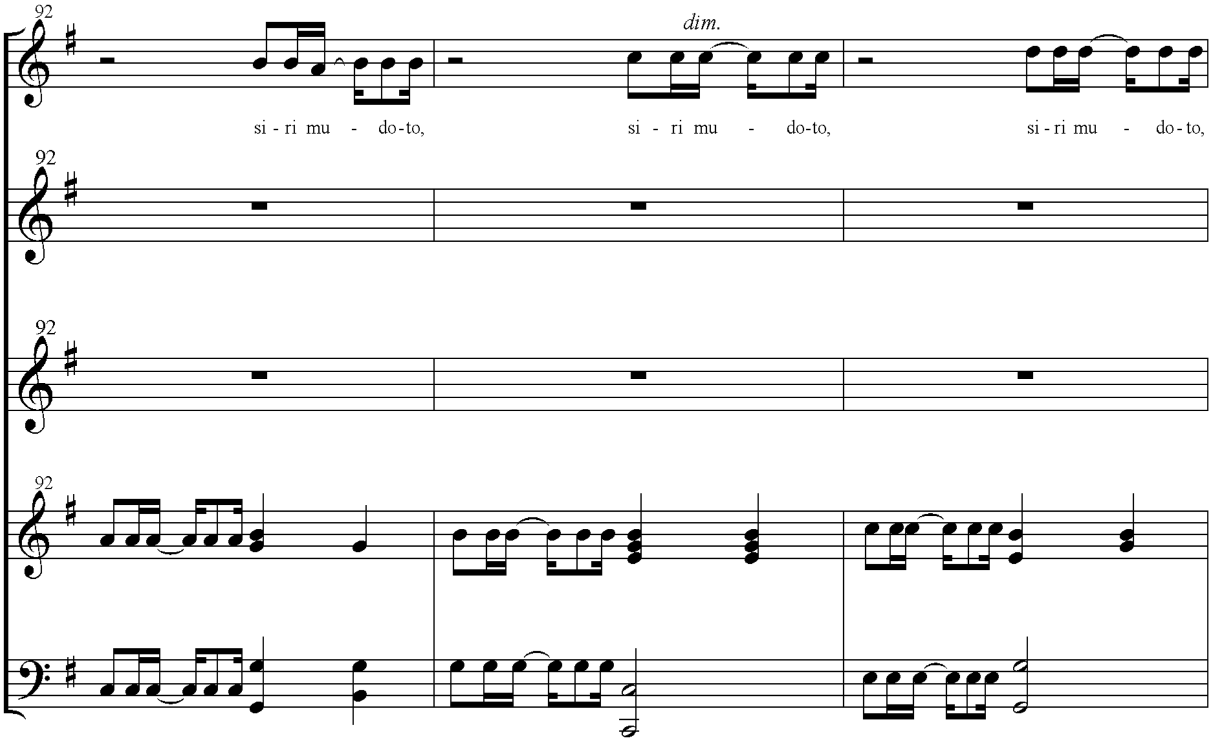
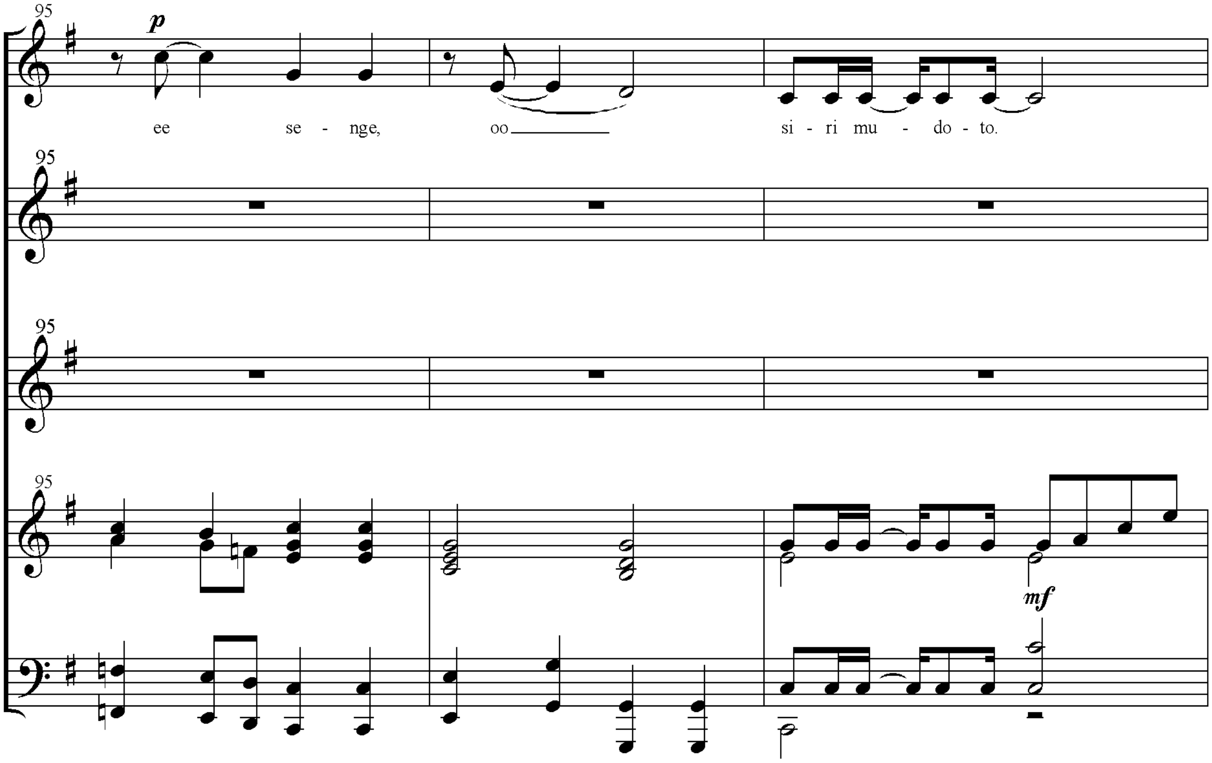

ng'e-ni yee 'mu-sia - ni Ma - ng'e-ni yee, 'mu-sia - ni'mu - khu-lo ee e-mbo-si chia - o chi-
mp
p
nya-so 'mwo - yo e-mbo-si chia - o chi - nya-so 'mwo - yo, ni-me - nya-na - we ma-ko ya - nge a-na-

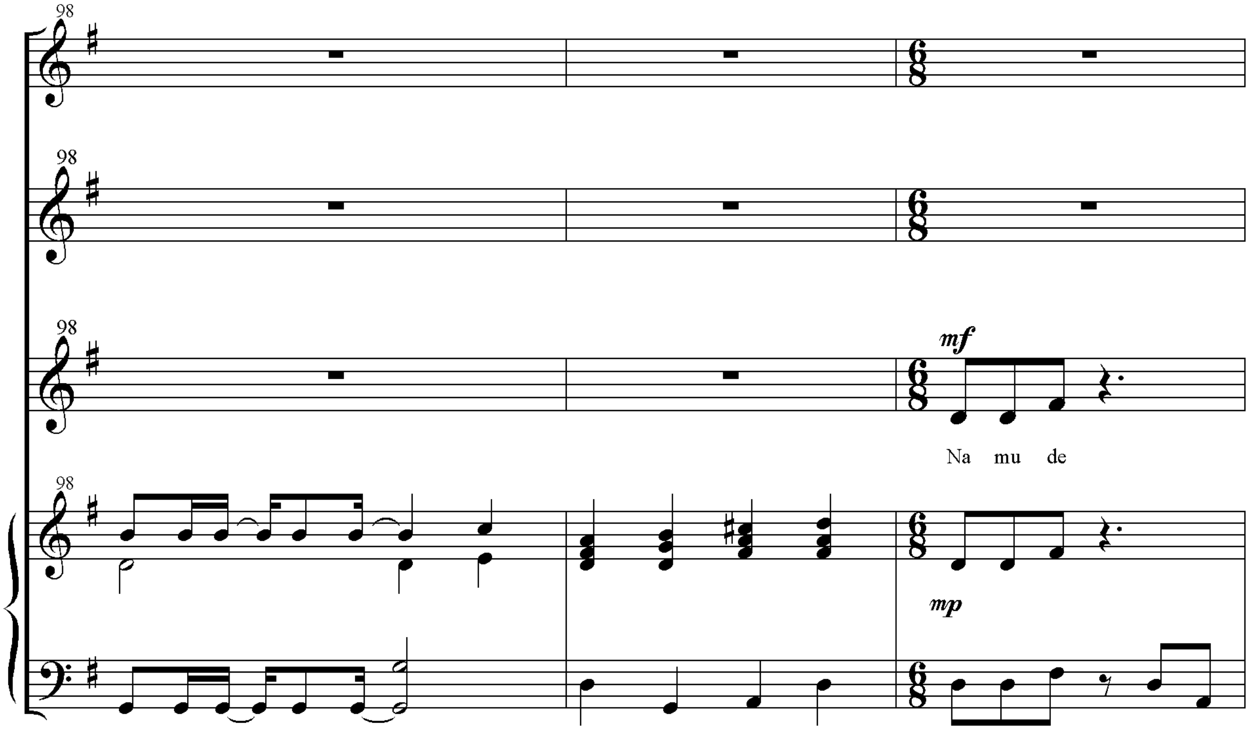

80
sa - - - nda,
ma - ko ya - nge a - na - sa - - - nda,

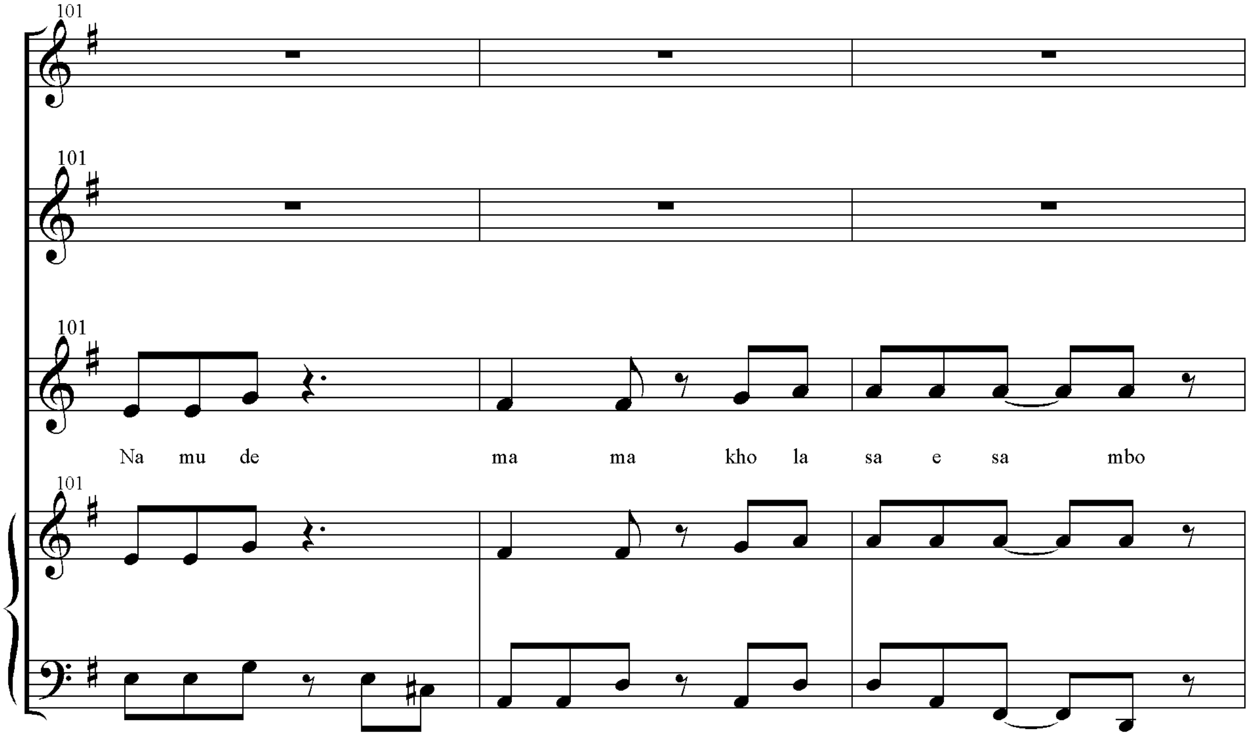

83
pp
mf
ma-ko ya - nge a - na - sa - nda.
Ma - ng'e - ni yee 'mu - sia - ni 'mu -

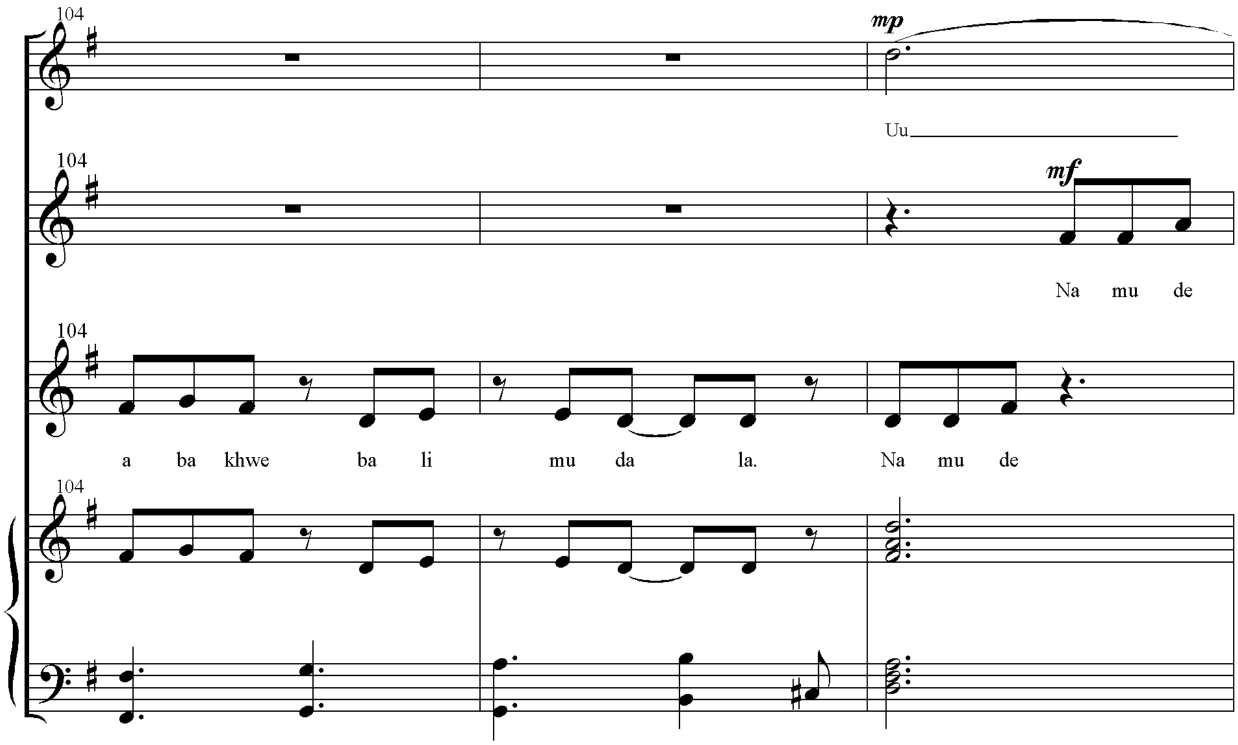

khu - lo ee yee, Ma - ng'e - ni yee 'mu-sia - ni 'mu - khu - lo ee,
mp
ee ee oo se - nge si - ri mu - do - to,

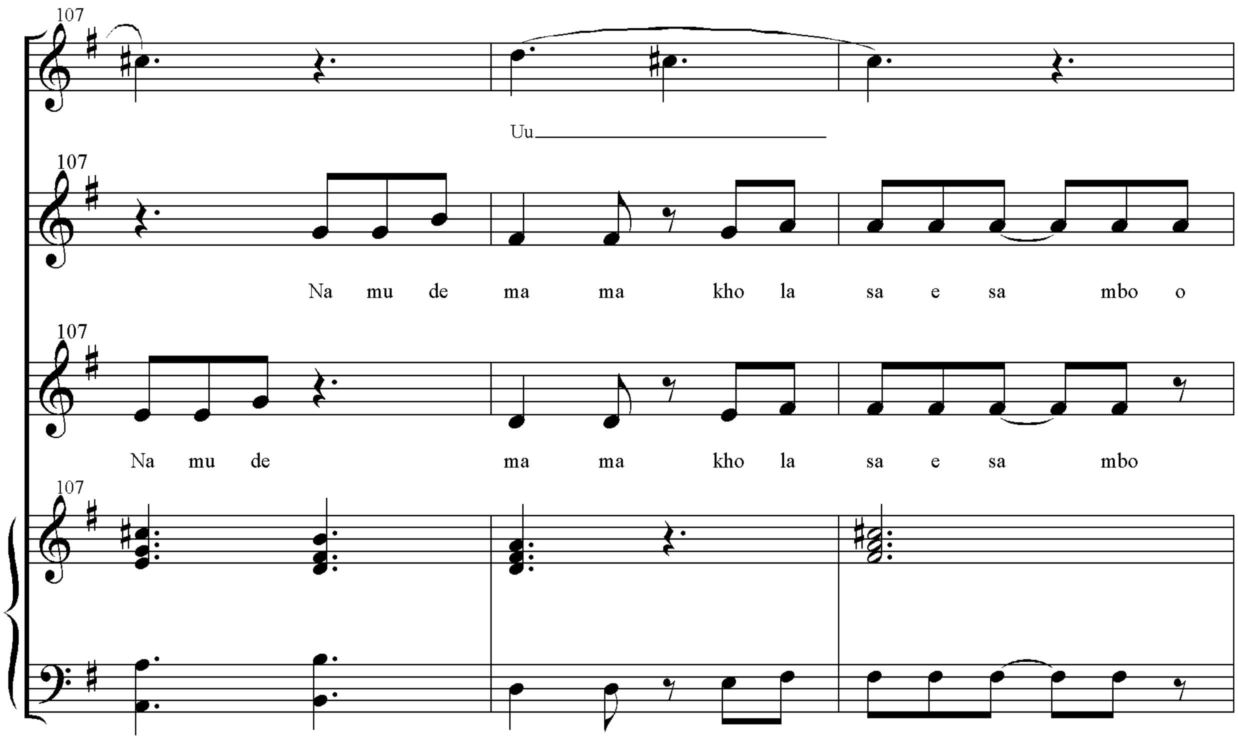

92
dim.
si - ri mu - do-to,
si - ri mu - do-to,
si - ri mu - do-to,

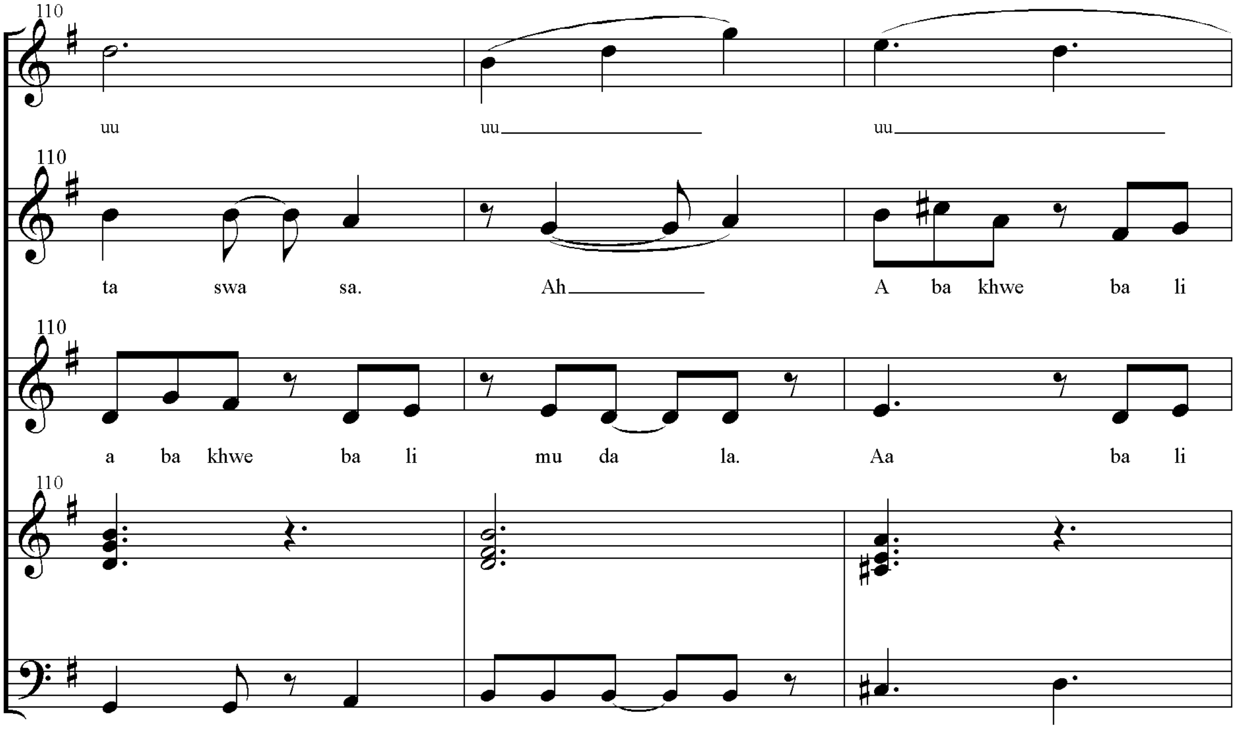

95
p
ee
se - nge,
oo
si - ri mu - do - to.
mf

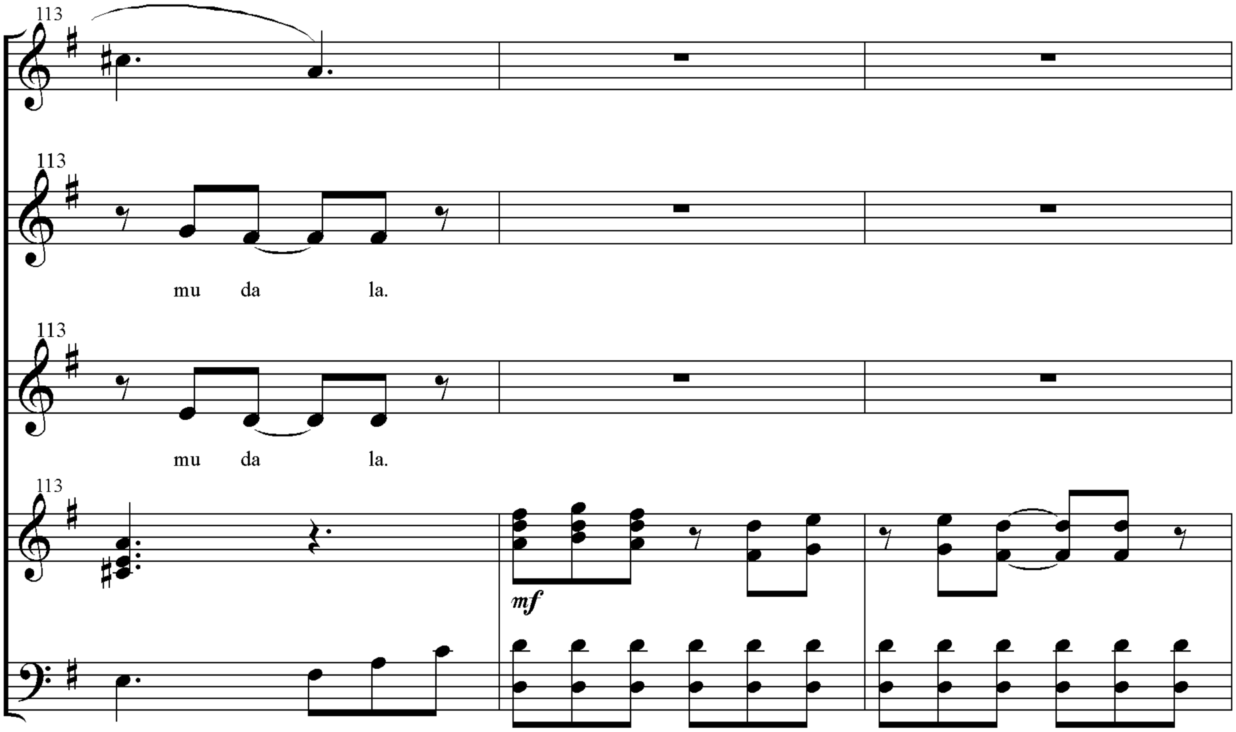

98
mf
Na mu de
mp

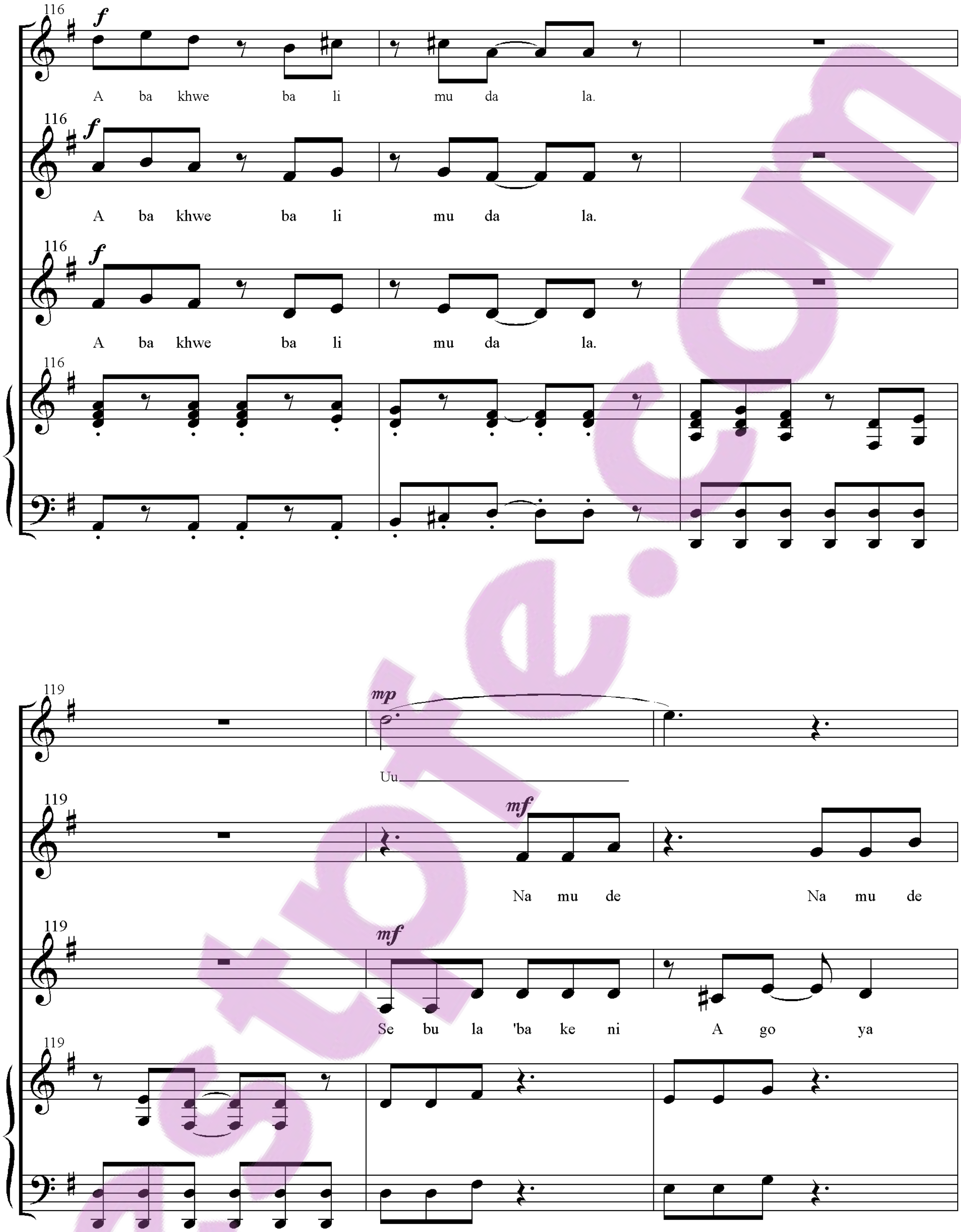

101
Na mu de ma ma kho la sa e sa mbo


104
mp
Uu
mf
Na mu de
a ba khwe ba li mu da la. Na mu de


107
Uu
Na mu de ma ma kho la sa e sa mbo o
Na mu de ma ma kho la sa e sa mbo


110
uu
uu
uu
110
ta swa sa.
Ah
A ba khwe ba li
110
a ba khwe ba li
mu da la.
Aa ba li
110


113
113
mu da la.
113
mu da la.
113
mf


116
f
A ba khwe ba li mu da la.
116
f
A ba khwe ba li mu da la.
116
f
A ba khwe ba li mu da la.
116
119
mp
Uu
119
mf
Na mu de Na mu de
119
mf
Se bu la 'ba ke ni A go ya
119

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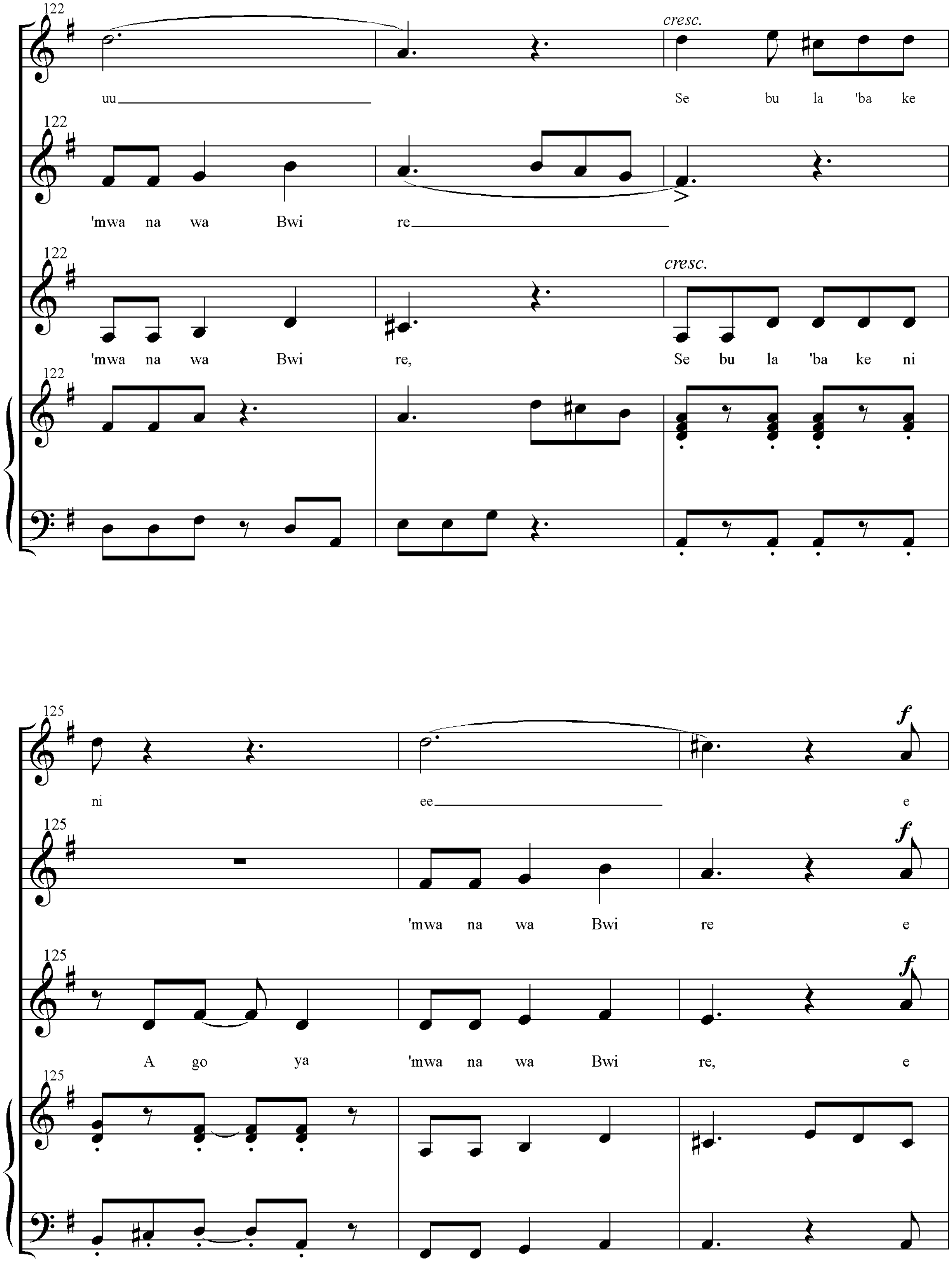
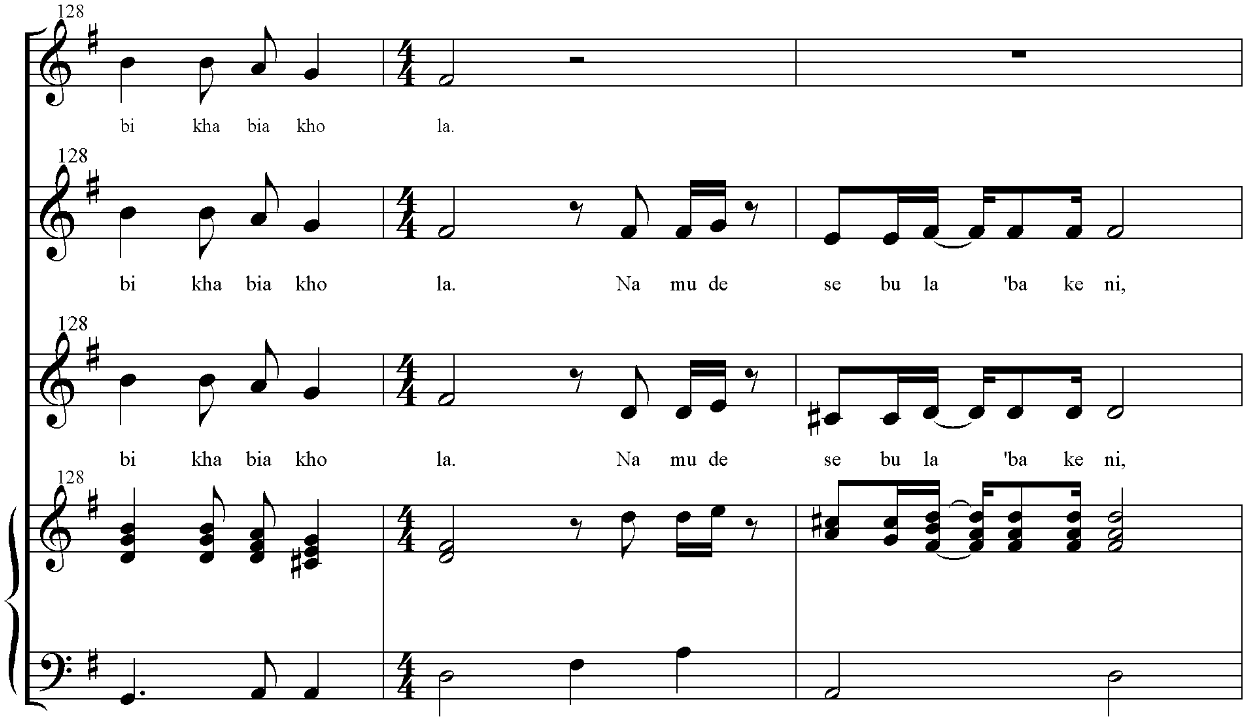
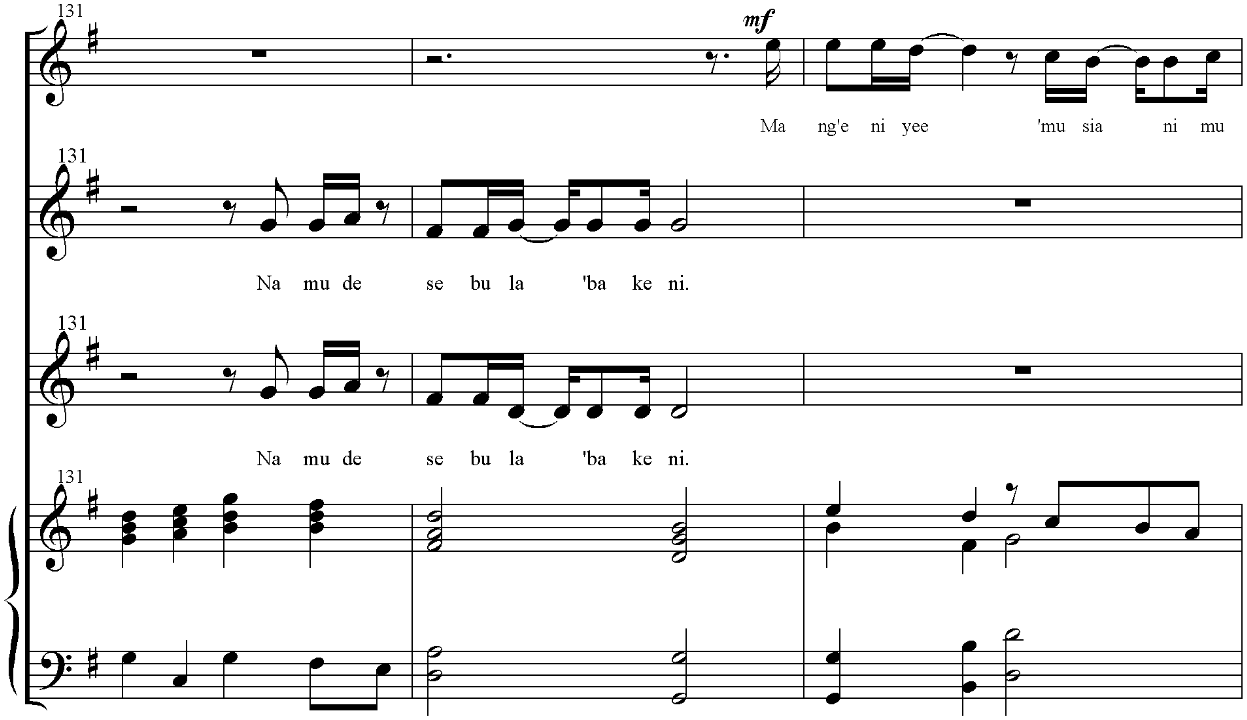

122
cresc.
uu
Se bu la 'ba ke
'mwa na wa Bwi re
cresc.
'mwa na wa Bwi re,
Se bu la 'ba ke ni
125
f
ni
ee
e
'mwa na wa Bwi re
e
A go ya
'mwa na wa Bwi re,
e


128
bi kha bia kho la.
128
bi kha bia kho la. Na mu de se bu la 'ba ke ni,
128
bi kha bia kho la. Na mu de se bu la 'ba ke ni,
128


131
mf
Ma ng'e ni yee 'mu sia ni mu
131
Na mu de se bu la 'ba ke ni.
131
Na mu de se bu la 'ba ke ni.
131

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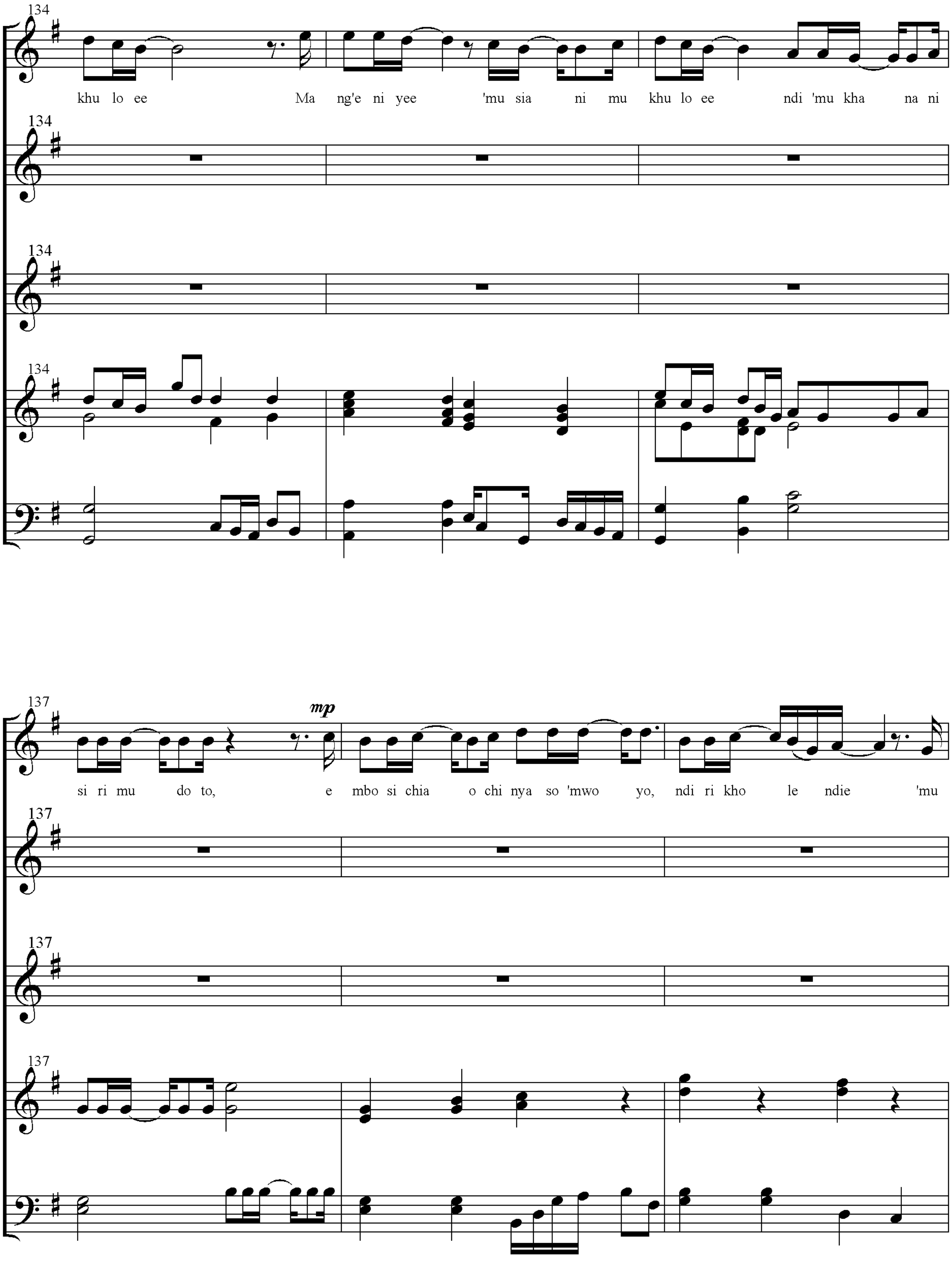
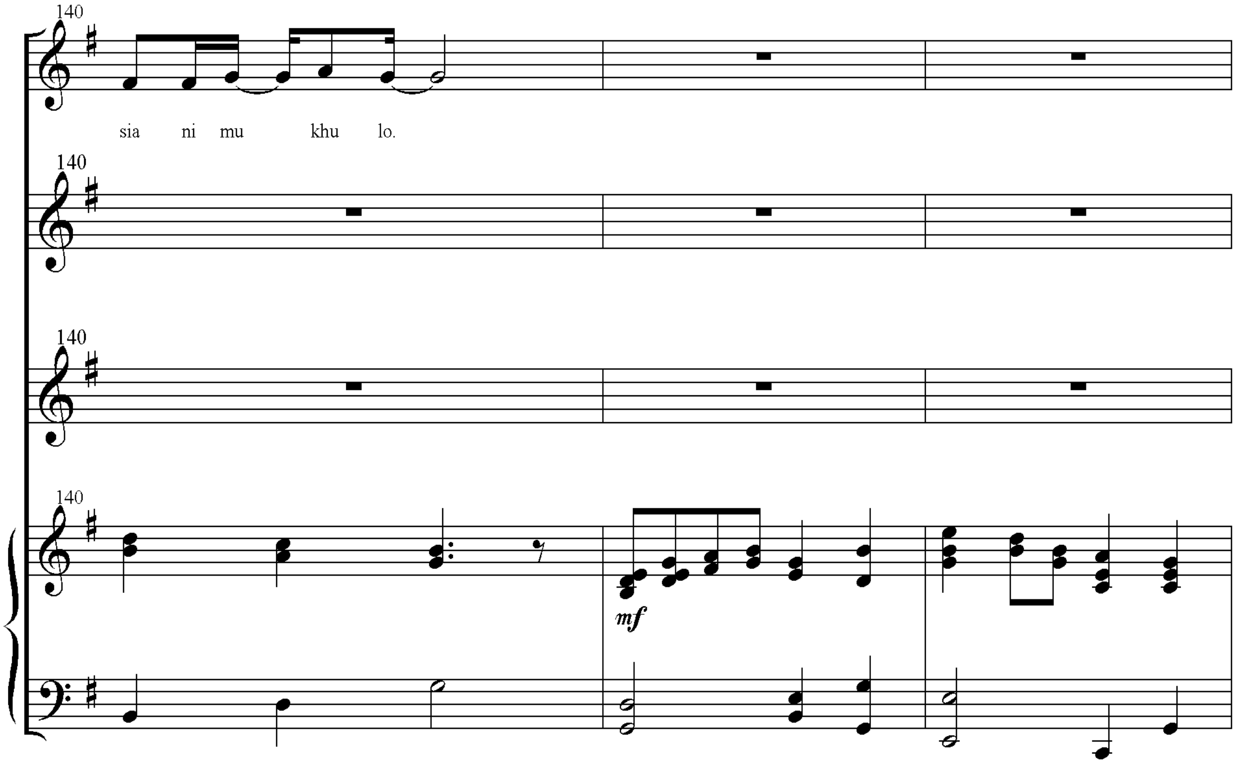
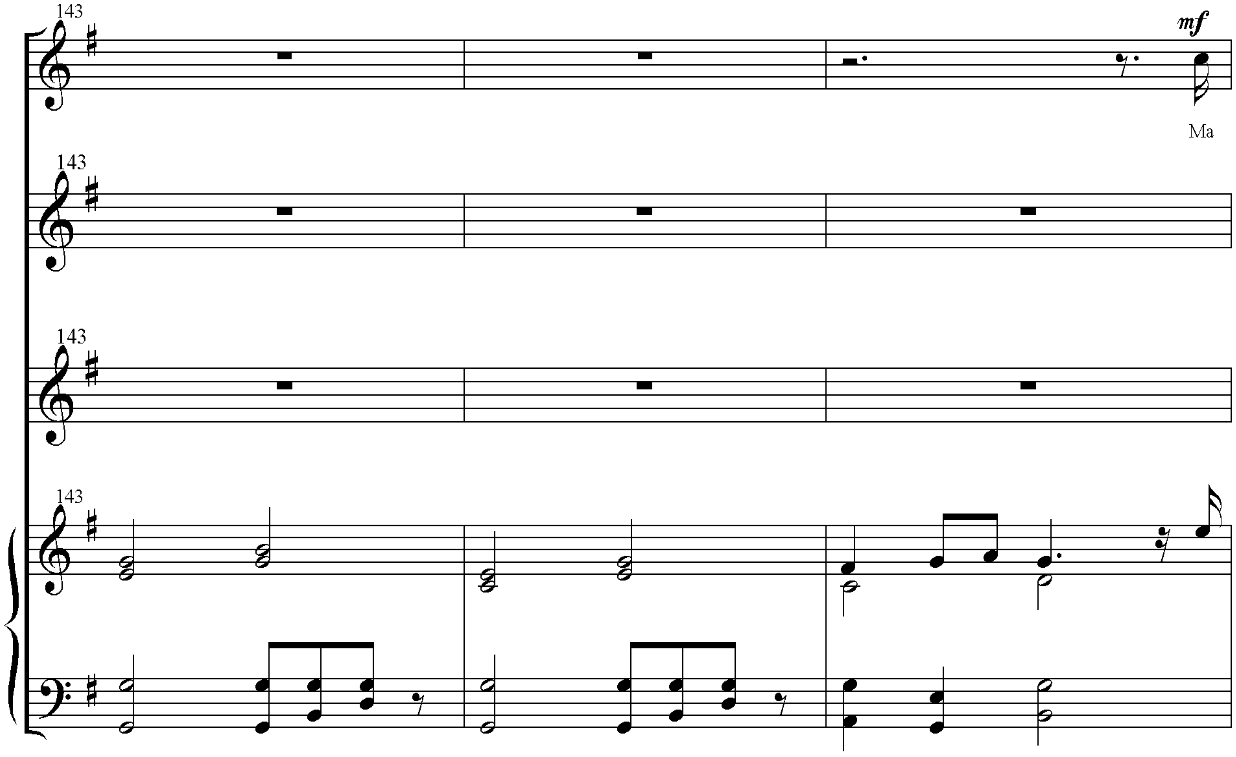
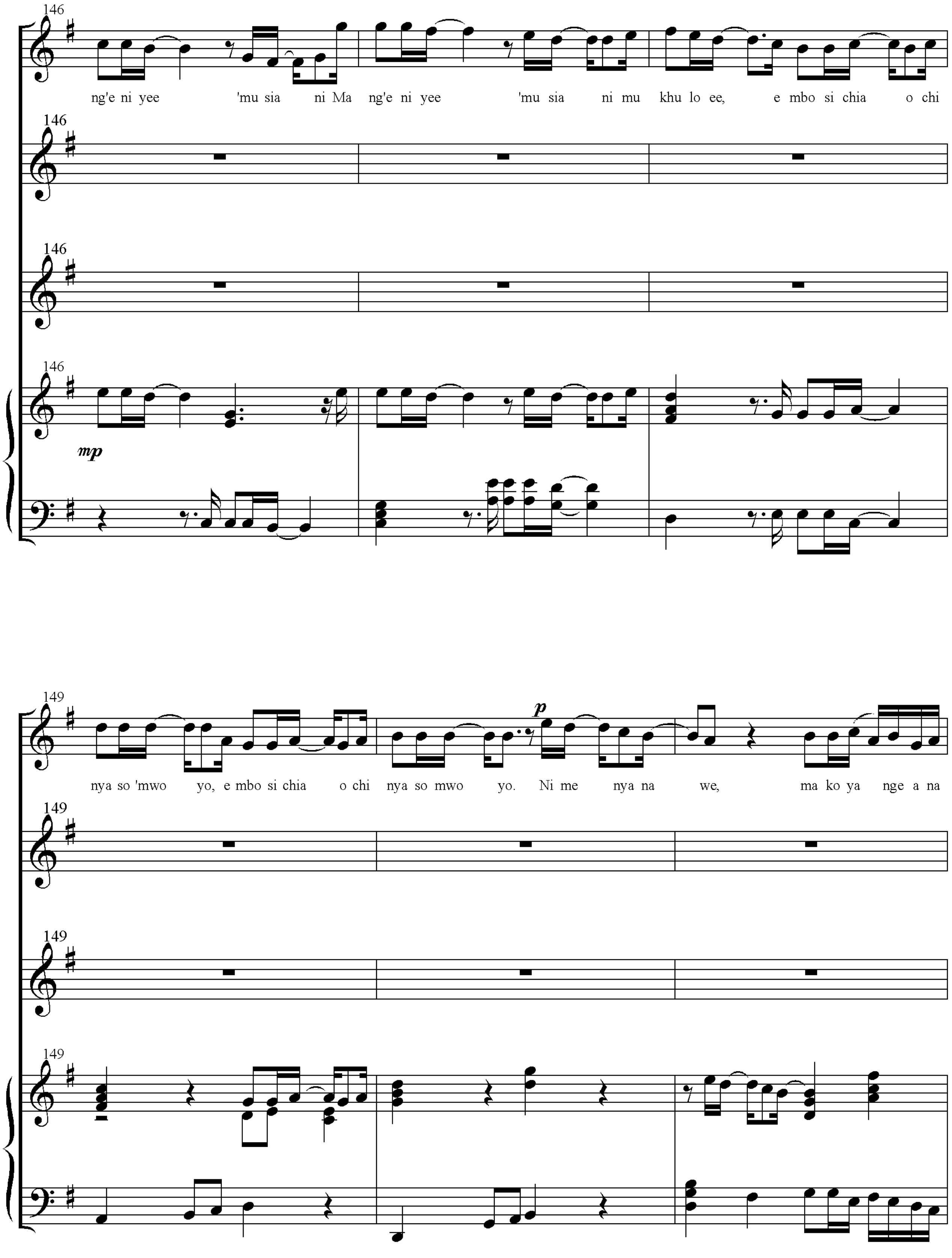
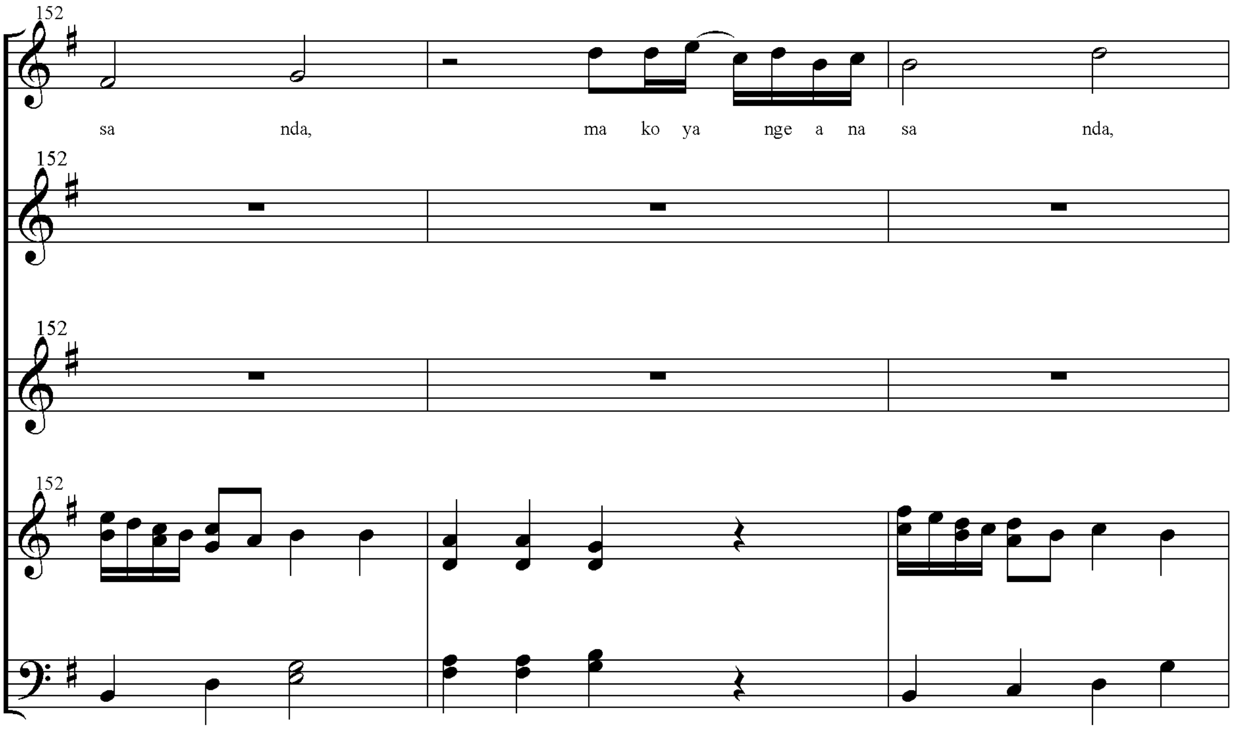
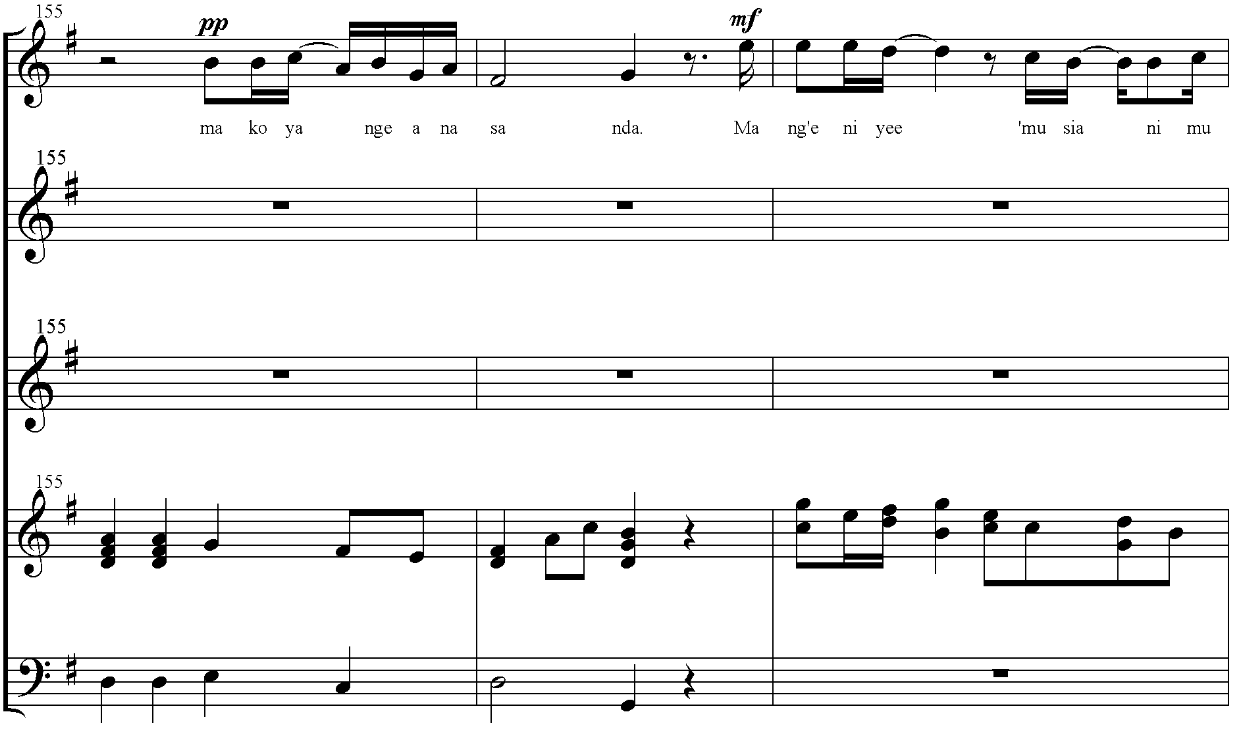

khu lo ee Ma ng'e ni yee 'mu sia ni mu khu lo ee ndi 'mu kha na ni
mp
si ri mu do to, e mbo si chia o chi nya so 'mwo yo, ndi ri kho le ndie 'mu

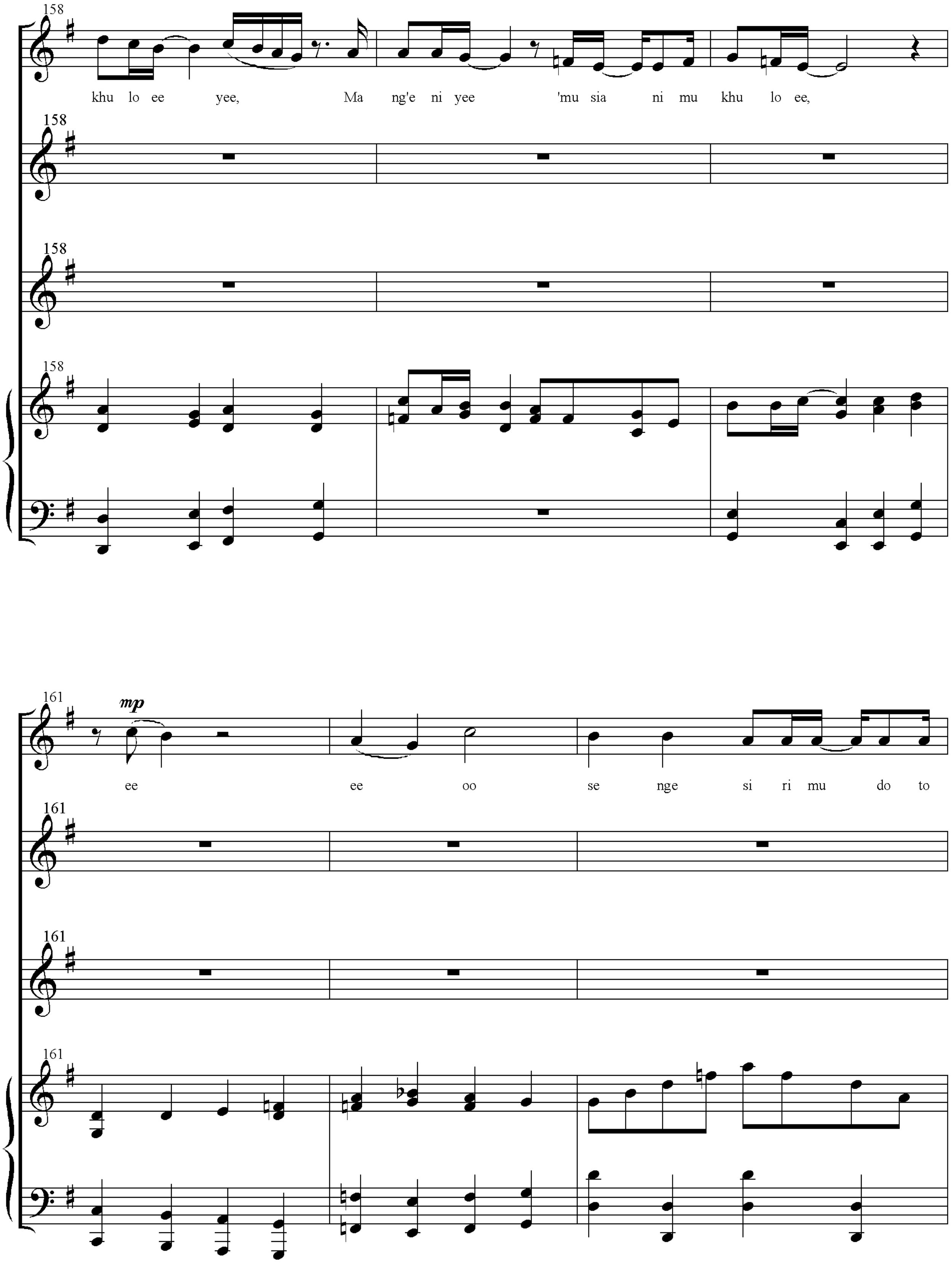

sia ni mu khu lo.
mf

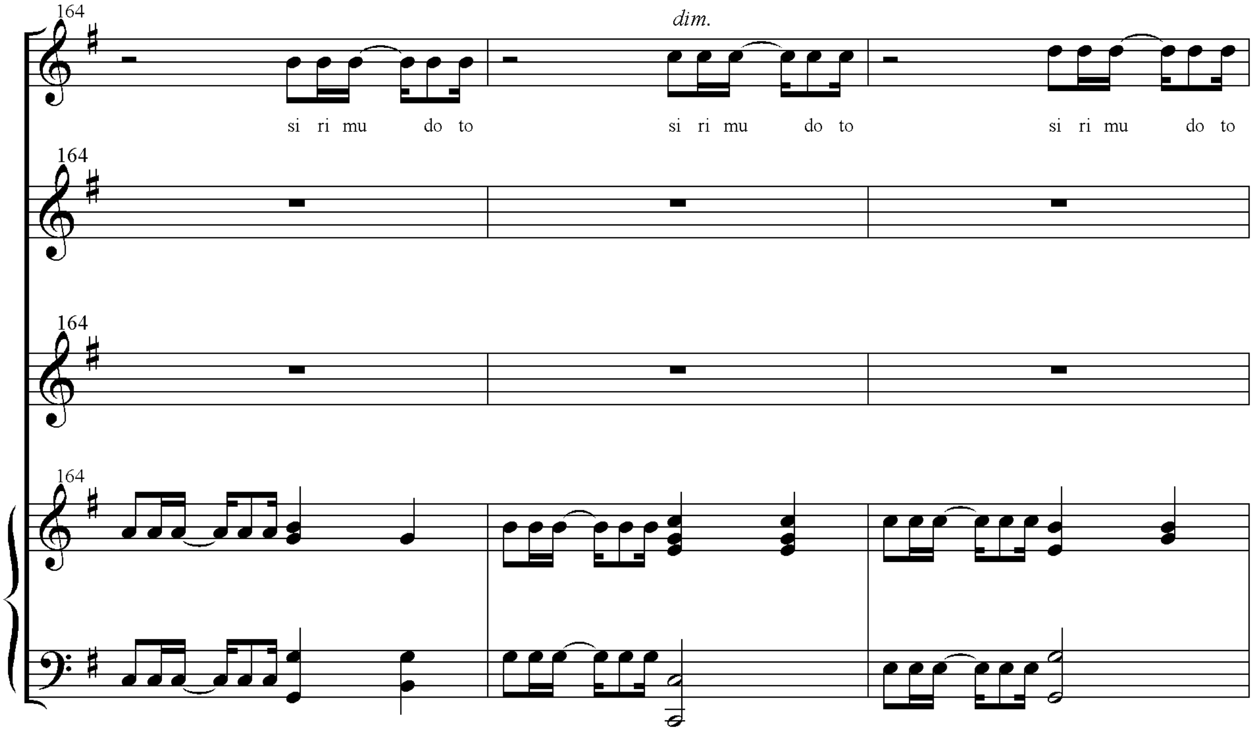

mf
Ma

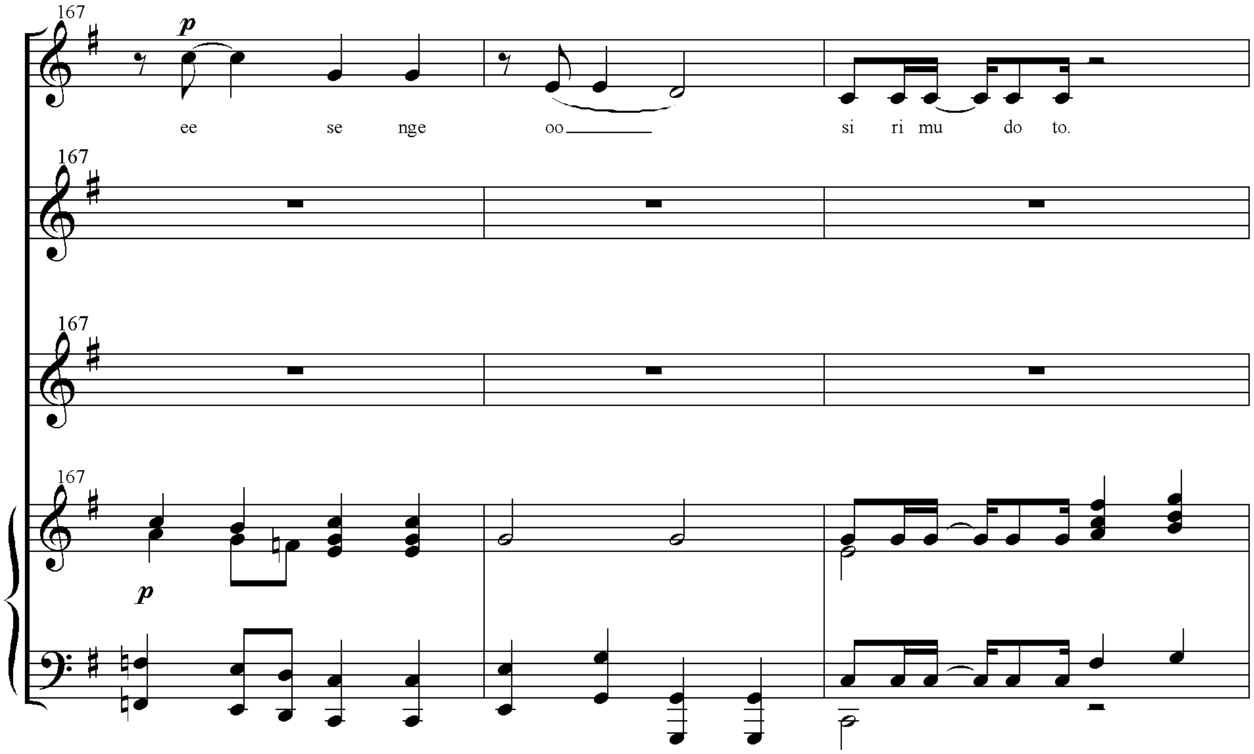

146
ng'e ni yee 'mu sia ni Ma ng'e ni yee 'mu sia ni mu khu lo ee, e mbo si chia o chi
mp
149
nya so 'mwo yo, e mbo si chia o chi nya so mwo yo. Ni me nya na we, ma ko ya nge a na
p

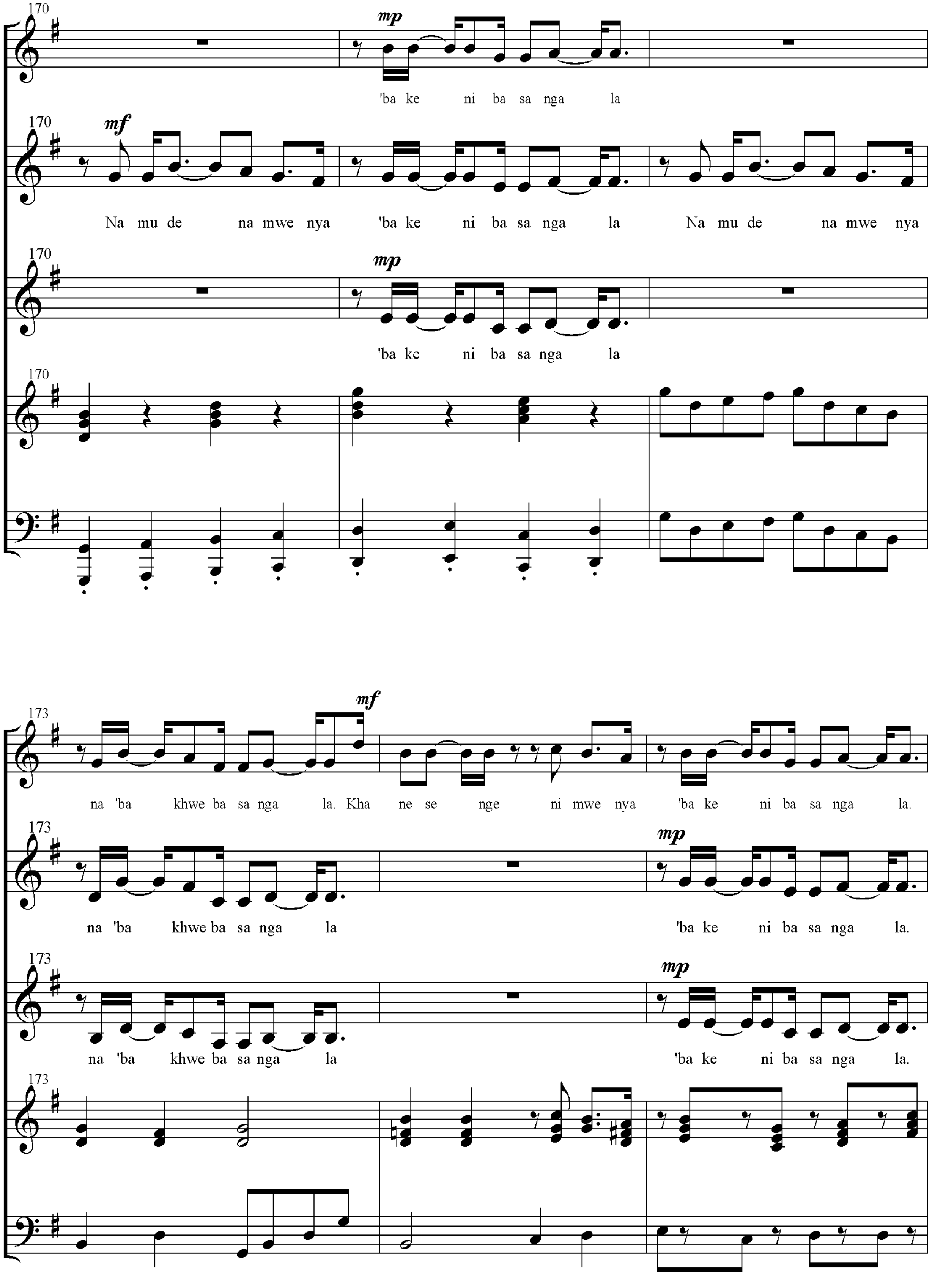

sa nda, ma ko ya nge a na sa nda,

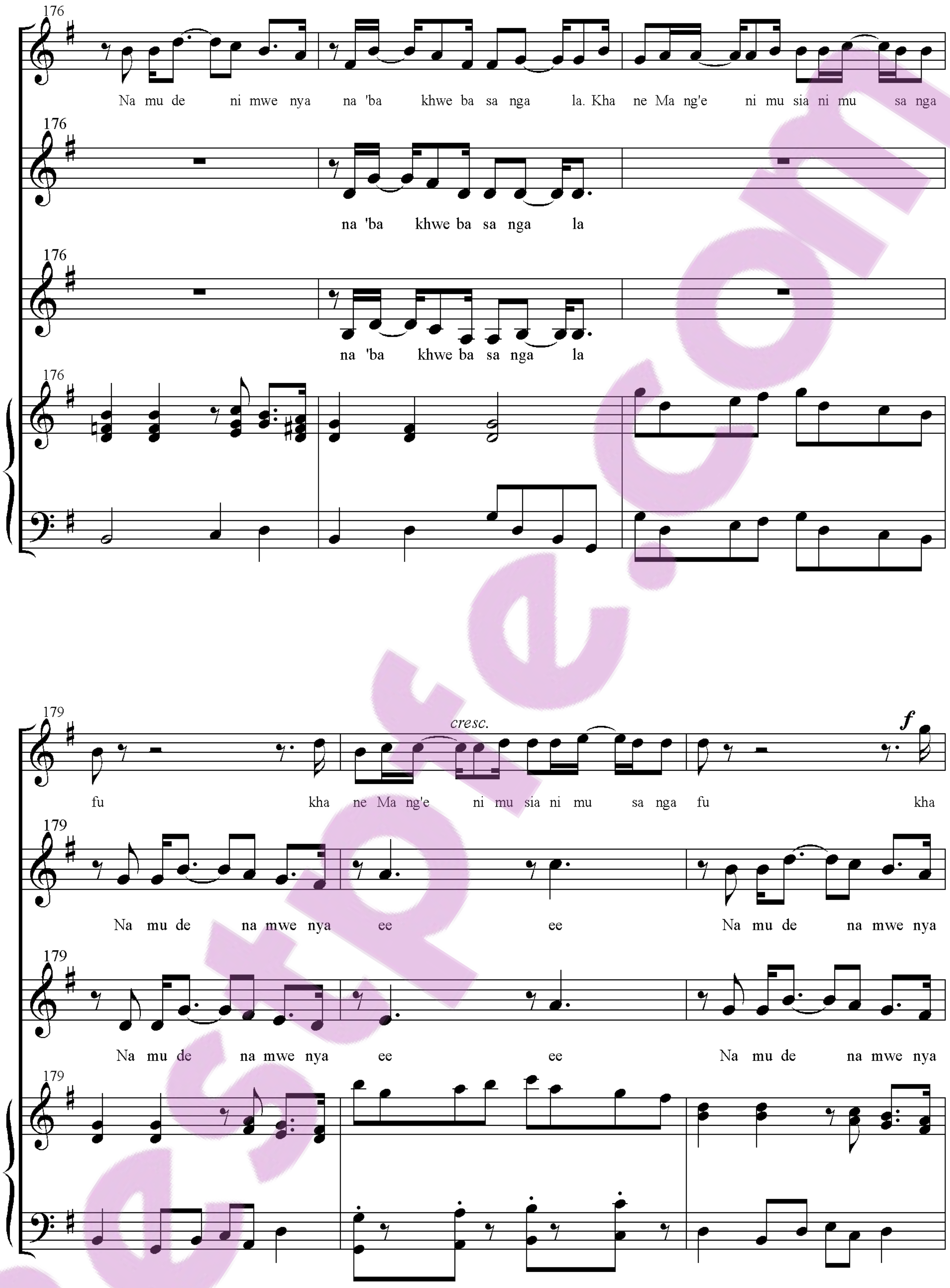

155
pp
mf
ma ko ya nge a na sa nda. Ma ng'e ni yee 'mu sia ni mu
155
155
155


khu lo ee yee, Ma ng'e ni yee 'mu sia ni mu khu lo ee,
mp
ee ee oo se nge si ri mu do to


164
dim.
si ri mu do to
si ri mu do to
si ri mu do to
164
164
164


167
p
ee se nge oo
si ri mu do to.
167
167
167
p


170
mp
'ba ke ni ba sa nga la
mf
Na mu de na mwe nya 'ba ke ni ba sa nga la Na mu de na mwe nya
mp
'ba ke ni ba sa nga la
173
mf
na 'ba khwe ba sa nga la. Kha ne se nge ni mwe nya 'ba ke ni ba sa nga la.
na 'ba khwe ba sa nga la
mp
'ba ke ni ba sa nga la.
na 'ba khwe ba sa nga la
mp
'ba ke ni ba sa nga la.


176
Na mu de ni mwe nya na 'ba khwe ba sa nga la. Kha ne Ma ng'e ni mu sia ni mu sa nga
176
na 'ba khwe ba sa nga la
176
na 'ba khwe ba sa nga la
176
176
179
cresc.
f
fu kha ne Ma ng'e ni mu sia ni mu sa nga fu kha
179
Na mu de na mwe nya ee ee Na mu de na mwe nya
179
Na mu de na mwe nya ee ee Na mu de na mwe nya
179

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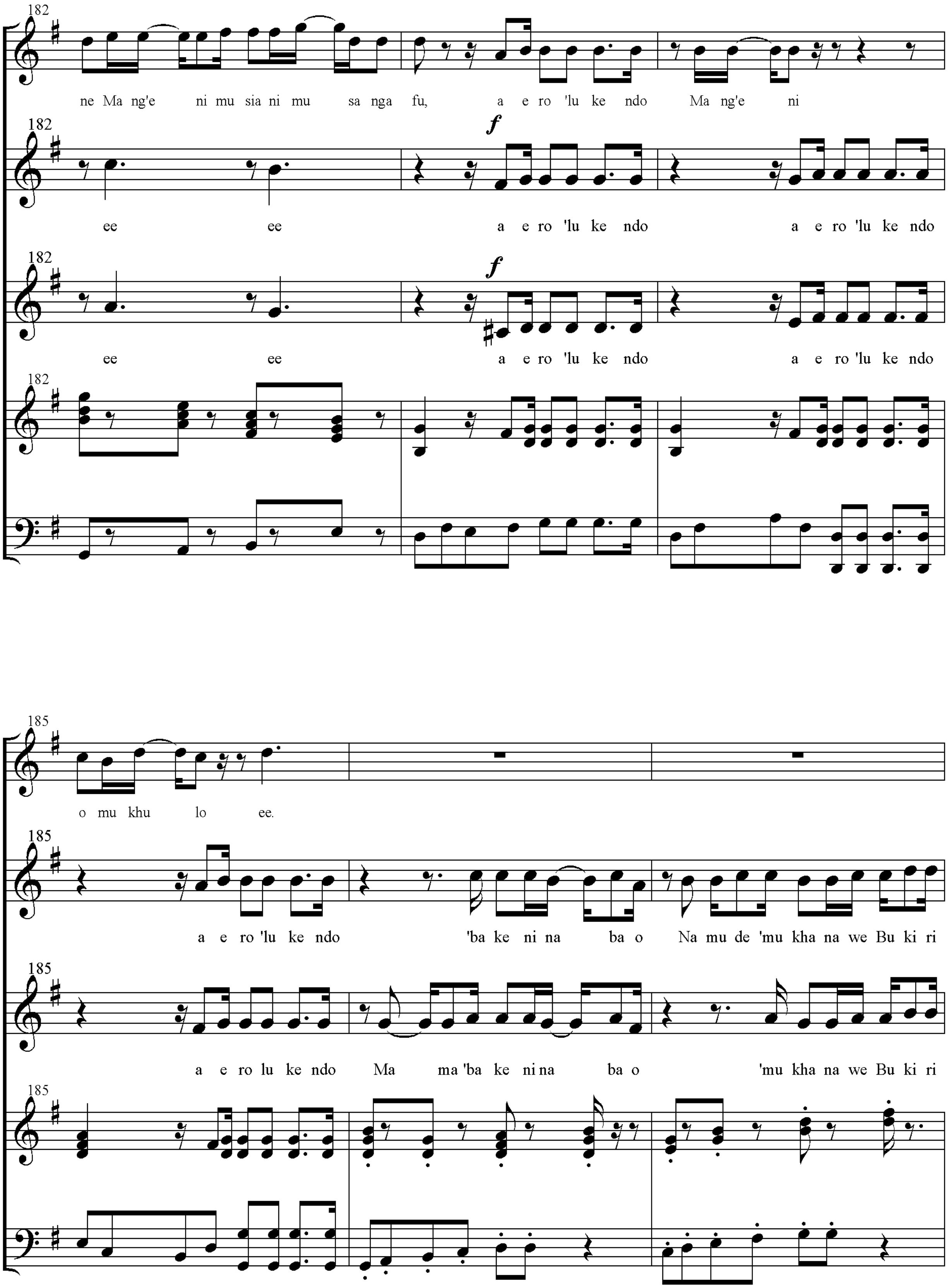
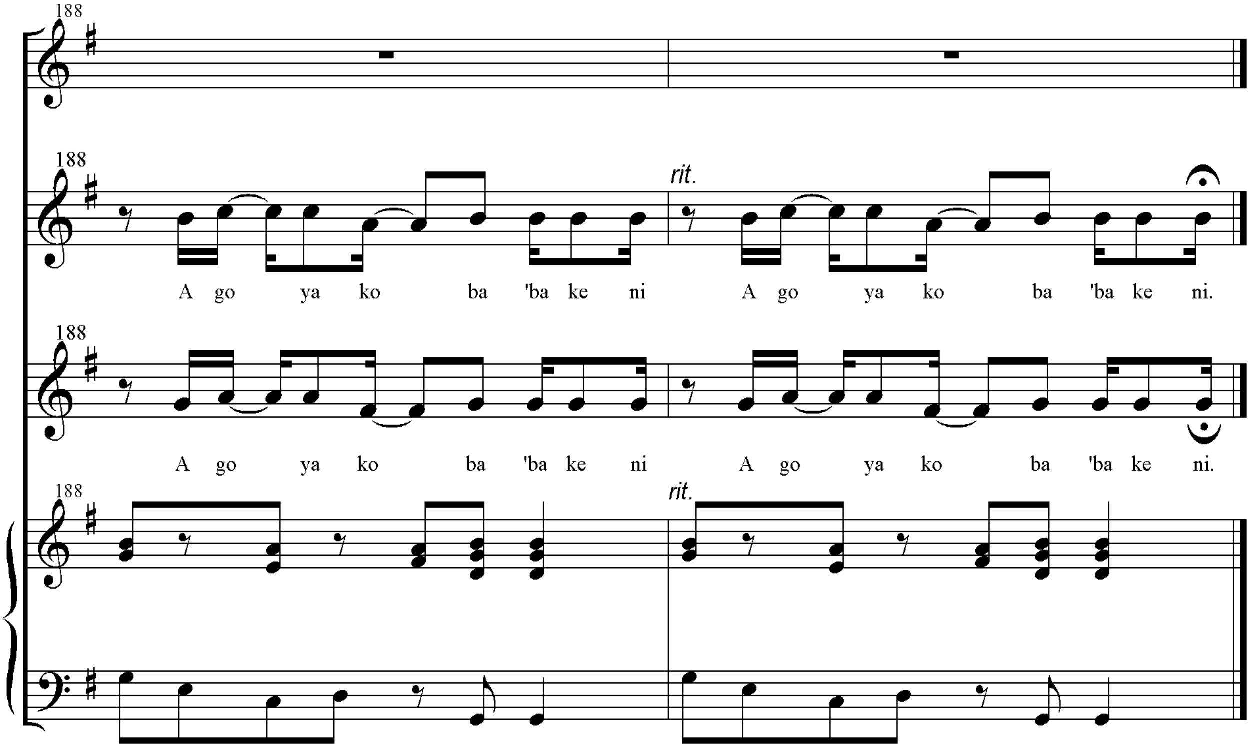

182
ne Ma ng'e ni mu sia ni mu sa nga fu, a e ro 'lu ke ndo Ma ng'e ni
f
ee ee a e ro 'lu ke ndo a e ro 'lu ke ndo
f
ee ee a e ro 'lu ke ndo a e ro 'lu ke ndo
185
o mu khu lo ee.
a e ro 'lu ke ndo 'ba ke ni na ba o Na mu de 'mu kha na we Bu ki ri
a e ro lu ke ndo Ma ma 'ba ke ni na ba o 'mu kha na we Bu ki ri


188
188
rit.
A go ya ko ba 'ba ke ni A go ya ko ba 'ba ke ni.
188
A go ya ko ba 'ba ke ni A go ya ko ba 'ba ke ni.
188
rit.

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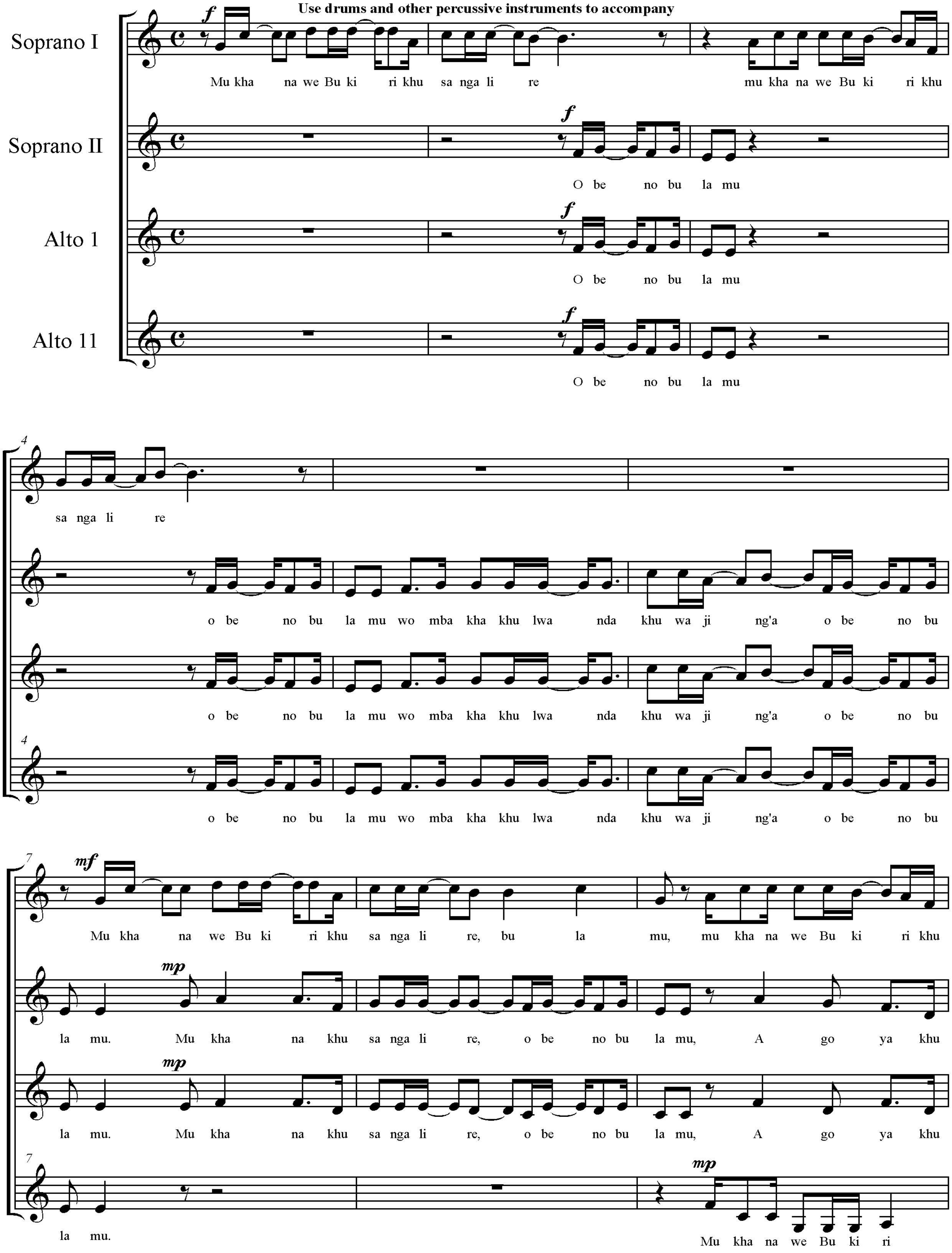
OBE NOBULAMU
(Have a Good Life)

By
Musungu Gabriel J.

2nd Movement

Allegretto (♩=114)

Use drums and other percussive instruments to accompany


Soprano I
Soprano II
Alto 1
Alto 11
f
Mu kha na we Bu ki ri khu sa nga li re mu kha na we Bu ki ri khu
O be no bu la mu
O be no bu la mu
O be no bu la mu
4
sa nga li re
o be no bu la mu wo mba kha khu lwa nda khu wa ji ng'a o be no bu
o be no bu la mu wo mba kha khu lwa nda khu wa ji ng'a o be no bu
4
o be no bu la mu wo mba kha khu lwa nda khu wa ji ng'a o be no bu
7
mf
Mu kha na we Bu ki ri khu sa nga li re, bu la mu, mu kha na we Bu ki ri khu
mp
la mu. Mu kha na khu sa nga li re, o be no bu la mu, A go ya khu
la mu. Mu kha na khu sa nga li re, o be no bu la mu, A go ya khu
7
la mu. Mu kha na we Bu ki ri

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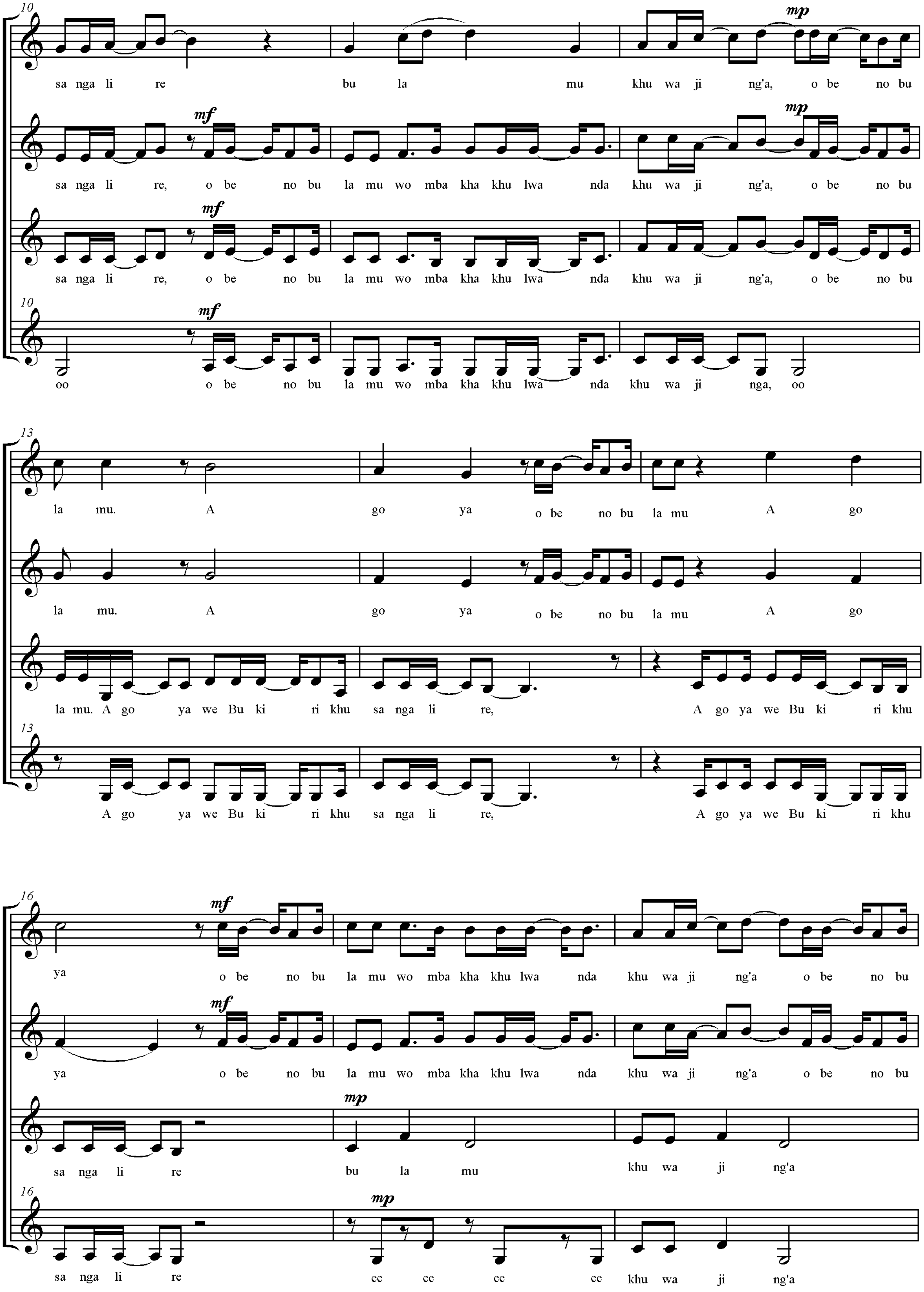
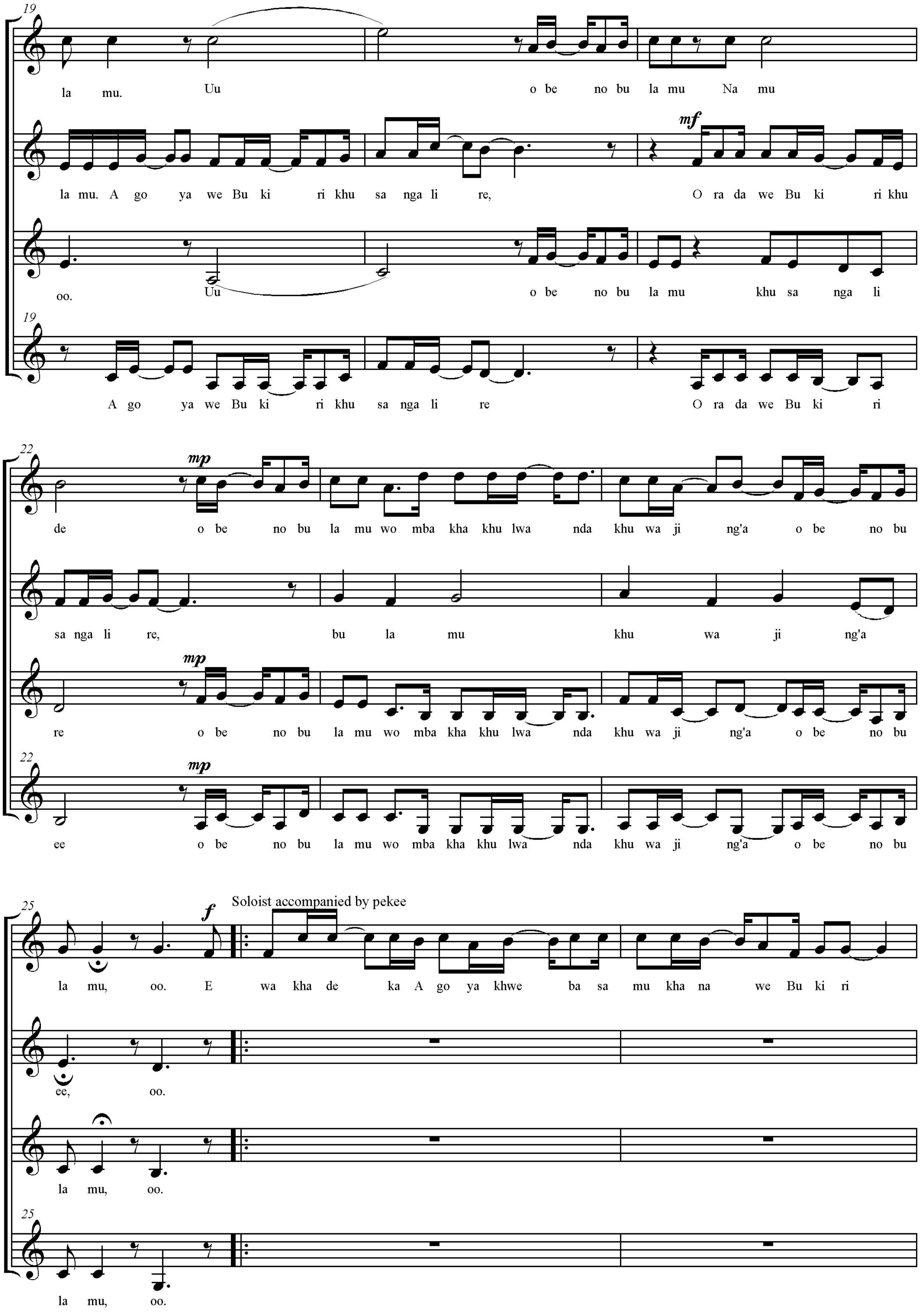
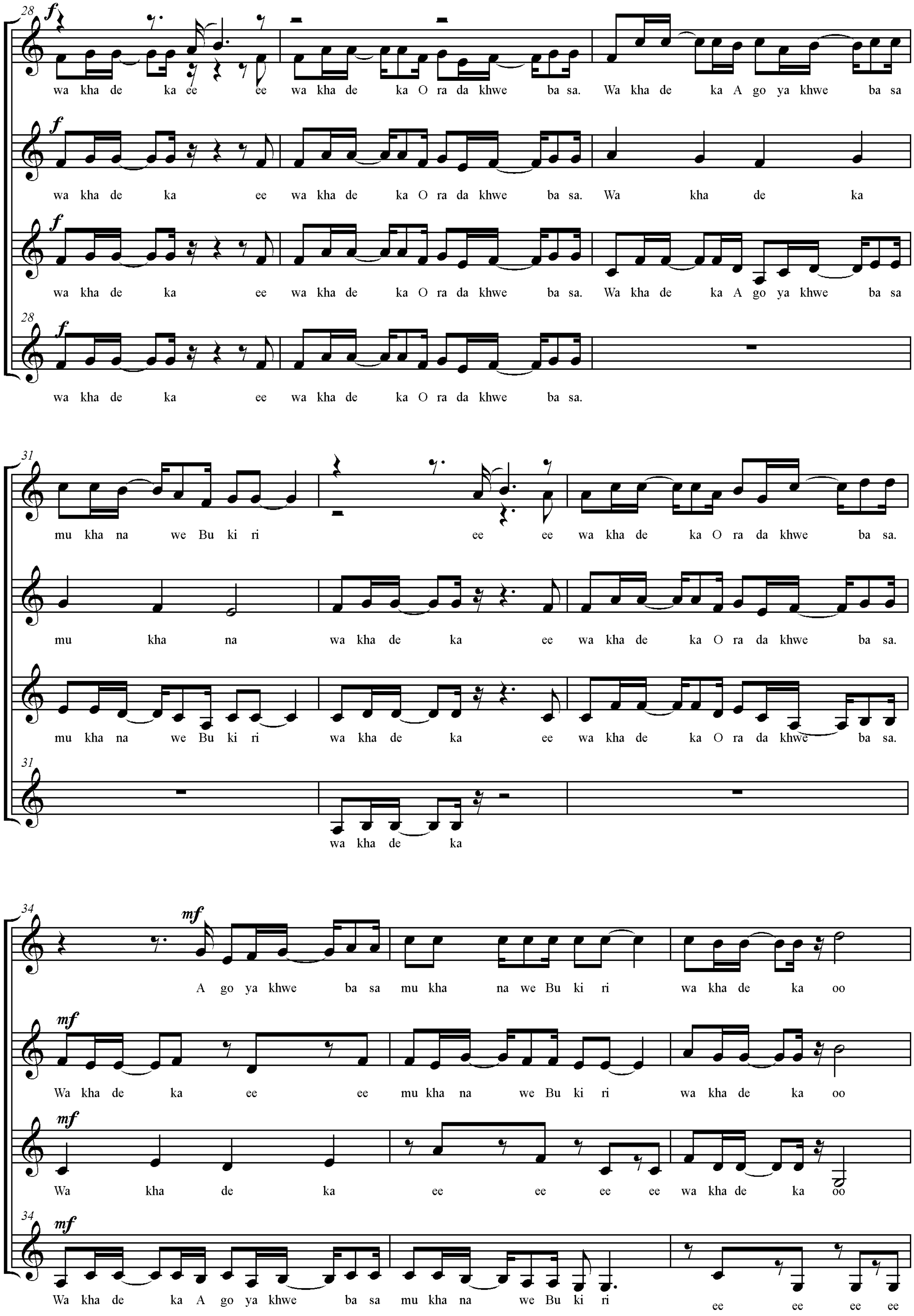
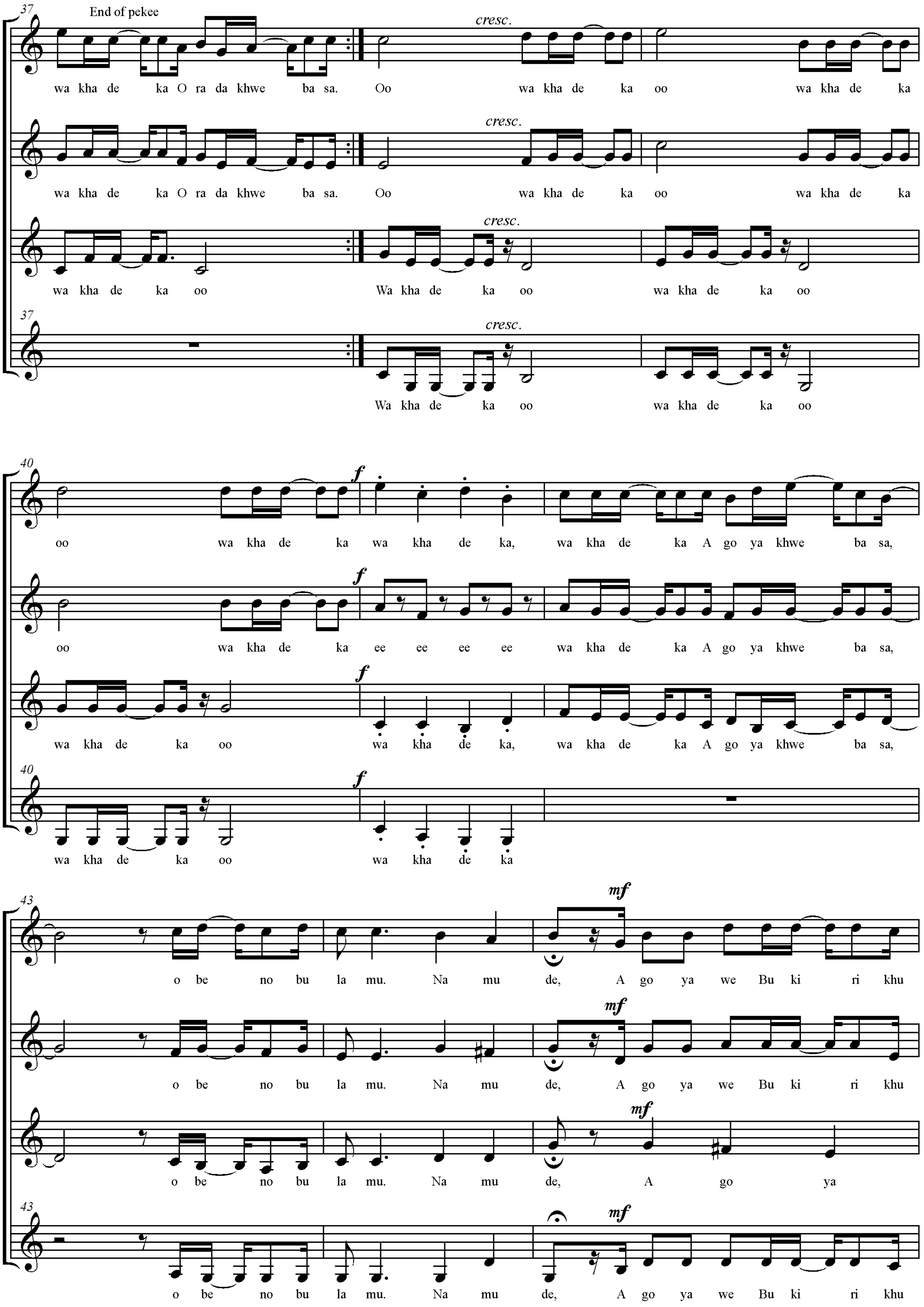
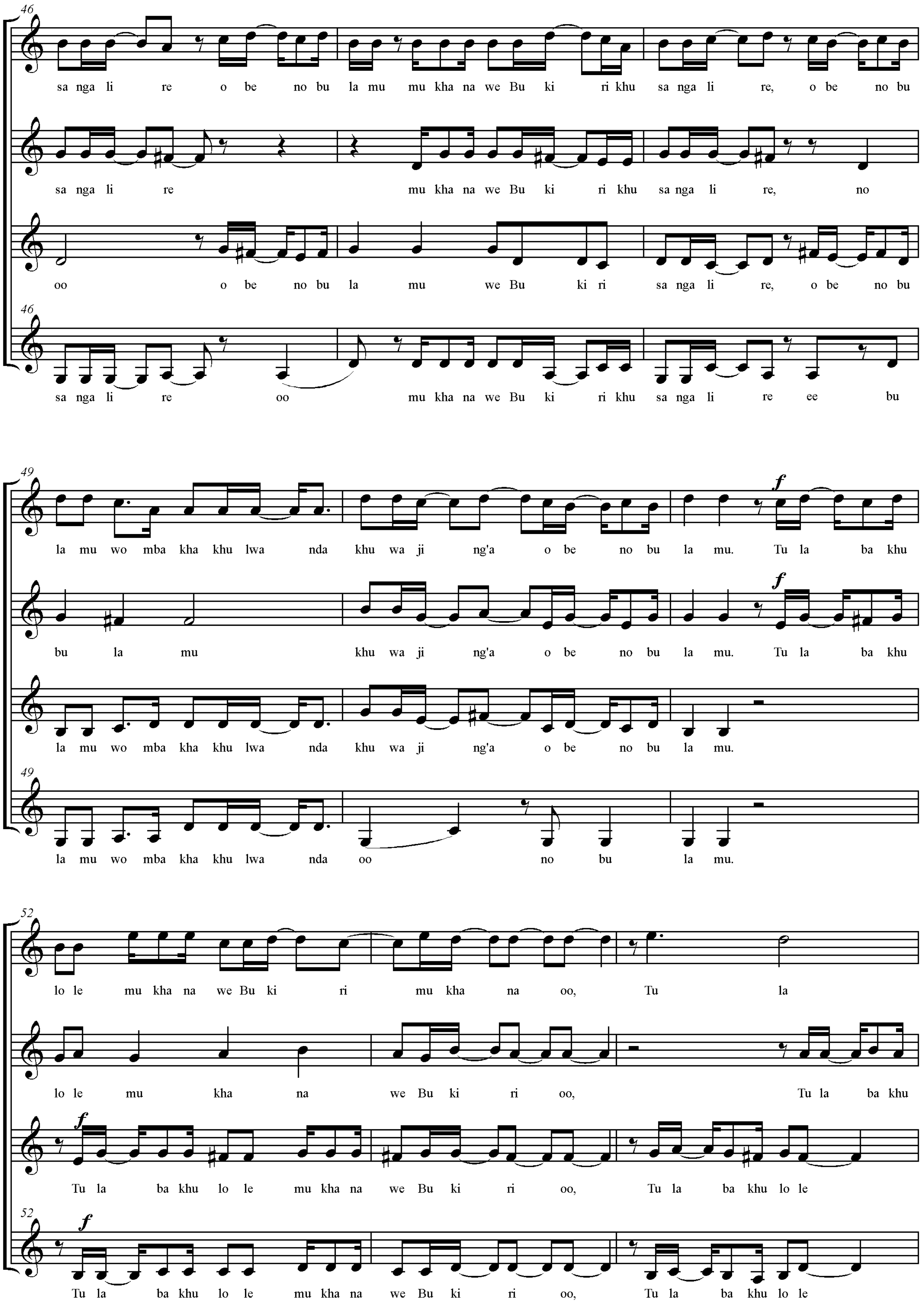
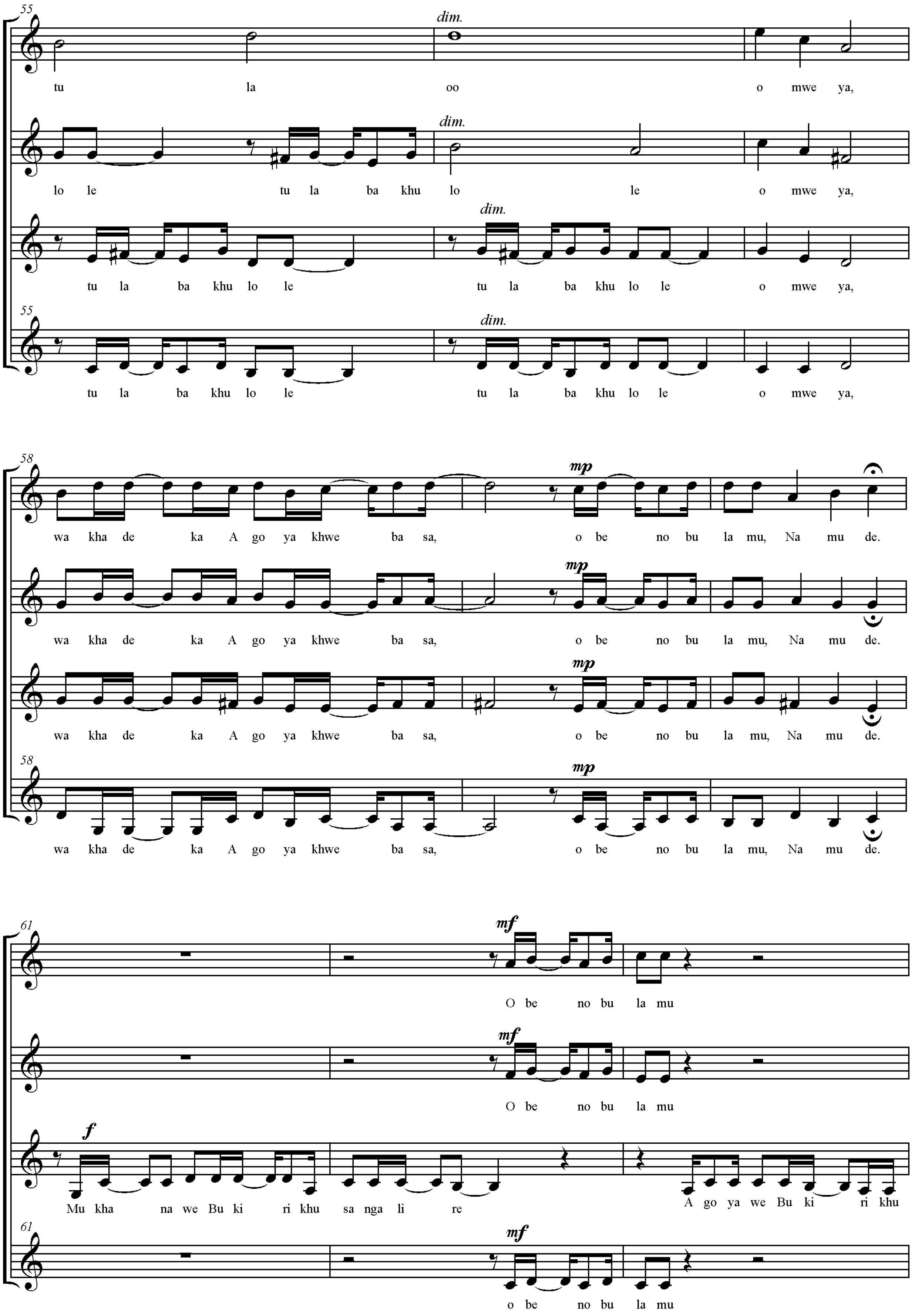

10
mp
sa nga li re bu la mu khu wa ji ng'a, o be no bu
mf
mp
sa nga li re, o be no bu la mu wo mba kha khu lwa nda khu wa ji ng'a, o be no bu
mf
sa nga li re, o be no bu la mu wo mba kha khu lwa nda khu wa ji ng'a, o be no bu
10
mf
oo o be no bu la mu wo mba kha khu lwa nda khu wa ji nga, oo
13
la mu. A go ya o be no bu la mu A go
la mu. A go ya o be no bu la mu A go
la mu. A go ya we Bu ki ri khu sa nga li re, A go ya we Bu ki ri khu
13
A go ya we Bu ki ri khu sa nga li re, A go ya we Bu ki ri khu
16
mf
ya o be no bu la mu wo mba kha khu lwa nda khu wa ji ng'a o be no bu
mf
ya o be no bu la mu wo mba kha khu lwa nda khu wa ji ng'a o be no bu
mp
sa nga li re bu la mu khu wa ji ng'a
16
mp
sa nga li re ee ee ee ee khu wa ji ng'a

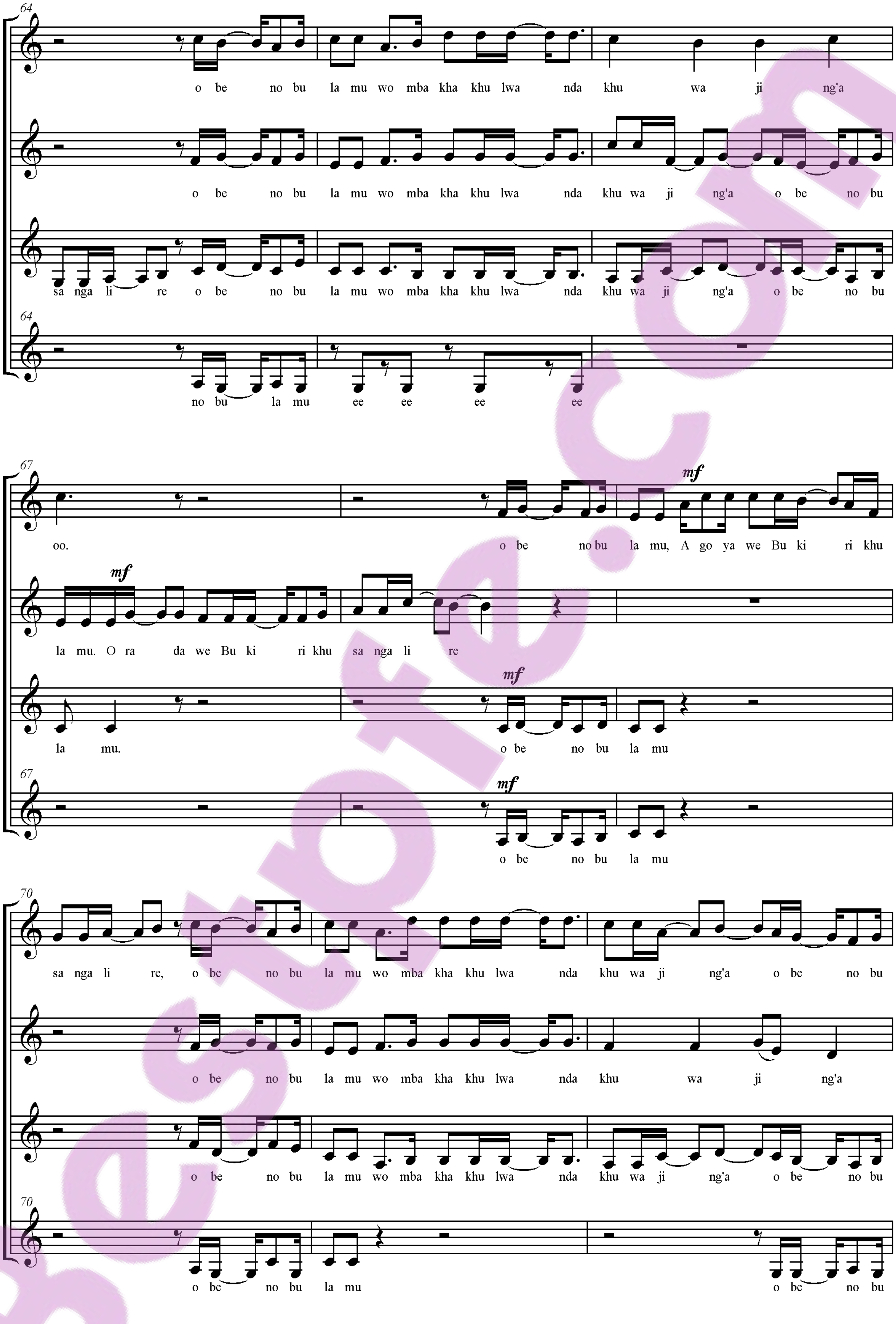

19
la mu. Uu o be no bu la mu Na mu
mf
la mu. A go ya we Bu ki ri khu sa nga li re, O ra da we Bu ki ri khu
oo. Uu o be no bu la mu khu sa nga li
19
A go ya we Bu ki ri khu sa nga li re O ra da we Bu ki ri
22
mp
de o be no bu la mu wo mba kha khu lwa nda khu wa ji ng'a o be no bu
sa nga li re, bu la mu khu wa ji ng'a
mp
re o be no bu la mu wo mba kha khu lwa nda khu wa ji ng'a o be no bu
22
mp
ee o be no bu la mu wo mba kha khu lwa nda khu wa ji ng'a o be no bu
25
f
Soloist accompanied by pekee
la mu, oo. E wa kha de ka A go ya khwe ba sa mu kha na we Bu ki ri
ee, oo.
la mu, oo.
25
la mu, oo.


28
f
wa kha de ka ee ee wa kha de ka O ra da khwe ba sa. Wa kha de ka A go ya khwe ba sa
wa kha de ka ee wa kha de ka O ra da khwe ba sa. Wa kha de ka
wa kha de ka ee wa kha de ka O ra da khwe ba sa. Wa kha de ka A go ya khwe ba sa
wa kha de ka ee wa kha de ka O ra da khwe ba sa.
31
mu kha na we Bu ki ri ee ee wa kha de ka O ra da khwe ba sa.
mu kha na wa kha de ka ee wa kha de ka O ra da khwe ba sa.
mu kha na we Bu ki ri wa kha de ka ee wa kha de ka O ra da khwe ba sa.
wa kha de ka
34
mf
A go ya khwe ba sa mu kha na we Bu ki ri wa kha de ka oo
Wa kha de ka ee ee mu kha na we Bu ki ri wa kha de ka oo
Wa kha de ka ee ee ee ee wa kha de ka oo
Wa kha de ka A go ya khwe ba sa mu kha na we Bu ki ri ee ee ee ee


37
End of pekee
cresc.
wa kha de ka O ra da khwe ba sa. Oo wa kha de ka oo wa kha de ka
wa kha de ka O ra da khwe ba sa. Oo wa kha de ka oo wa kha de ka
wa kha de ka oo Wa kha de ka oo wa kha de ka oo
37
Wa kha de ka oo wa kha de ka oo
40
f
oo wa kha de ka wa kha de ka, wa kha de ka A go ya khwe ba sa,
oo wa kha de ka ee ee ee ee wa kha de ka A go ya khwe ba sa,
wa kha de ka oo wa kha de ka, wa kha de ka A go ya khwe ba sa,
40
wa kha de ka oo wa kha de ka
43
mf
o be no bu la mu. Na mu de, A go ya we Bu ki ri khu
o be no bu la mu. Na mu de, A go ya we Bu ki ri khu
o be no bu la mu. Na mu de, A go ya
43
o be no bu la mu. Na mu de, A go ya we Bu ki ri khu


46
sa nga li re o be no bu la mu mu kha na we Bu ki ri khu sa nga li re, o be no bu
sa nga li re mu kha na we Bu ki ri khu sa nga li re, no
oo o be no bu la mu we Bu ki ri sa nga li re, o be no bu
46
sa nga li re oo mu kha na we Bu ki ri khu sa nga li re ee bu
49
la mu wo mba kha khu lwa nda khu wa ji ng'a o be no bu la mu. Tu la ba khu
bu la mu khu wa ji ng'a o be no bu la mu. Tu la ba khu
la mu wo mba kha khu lwa nda khu wa ji ng'a o be no bu la mu.
49
la mu wo mba kha khu lwa nda oo no bu la mu.
f
f
52
lo le mu kha na we Bu ki ri mu kha na oo, Tu la
lo le mu kha na we Bu ki ri oo, Tu la ba khu
Tu la ba khu lo le mu kha na we Bu ki ri oo, Tu la ba khu lo le
52
Tu la ba khu lo le mu kha na we Bu ki ri oo, Tu la ba khu lo le
f
f


55
dim.
tu la oo o mwe ya,
dim.
lo le tu la ba khu lo le o mwe ya,
dim.
tu la ba khu lo le tu la ba khu lo le o mwe ya,
55
dim.
tu la ba khu lo le tu la ba khu lo le o mwe ya,
58
mp
wa kha de ka A go ya khwe ba sa, o be no bu la mu, Na mu de.
mp
wa kha de ka A go ya khwe ba sa, o be no bu la mu, Na mu de.
mp
wa kha de ka A go ya khwe ba sa, o be no bu la mu, Na mu de.
58
mp
wa kha de ka A go ya khwe ba sa, o be no bu la mu, Na mu de.
61
mf
O be no bu la mu
mf
O be no bu la mu
f
Mu kha na we Bu ki ri khu sa nga li re A go ya we Bu ki ri khu
61
mf
o be no bu la mu


64
o be no bu la mu wo mba kha khu lwa nda khu wa ji ng'a
o be no bu la mu wo mba kha khu lwa nda khu wa ji ng'a o be no bu
sa nga li re o be no bu la mu wo mba kha khu lwa nda khu wa ji ng'a o be no bu
64
no bu la mu ee ee ee ee
67
mf
oo. o be no bu la mu, A go ya we Bu ki ri khu
la mu. O ra da we Bu ki ri khu sa nga li re
la mu. o be no bu la mu
67
o be no bu la mu
70
sa nga li re, o be no bu la mu wo mba kha khu lwa nda khu wa ji ng'a o be no bu
o be no bu la mu wo mba kha khu lwa nda khu wa ji ng'a
o be no bu la mu wo mba kha khu lwa nda khu wa ji ng'a o be no bu
70
o be no bu la mu o be no bu

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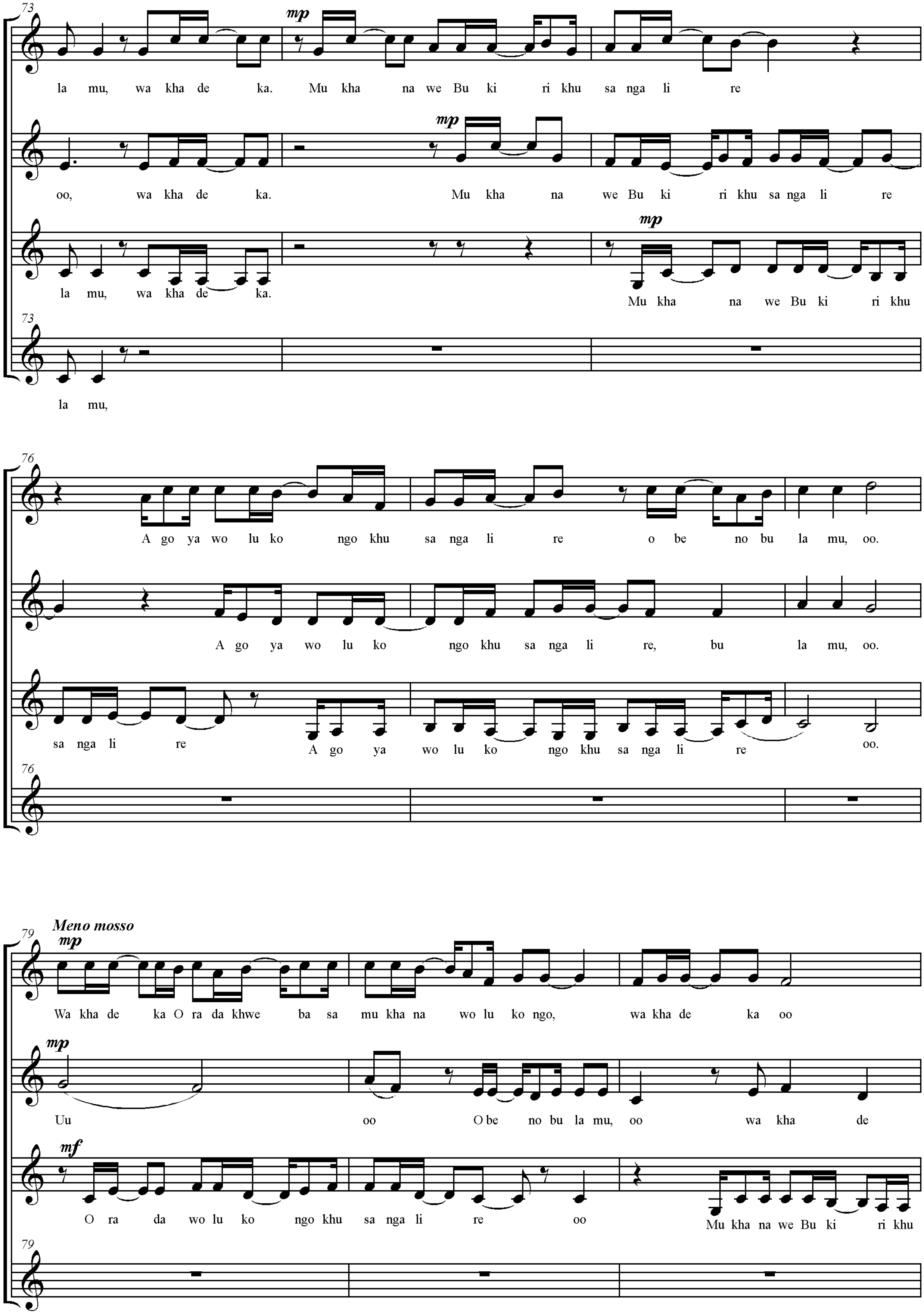
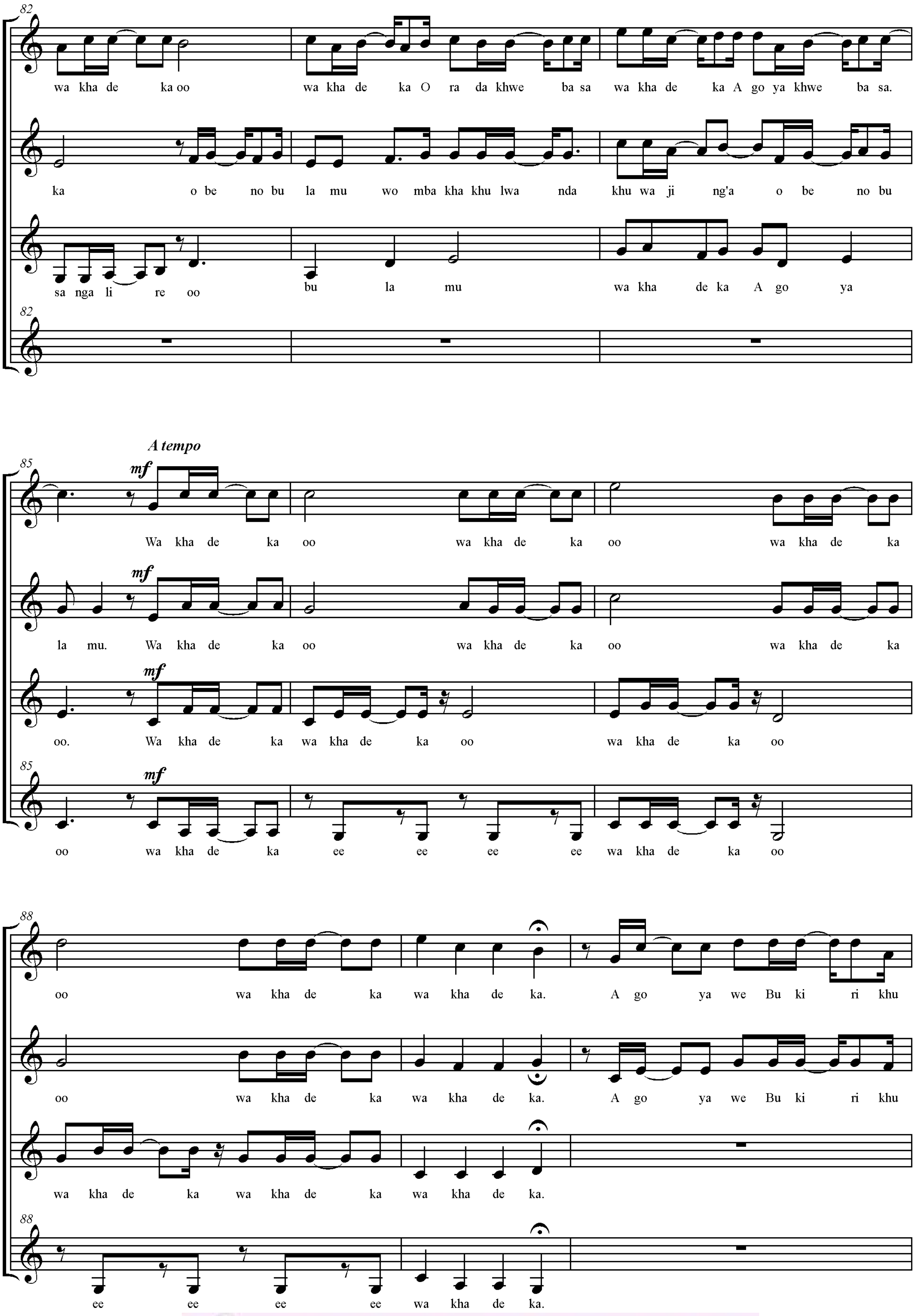

73
mp
la mu, wa kha de ka. Mu kha na we Bu ki ri khu sa nga li re
mp
oo, wa kha de ka. Mu kha na we Bu ki ri khu sa nga li re
mp
la mu, wa kha de ka. Mu kha na we Bu ki ri khu
73
la mu,
76
A go ya wo lu ko ngo khu sa nga li re o be no bu la mu, oo.
A go ya wo lu ko ngo khu sa nga li re, bu la mu, oo.
sa nga li re A go ya wo lu ko ngo khu sa nga li re oo.
76
79
Meno mosso
mp
Wa kha de ka O ra da khwe ba sa mu kha na wo lu ko ngo, wa kha de ka oo
mp
Uu oo O be no bu la mu, oo wa kha de
mf
O ra da wo lu ko ngo khu sa nga li re oo Mu kha na we Bu ki ri khu
79


82
wa kha de ka oo wa kha de ka O ra da khwe ba sa wa kha de ka A go ya khwe ba sa.
ka o be no bu la mu wo mba kha khu lwa nda khu wa ji ng'a o be no bu
sa nga li re oo bu la mu wa kha de ka A go ya
82
A tempo
85
mf
Wa kha de ka oo wa kha de ka oo wa kha de ka
la mu. Wa kha de ka oo wa kha de ka oo wa kha de ka
oo. Wa kha de ka wa kha de ka oo wa kha de ka oo
85
oo wa kha de ka ee ee ee ee wa kha de ka oo
88
oo wa kha de ka wa kha de ka. A go ya we Bu ki ri khu
oo wa kha de ka wa kha de ka. A go ya we Bu ki ri khu
wa kha de ka wa kha de ka wa kha de ka.
88
ee ee ee ee wa kha de ka.

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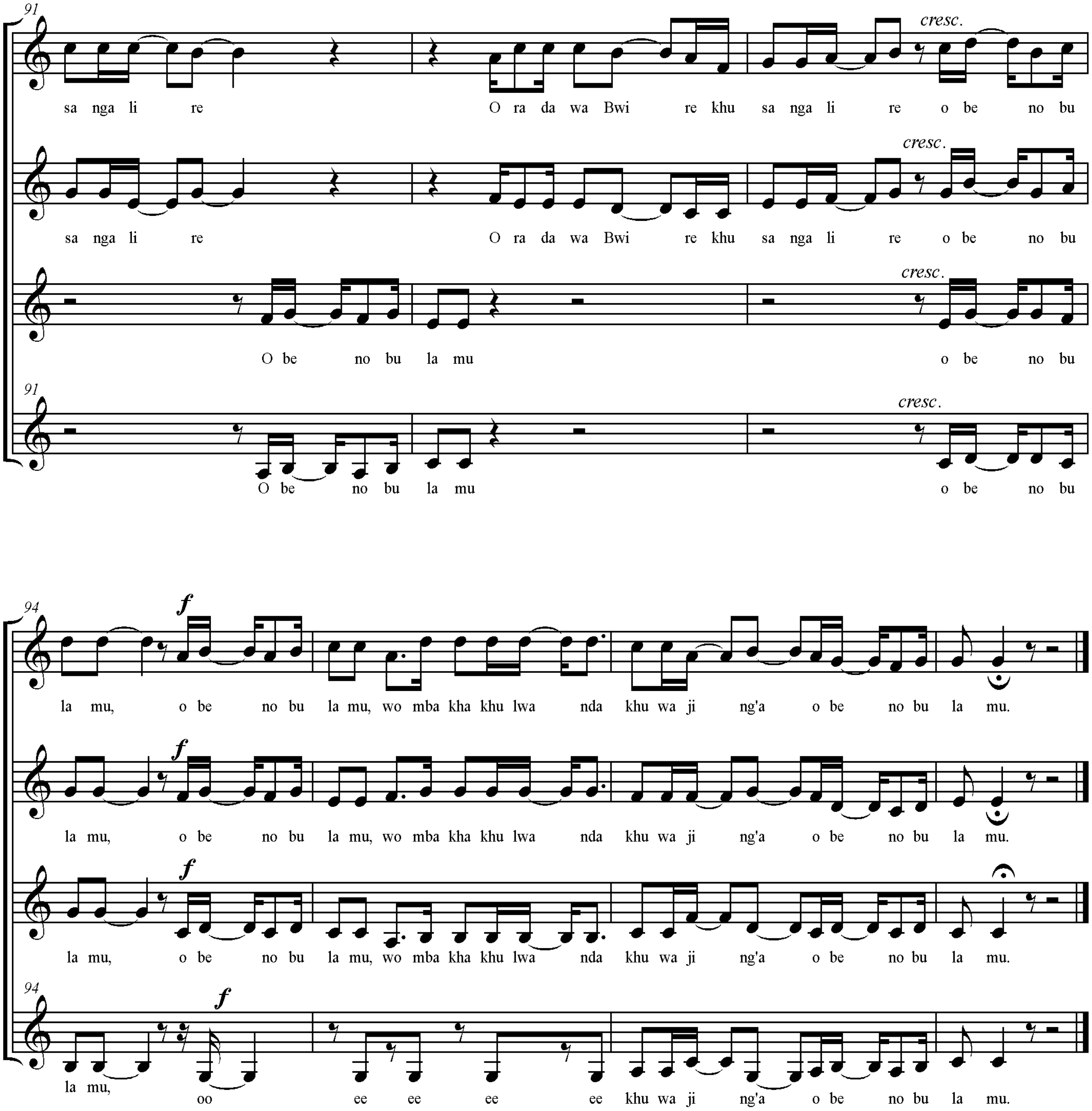

91
cresc.
sa nga li re O ra da wa Bwi re khu sa nga li re o be no bu
cresc.
sa nga li re O ra da wa Bwi re khu sa nga li re o be no bu
cresc.
O be no bu la mu o be no bu
91
cresc.
O be no bu la mu o be no bu
94
f
la mu, o be no bu la mu, wo mba kha khu lwa nda khu wa ji ng'a o be no bu la mu.
f
la mu, o be no bu la mu, wo mba kha khu lwa nda khu wa ji ng'a o be no bu la mu.
f
la mu, o be no bu la mu, wo mba kha khu lwa nda khu wa ji ng'a o be no bu la mu.
94
f
la mu, oo ee ee ee ee khu wa ji ng'a o be no bu la mu.

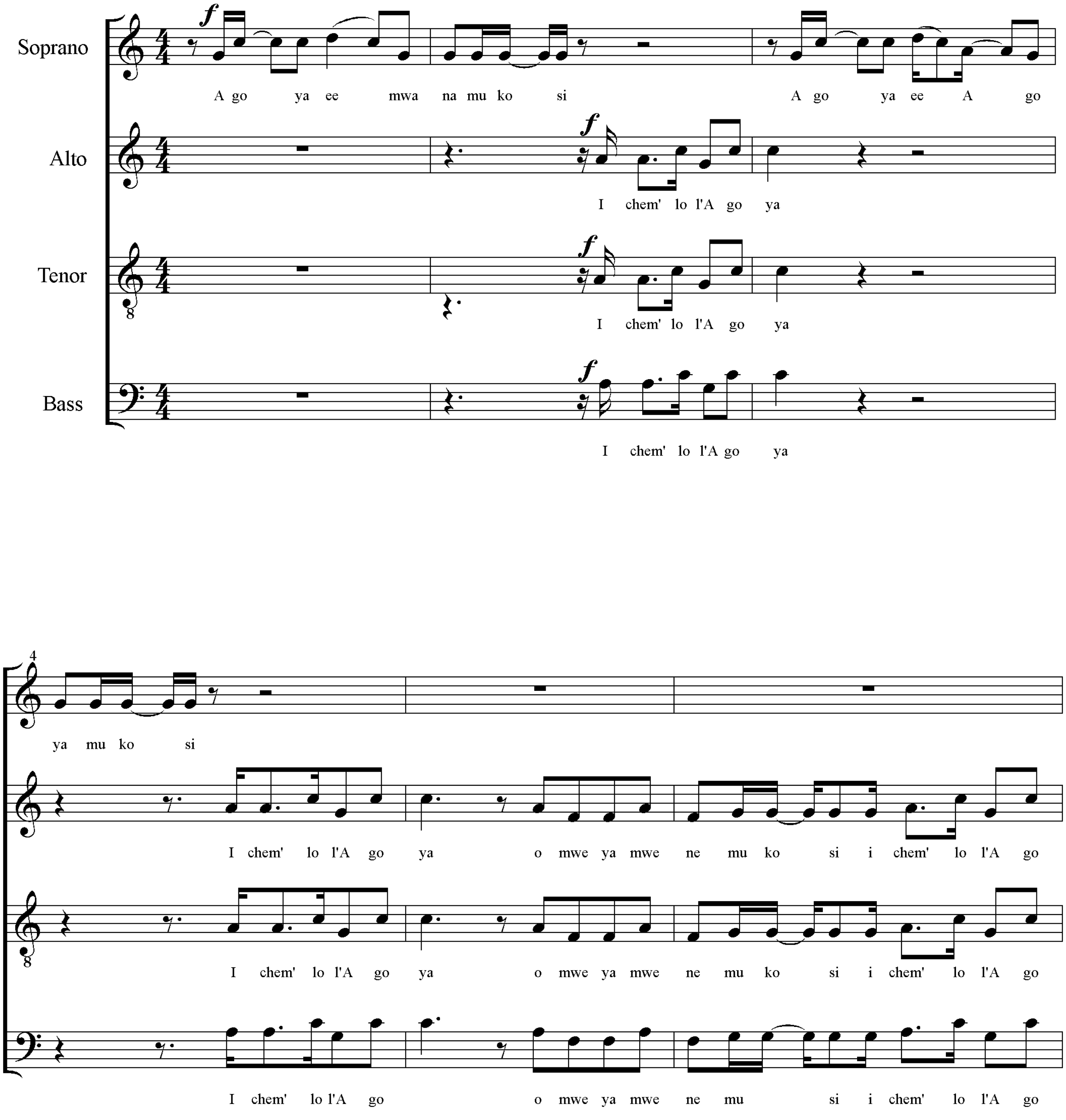
AGOYA OMUKOSI

(Agoya the Beloved)

By
Musungu Gabriel J.

3rd MOVEMENT

Allegretto (♩= 110) **Use drums and other percussives to accompany**


Soprano
Alto
Tenor
Bass
f
A go ya ee mwa na mu ko si A go ya ee A go
I chem' lo l'A go ya
I chem' lo l'A go ya
I chem' lo l'A go ya
4
ya mu ko si
I chem' lo l'A go ya o mwe ya mwe ne mu ko si i chem' lo l'A go
I chem' lo l'A go ya o mwe ya mwe ne mu ko si i chem' lo l'A go
I chem' lo l'A go o mwe ya mwe ne mu si i chem' lo l'A go

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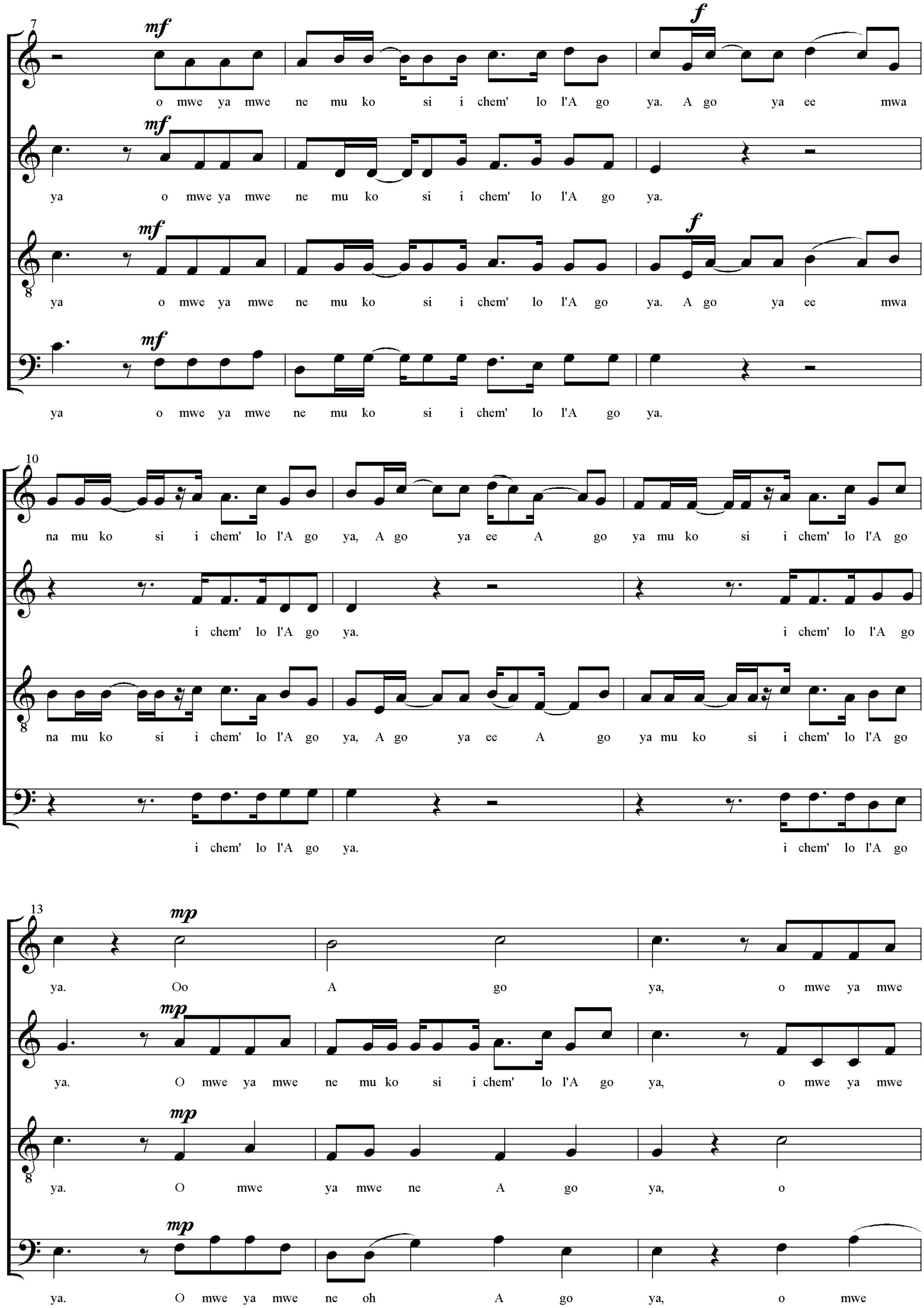
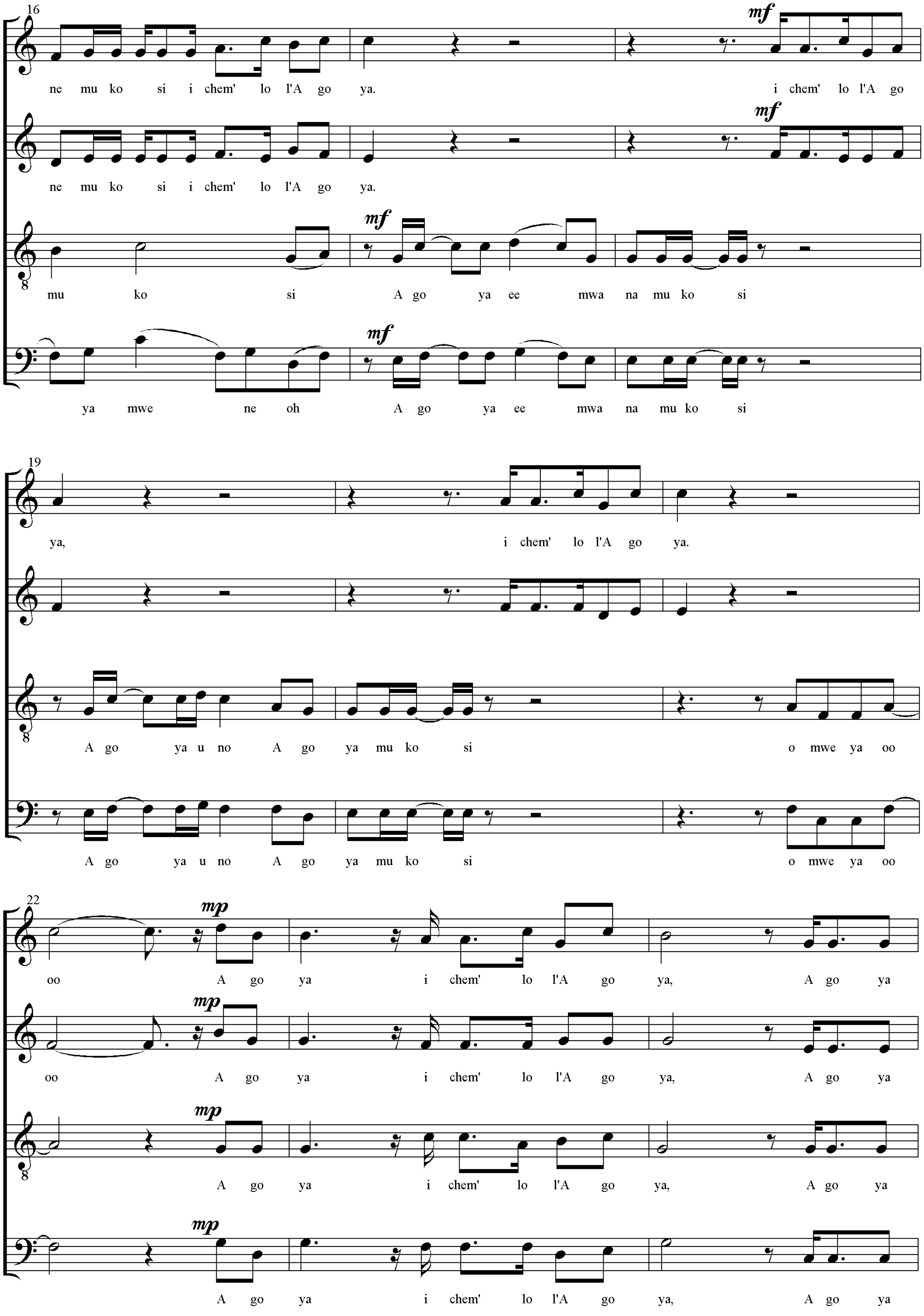
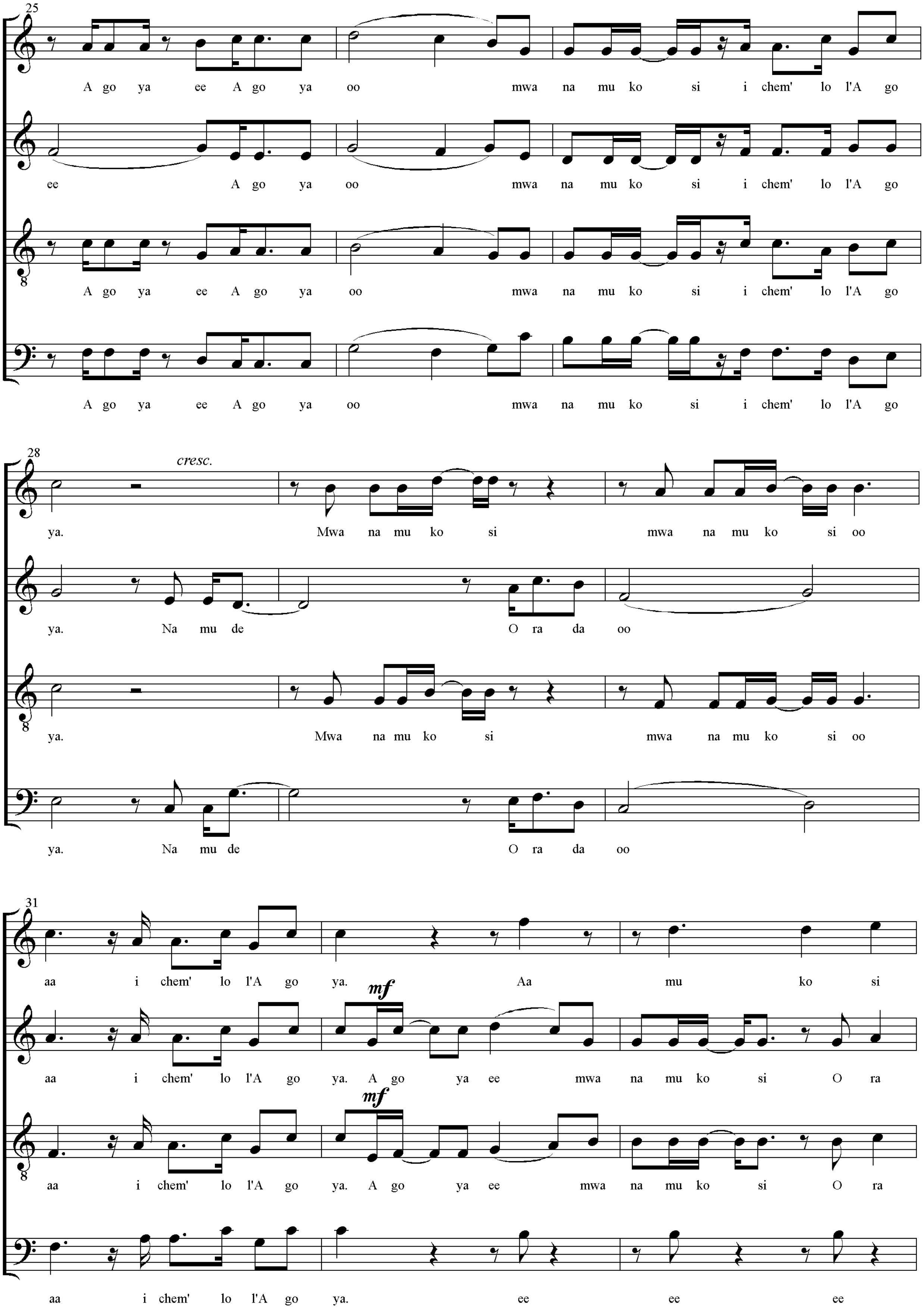
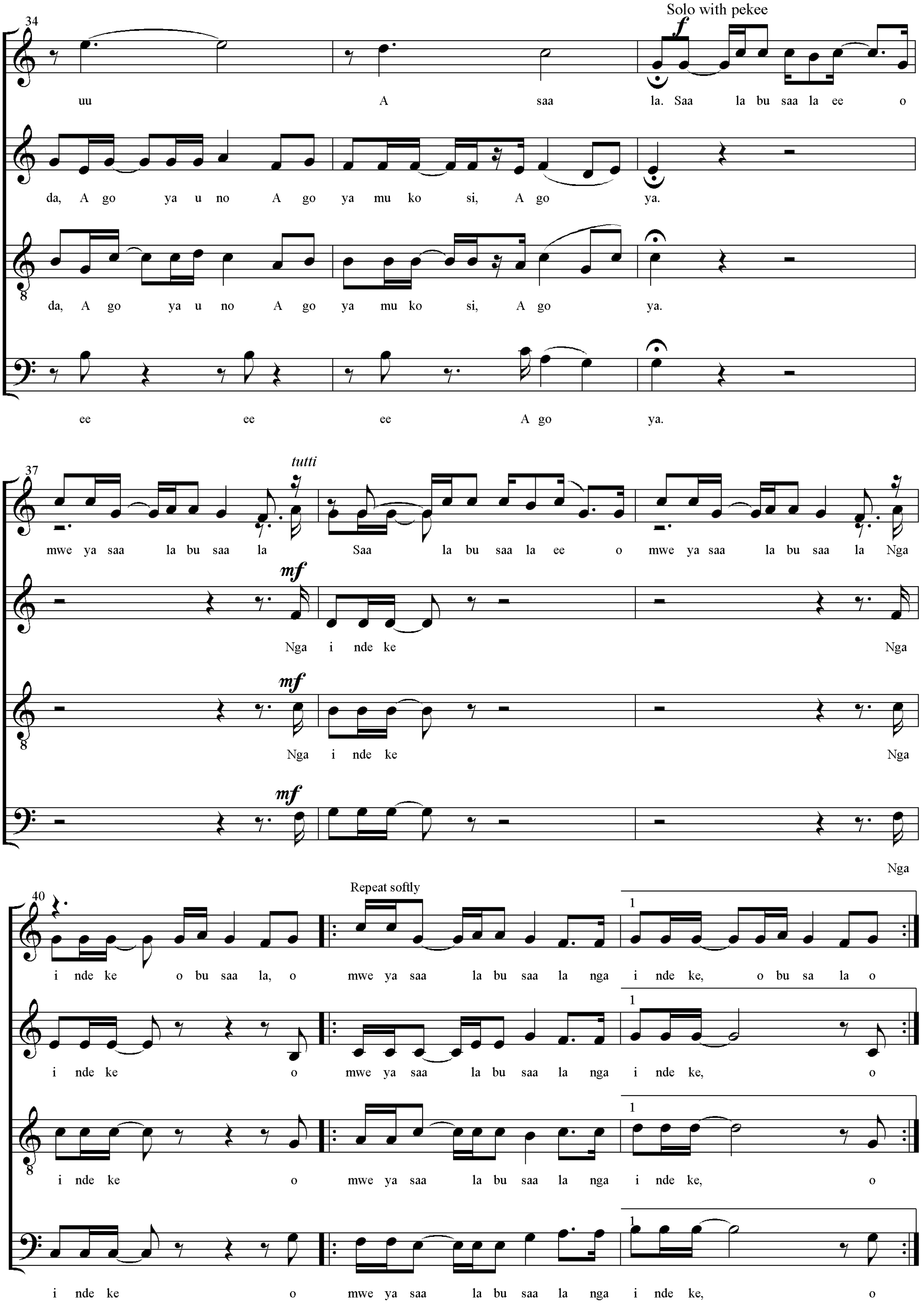
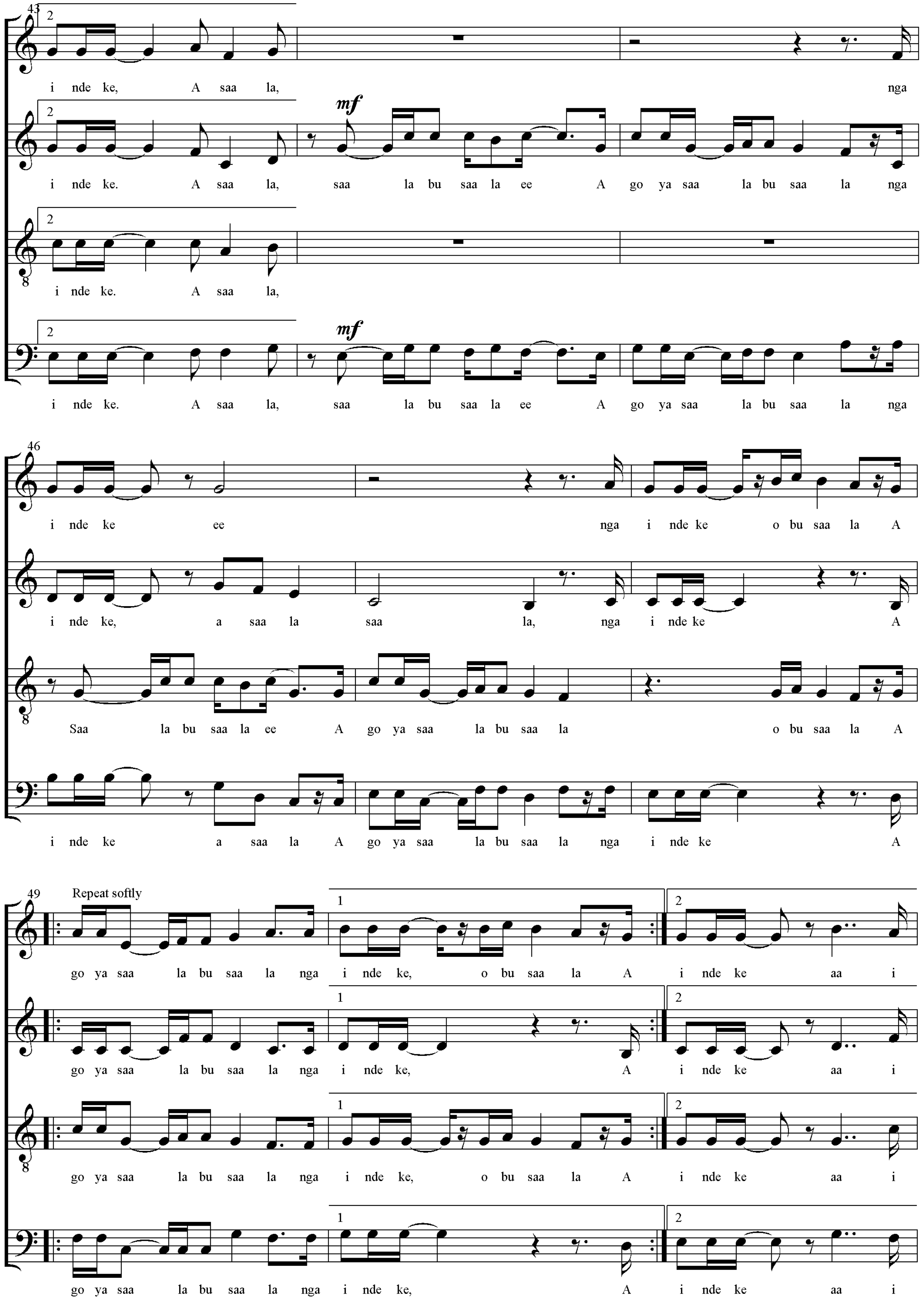
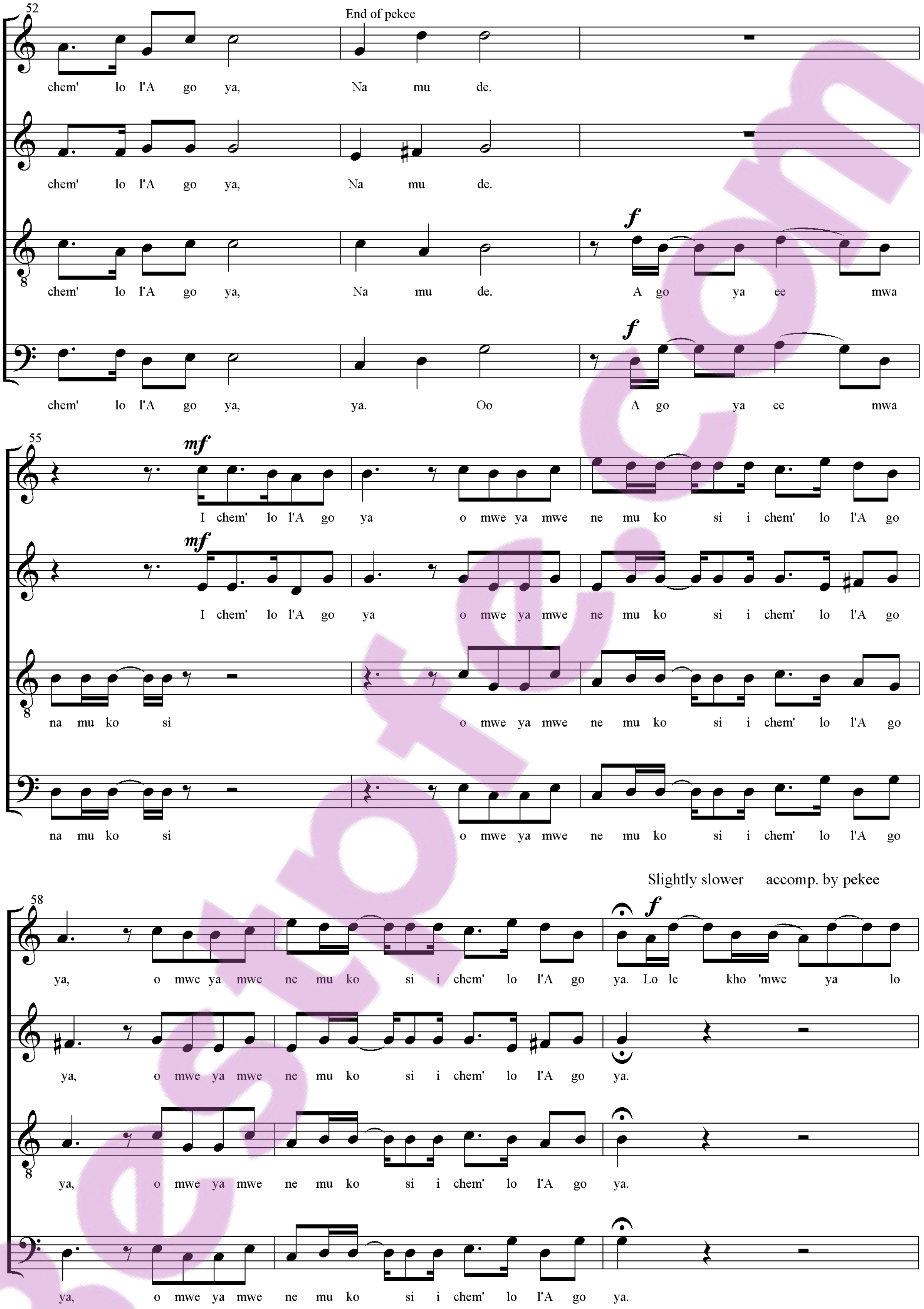

7
mf
o mwe ya mwe ne mu ko si i chem' lo l'A go
f
ya. A go ya ee mwa
mf
ya o mwe ya mwe ne mu ko si i chem' lo l'A go ya.
mf
f
ya o mwe ya mwe ne mu ko si i chem' lo l'A go ya. A go ya ee mwa
mf
ya o mwe ya mwe ne mu ko si i chem' lo l'A go ya.
10
na mu ko si i chem' lo l'A go ya, A go ya ee A go ya mu ko si i chem' lo l'A go
i chem' lo l'A go ya. i chem' lo l'A go
na mu ko si i chem' lo l'A go ya, A go ya ee A go ya mu ko si i chem' lo l'A go
i chem' lo l'A go ya. i chem' lo l'A go
13
mp
ya. Oo A go ya, o mwe ya mwe
mp
ya. O mwe ya mwe ne mu ko si i chem' lo l'A go ya, o mwe ya mwe
mp
ya. O mwe ya mwe ne A go ya, o
mp
ya. O mwe ya mwe ne oh A go ya, o mwe


16
mf
ne mu ko si i chem' lo l'A go ya. i chem' lo l'A go
mf
ne mu ko si i chem' lo l'A go ya.
mf
mu ko si A go ya ee mwa na mu ko si
mf
ya mwe ne oh A go ya ee mwa na mu ko si
19
ya, i chem' lo l'A go ya.
A go ya u no A go ya mu ko si o mwe ya oo
A go ya u no A go ya mu ko si o mwe ya oo
22
mp
oo A go ya i chem' lo l'A go ya, A go ya
mp
oo A go ya i chem' lo l'A go ya, A go ya
mp
A go ya i chem' lo l'A go ya, A go ya
mp
A go ya i chem' lo l'A go ya, A go ya


25
A go ya ee A go ya oo mwa na mu ko si i chem' lo l'A go
ee A go ya oo mwa na mu ko si i chem' lo l'A go
A go ya ee A go ya oo mwa na mu ko si i chem' lo l'A go
A go ya ee A go ya oo mwa na mu ko si i chem' lo l'A go
28
cresc.
ya. Mwa na mu ko si mwa na mu ko si oo
ya. Na mu de O ra da oo
ya. Mwa na mu ko si mwa na mu ko si oo
ya. Na mu de O ra da oo
31
aa i chem' lo l'A go ya. Aa mu ko si
mf
aa i chem' lo l'A go ya. A go ya ee mwa na mu ko si O ra
mf
aa i chem' lo l'A go ya. A go ya ee mwa na mu ko si O ra
aa i chem' lo l'A go ya. ee ee ee


34
Solo with pekee
f
uu A saa la. Saa la bu saa la ee o
da, A go ya u no A go ya mu ko si, A go ya.
da, A go ya u no A go ya mu ko si, A go ya.
ee ee ee A go ya.
37
tutti
mwe ya saa la bu saa la Saa la bu saa la ee o mwe ya saa la bu saa la Nga
mf
Nga i nde ke Nga
mf
Nga i nde ke Nga
mf
Nga
40
Repeat softly
1
i nde ke o bu saa la, o mwe ya saa la bu saa la nga i nde ke, o bu sa la o
i nde ke o mwe ya saa la bu saa la nga i nde ke, o
i nde ke o mwe ya saa la bu saa la nga i nde ke, o
i nde ke o mwe ya saa la bu saa la nga i nde ke, o


43
2
i nde ke, A saa la, nga
mf
i nde ke. A saa la, saa la bu saa la ee A go ya saa la bu saa la nga
i nde ke. A saa la,
mf
i nde ke. A saa la, saa la bu saa la ee A go ya saa la bu saa la nga
46
i nde ke ee nga i nde ke o bu saa la A
i nde ke, a saa la saa la, nga i nde ke A
Saa la bu saa la ee A go ya saa la bu saa la o bu saa la A
i nde ke a saa la A go ya saa la bu saa la nga i nde ke A
49
Repeat softly
1
2
go ya saa la bu saa la nga i nde ke, o bu saa la A i nde ke aa i
go ya saa la bu saa la nga i nde ke, A i nde ke aa i
go ya saa la bu saa la nga i nde ke, o bu saa la A i nde ke aa i
go ya saa la bu saa la nga i nde ke, A i nde ke aa i


52
End of pekee
chem' lo l'A go ya, Na mu de.
chem' lo l'A go ya, Na mu de.
chem' lo l'A go ya, Na mu de. A go ya ee mwa
chem' lo l'A go ya, ya. Oo A go ya ee mwa
f
55
mf
I chem' lo l'A go ya o mwe ya mwe ne mu ko si i chem' lo l'A go
I chem' lo l'A go ya o mwe ya mwe ne mu ko si i chem' lo l'A go
na mu ko si o mwe ya mwe ne mu ko si i chem' lo l'A go
na mu ko si o mwe ya mwe ne mu ko si i chem' lo l'A go
58
Slightly slower
accomp. by pekee
ya, o mwe ya mwe ne mu ko si i chem' lo l'A go ya. Lo le kho 'mwe ya lo
ya, o mwe ya mwe ne mu ko si i chem' lo l'A go ya.
ya, o mwe ya mwe ne mu ko si i chem' lo l'A go ya.
ya, o mwe ya mwe ne mu ko si i chem' lo l'A go ya.

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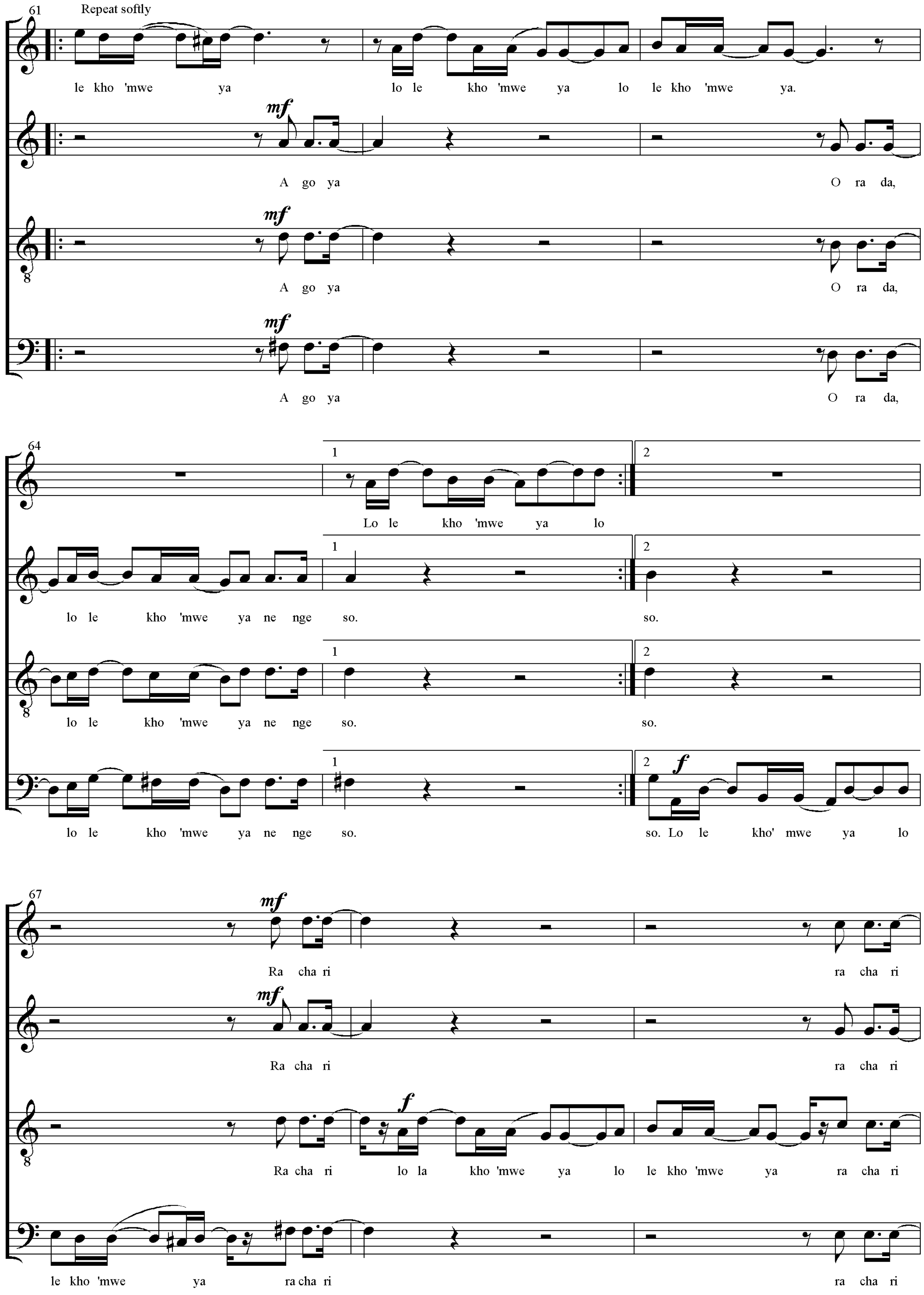
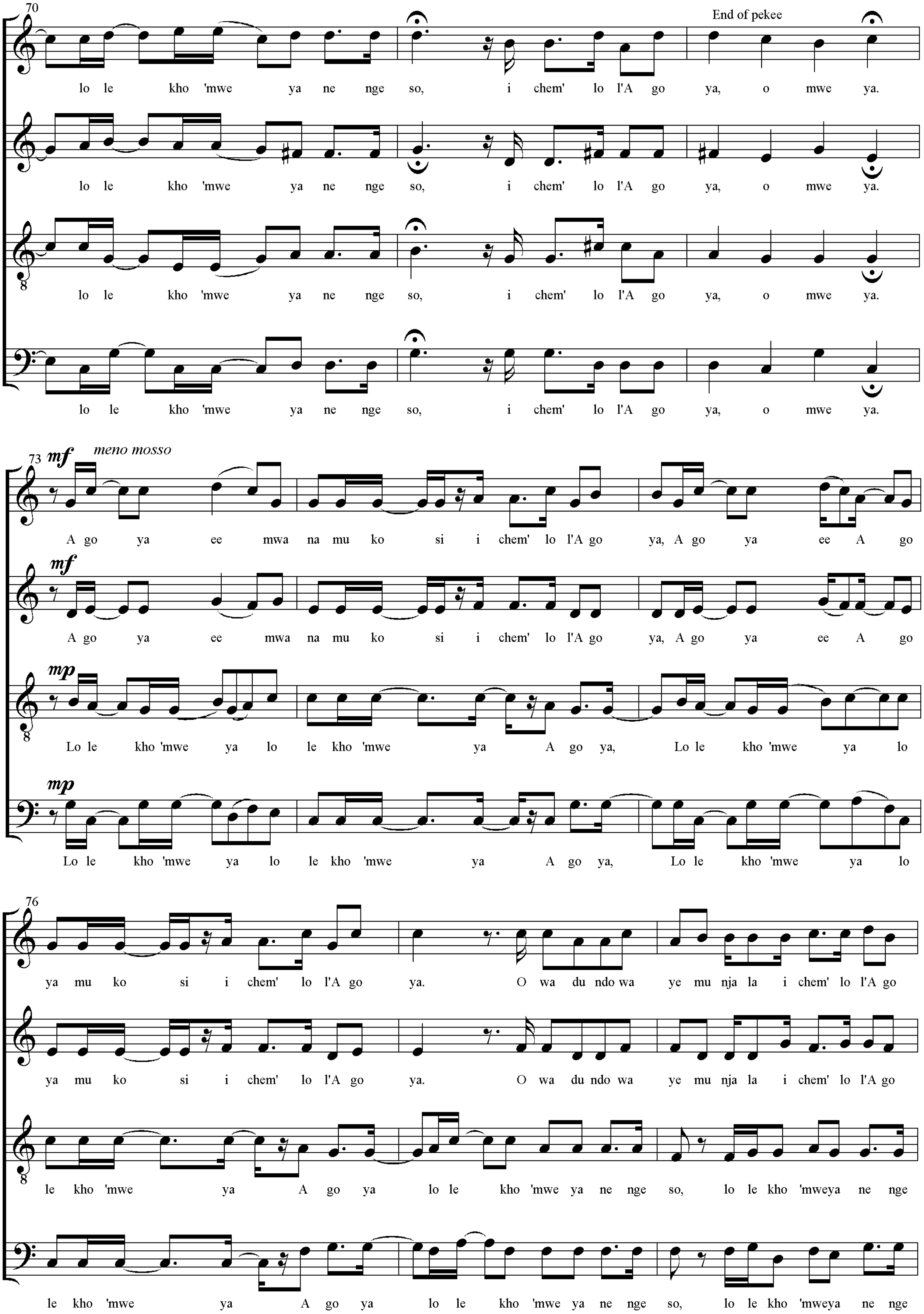

61
Repeat softly
le kho 'mwe ya lo le kho 'mwe ya lo le kho 'mwe ya.
mf
A go ya O ra da,
mf
A go ya O ra da,
mf
A go ya O ra da,
64
1
2
Lo le kho 'mwe ya lo
lo le kho 'mwe ya ne nge so. so.
lo le kho 'mwe ya ne nge so. so.
f
lo le kho 'mwe ya ne nge so. so. Lo le kho' mwe ya lo
67
mf
Ra cha ri ra cha ri
mf
Ra cha ri ra cha ri
f
Ra cha ri lo la kho 'mwe ya lo le kho 'mwe ya ra cha ri
le kho 'mwe ya ra cha ri ra cha ri


70
End of pekee
lo le kho 'mwe ya ne nge so, i chem' lo l'A go ya, o mwe ya.
lo le kho 'mwe ya ne nge so, i chem' lo l'A go ya, o mwe ya.
lo le kho 'mwe ya ne nge so, i chem' lo l'A go ya, o mwe ya.
lo le kho 'mwe ya ne nge so, i chem' lo l'A go ya, o mwe ya.
73
mf
meno mosso
A go ya ee mwa na mu ko si i chem' lo l'A go ya, A go ya ee A go
mf
A go ya ee mwa na mu ko si i chem' lo l'A go ya, A go ya ee A go
mp
Lo le kho 'mwe ya lo le kho 'mwe ya A go ya, Lo le kho 'mwe ya lo
mp
Lo le kho 'mwe ya lo le kho 'mwe ya A go ya, Lo le kho 'mwe ya lo
76
ya mu ko si i chem' lo l'A go ya. O wa du ndo wa ye mu nja la i chem' lo l'A go
ya mu ko si i chem' lo l'A go ya. O wa du ndo wa ye mu nja la i chem' lo l'A go
le kho 'mwe ya A go ya lo le kho 'mwe ya ne nge so, lo le kho 'mweya ne nge
le kho 'mwe ya A go ya lo le kho 'mwe ya ne nge so, lo le kho 'mweya ne nge

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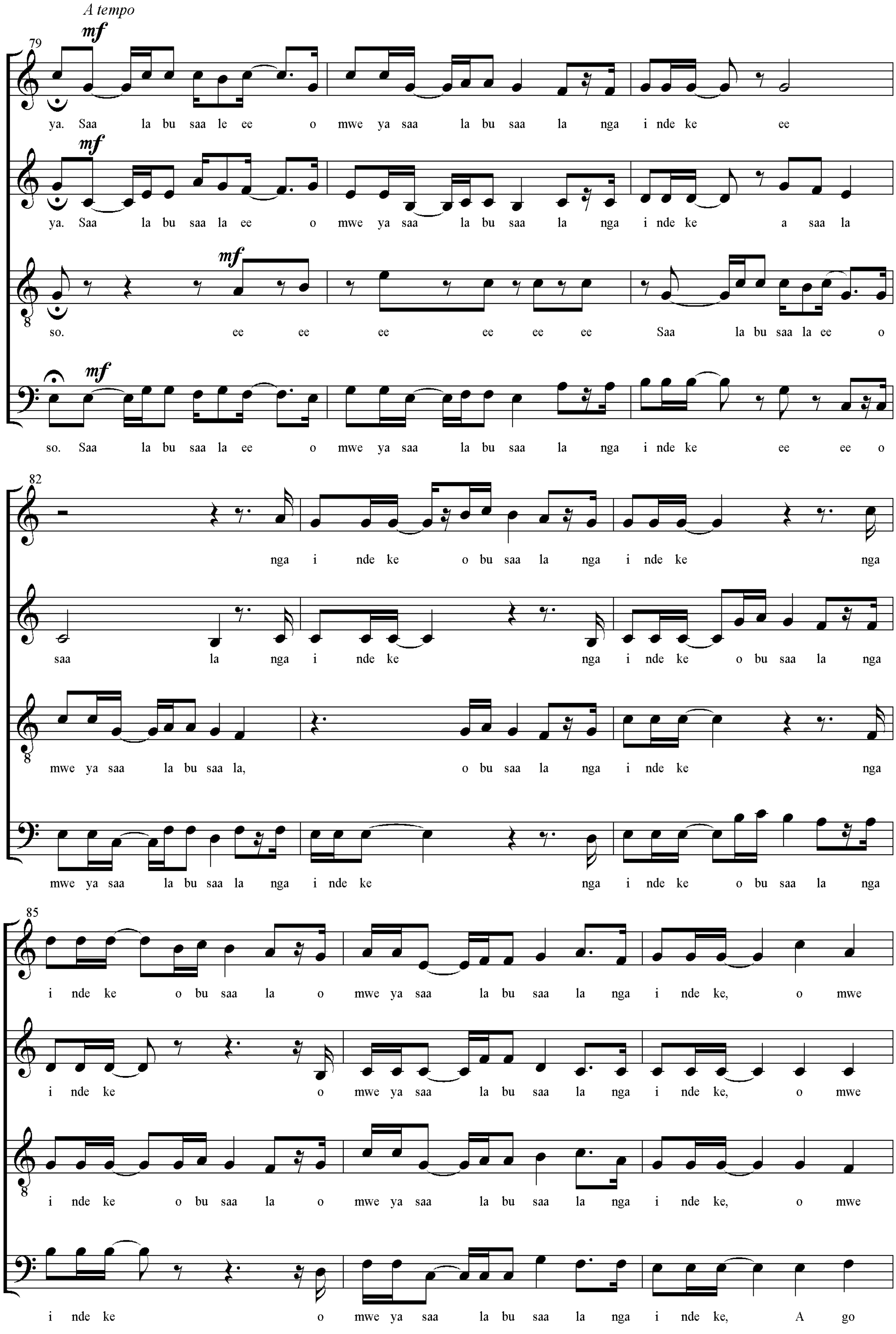
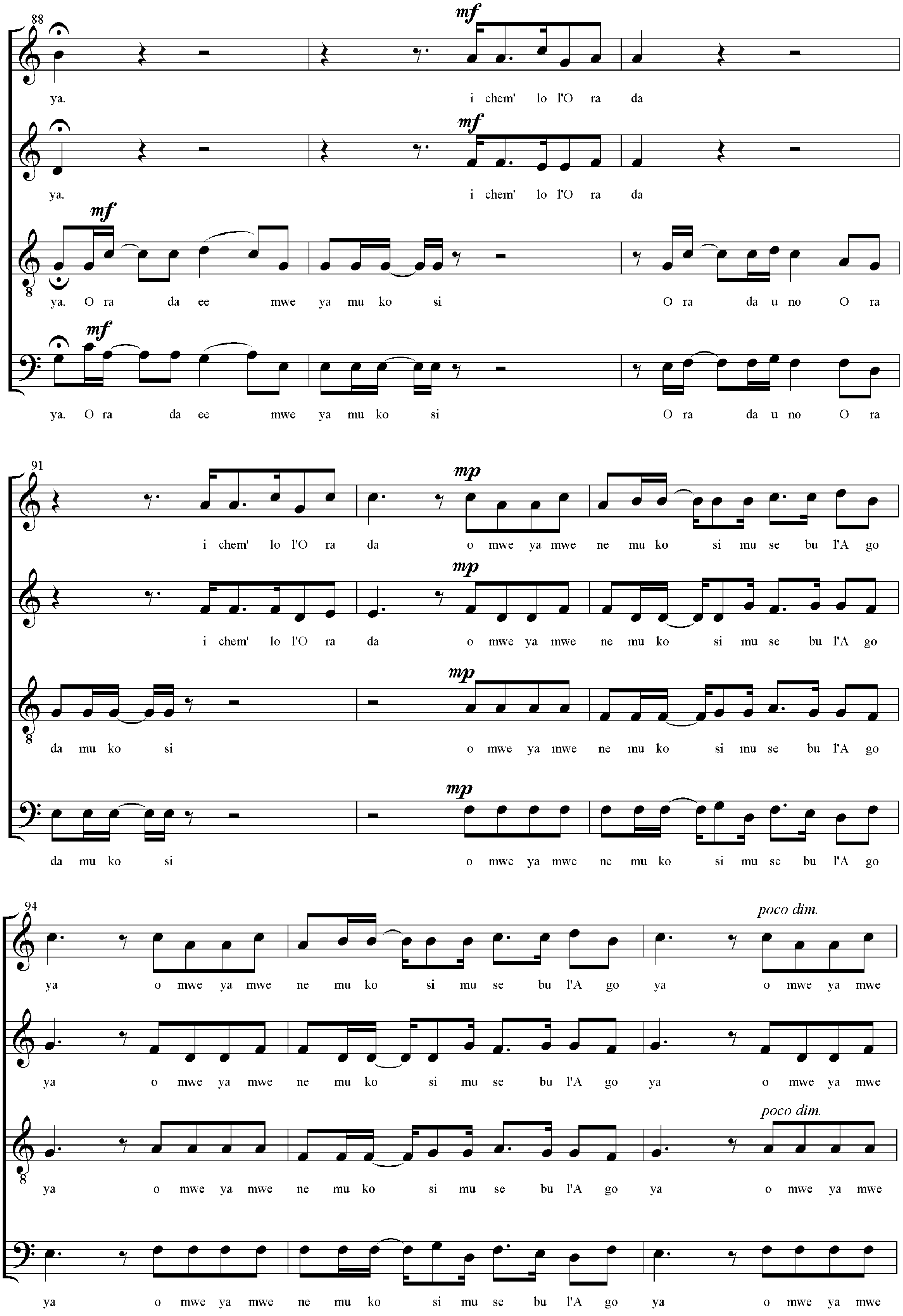
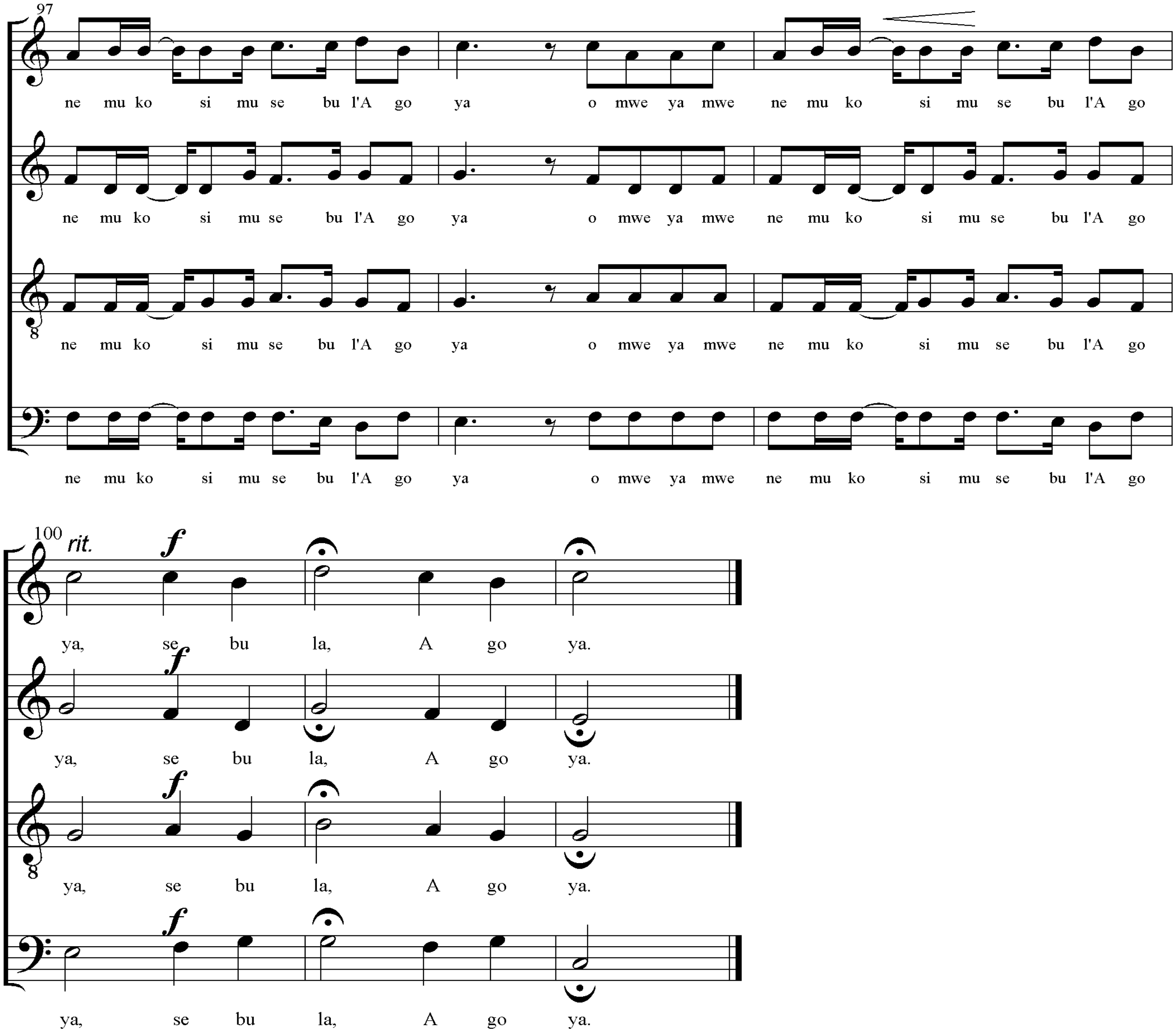

A tempo
mf
79
ya. Saa la bu saa le ee o mwe ya saa la bu saa la nga i nde ke ee
ya. Saa la bu saa la ee o mwe ya saa la bu saa la nga i nde ke a saa la
so. ee ee ee ee ee ee Saa la bu saa la ee o
so. Saa la bu saa la ee o mwe ya saa la bu saa la nga i nde ke ee ee o
82
nga i nde ke o bu saa la nga i nde ke nga
saa la nga i nde ke nga i nde ke o bu saa la nga
mwe ya saa la bu saa la, o bu saa la nga i nde ke nga
mwe ya saa la bu saa la nga i nde ke nga i nde ke o bu saa la nga
85
i nde ke o bu saa la o mwe ya saa la bu saa la nga i nde ke, o mwe
i nde ke o mwe ya saa la bu saa la nga i nde ke, o mwe
i nde ke o bu saa la o mwe ya saa la bu saa la nga i nde ke, o mwe
i nde ke o mwe ya saa la bu saa la nga i nde ke, A go


88
mf
ya. i chem' lo l'O ra da
ya. i chem' lo l'O ra da
ya. O ra da ee mwe ya mu ko si O ra da u no O ra
ya. O ra da ee mwe ya mu ko si O ra da u no O ra
91
mp
i chem' lo l'O ra da o mwe ya mwe ne mu ko si mu se bu l'A go
i chem' lo l'O ra da o mwe ya mwe ne mu ko si mu se bu l'A go
da mu ko si o mwe ya mwe ne mu ko si mu se bu l'A go
da mu ko si o mwe ya mwe ne mu ko si mu se bu l'A go
94
poco dim.
ya o mwe ya mwe ne mu ko si mu se bu l'A go ya o mwe ya mwe
ya o mwe ya mwe ne mu ko si mu se bu l'A go ya o mwe ya mwe
ya o mwe ya mwe ne mu ko si mu se bu l'A go ya o mwe ya mwe
ya o mwe ya mwe ne mu ko si mu se bu l'A go ya o mwe ya mwe


97
ne mu ko si mu se bu l'A go ya o mwe ya mwe ne mu ko si mu se bu l'A go
ne mu ko si mu se bu l'A go ya o mwe ya mwe ne mu ko si mu se bu l'A go
ne mu ko si mu se bu l'A go ya o mwe ya mwe ne mu ko si mu se bu l'A go
ne mu ko si mu se bu l'A go ya o mwe ya mwe ne mu ko si mu se bu l'A go
100
rit.
f
ya, se bu la, A go ya.
ya, se bu la, A go ya.
ya, se bu la, A go ya.
ya, se bu la, A go ya.

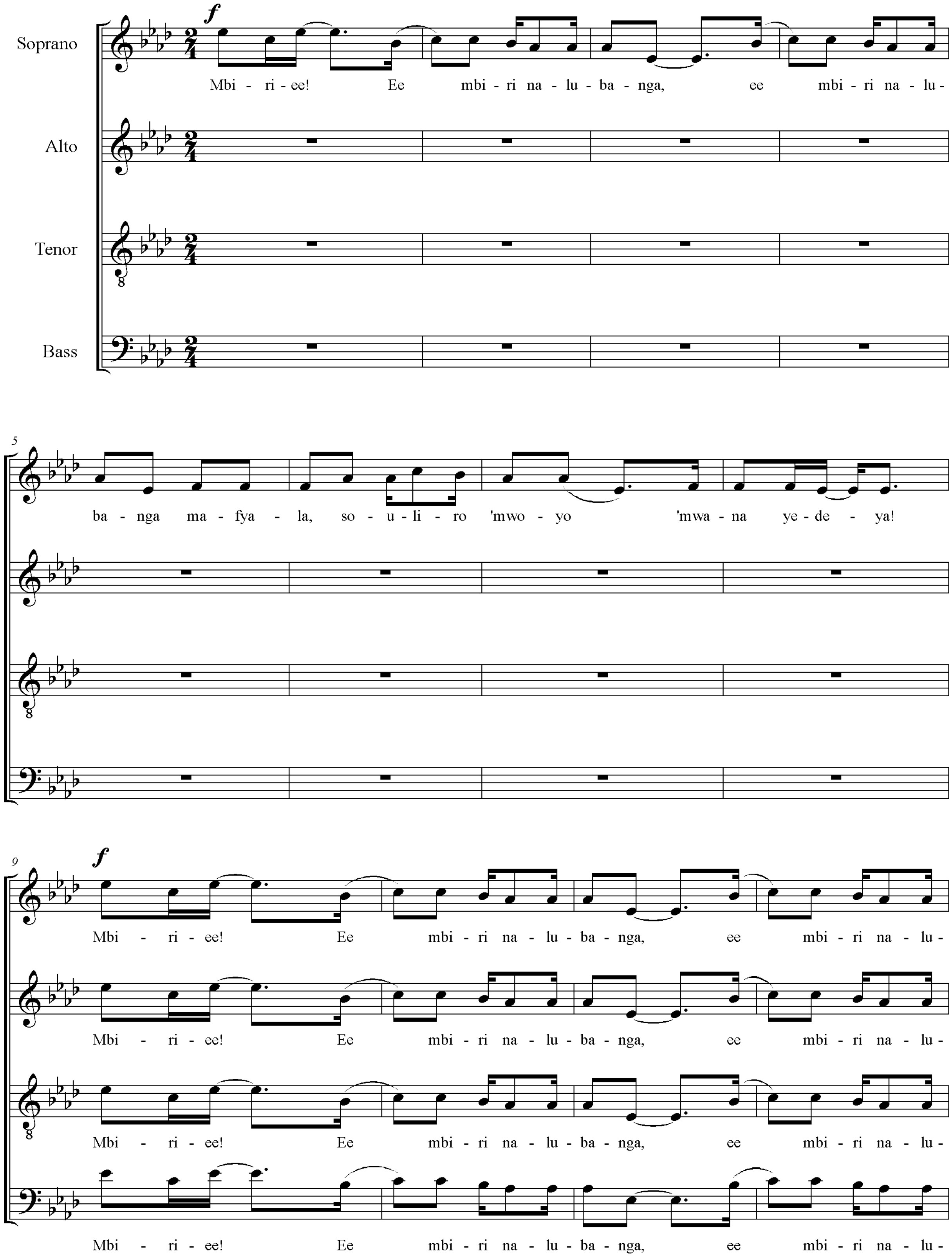
OMWANA YEDEYA

(The child is excited)

By
Musungu Gabriel J.

Coda

Moderato (♩=120)


Soprano
Alto
Tenor
Bass
f
Mbi - ri - ee! Ee mbi - ri na - lu - ba - nga, ee mbi - ri na - lu -
5
ba - nga ma - fya - la, so - u - li - ro 'mwo - yo 'mwa - na ye - de - ya!
9
f
Mbi - ri - ee! Ee mbi - ri na - lu - ba - nga, ee mbi - ri na - lu -
Mbi - ri - ee! Ee mbi - ri na - lu - ba - nga, ee mbi - ri na - lu -
Mbi - ri - ee! Ee mbi - ri na - lu - ba - nga, ee mbi - ri na - lu -
Mbi - ri - ee! Ee mbi - ri na - lu - ba - nga, ee mbi - ri na - lu -

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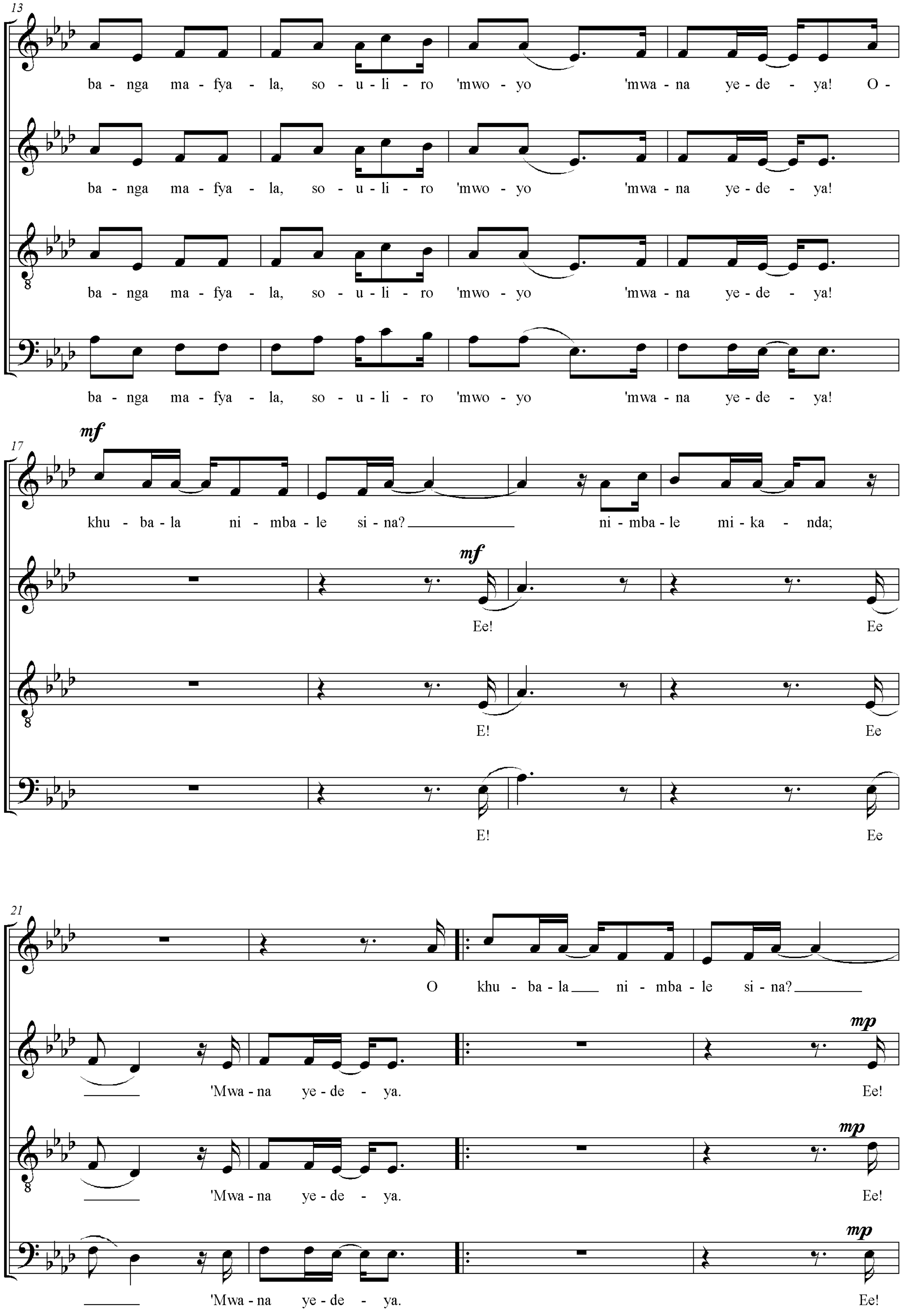
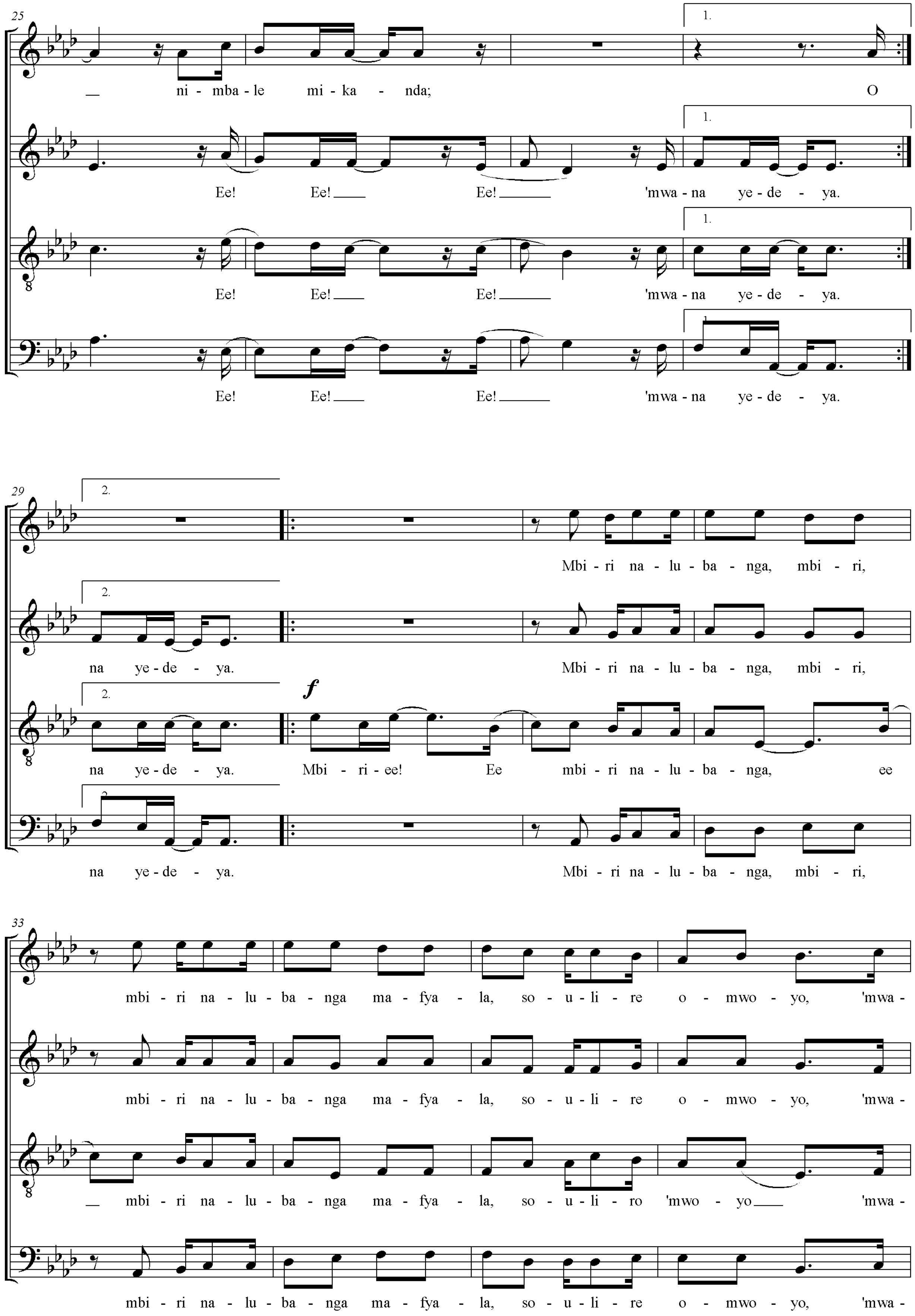
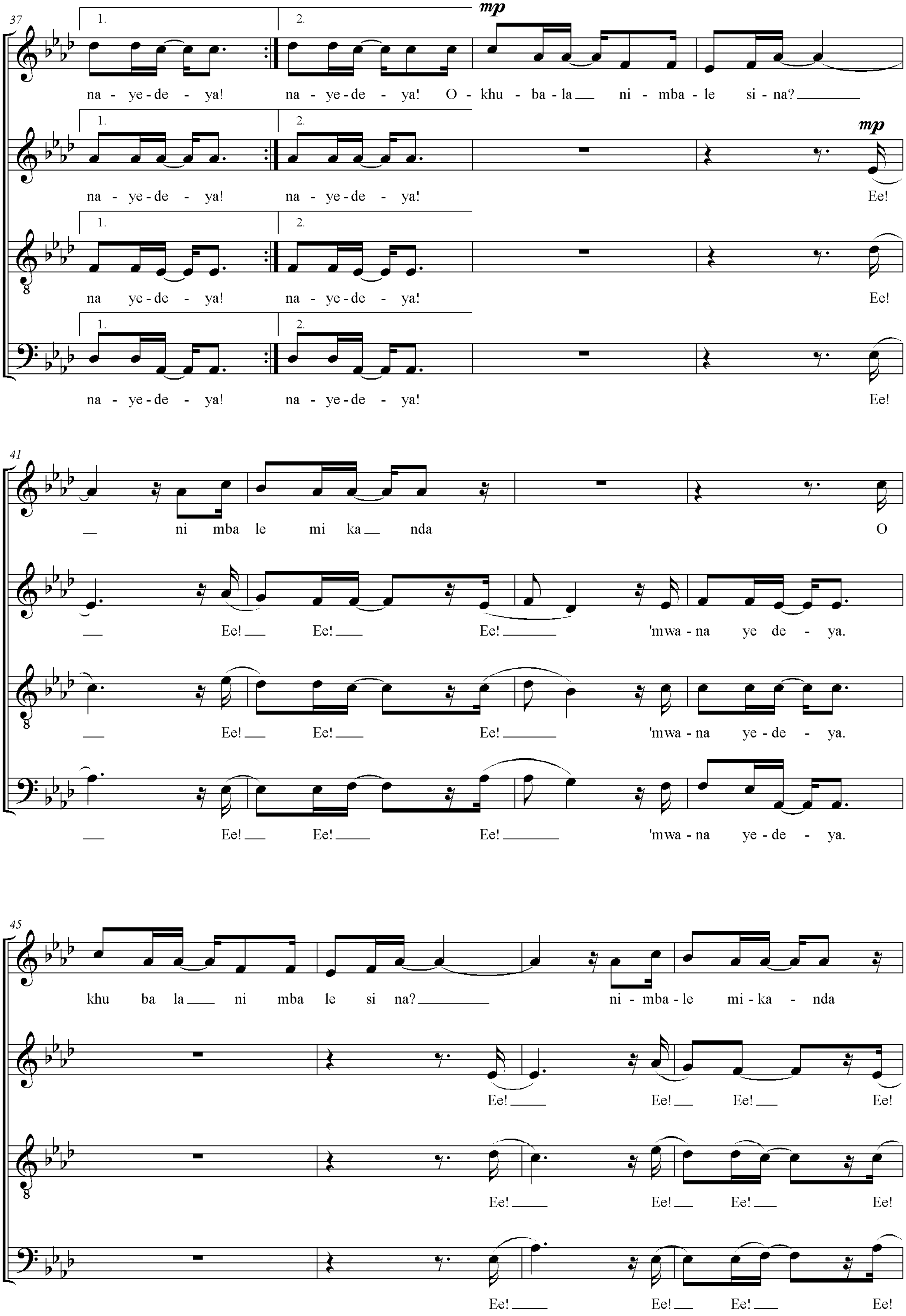
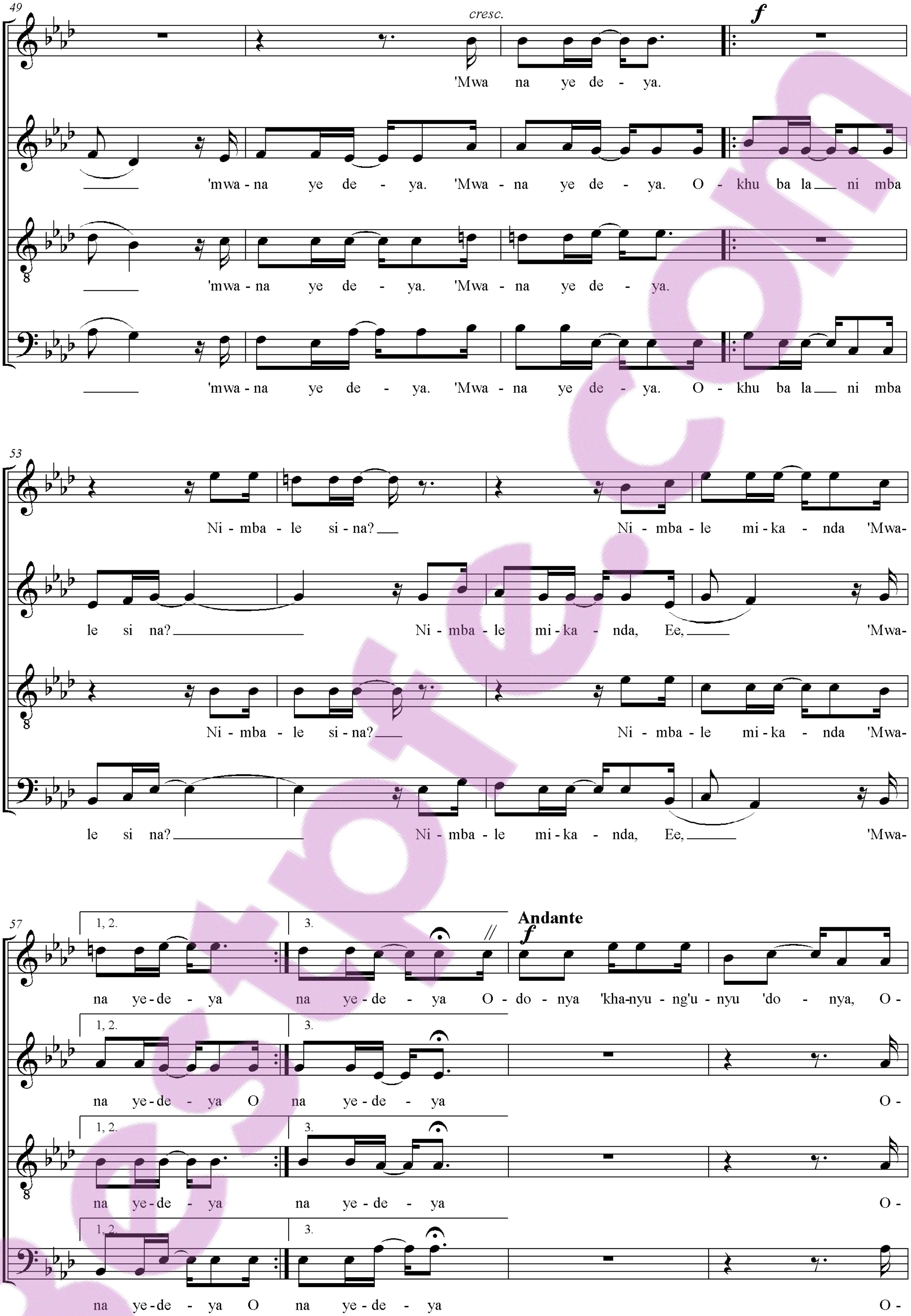

13
ba - nga ma - fya - la, so - u - li - ro 'mwo - yo 'mwa - na ye - de - ya! O -
ba - nga ma - fya - la, so - u - li - ro 'mwo - yo 'mwa - na ye - de - ya!
ba - nga ma - fya - la, so - u - li - ro 'mwo - yo 'mwa - na ye - de - ya!
ba - nga ma - fya - la, so - u - li - ro 'mwo - yo 'mwa - na ye - de - ya!
17
mf
khu - ba - la ni - mba - le si - na? ni - mba - le mi - ka - nda;
mf
Ee! Ee
E! Ee
E! Ee
21
O khu - ba - la ni - mba - le si - na?
'Mwa - na ye - de - ya.
mp
Ee!
'Mwa - na ye - de - ya.
mp
Ee!
'Mwa - na ye - de - ya.
mp
Ee!


25
1.
_ ni - mba - le mi - ka - nda; O
Ee! Ee! _ Ee! _ 'mwa - na ye - de - ya.
Ee! Ee! _ Ee! _ 'mwa - na ye - de - ya.
Ee! Ee! _ Ee! _ 'mwa - na ye - de - ya.
29
2.
f
Mbi - ri na - lu - ba - nga, mbi - ri,
na ye - de - ya. Mbi - ri na - lu - ba - nga, mbi - ri,
na ye - de - ya. Mbi - ri - ee! Ee mbi - ri na - lu - ba - nga, ee
na ye - de - ya. Mbi - ri na - lu - ba - nga, mbi - ri,
33
mbi - ri na - lu - ba - nga ma - fya - la, so - u - li - re o - mwo - yo, 'mwa -
mbi - ri na - lu - ba - nga ma - fya - la, so - u - li - re o - mwo - yo, 'mwa -
_ mbi - ri na - lu - ba - nga ma - fya - la, so - u - li - ro 'mwo - yo _ 'mwa -
mbi - ri na - lu - ba - nga ma - fya - la, so - u - li - re o - mwo - yo, 'mwa -


37
1.
2.
mp
na - ye-de - ya! na - ye-de - ya! O - khu - ba - la ni - mba - le si - na?
mp
na - ye-de - ya! na - ye-de - ya! Ee!
na ye-de - ya! na - ye-de - ya! Ee!
na - ye-de - ya! na - ye-de - ya! Ee!
41
ni mba le mi ka nda O
Ee! Ee! Ee! 'mwa - na ye de - ya.
Ee! Ee! Ee! 'mwa - na ye-de - ya.
Ee! Ee! Ee! 'mwa - na ye-de - ya.
45
khu ba la ni mba le si na? ni - mba - le mi - ka - nda
Ee! Ee! Ee! Ee!
Ee! Ee! Ee! Ee!
Ee! Ee! Ee! Ee!


49
cresc.
f
'Mwa na ye de - ya.
'mwa - na ye de - ya. 'Mwa - na ye de - ya. O - khu ba la ni mba
'mwa - na ye de - ya. 'Mwa - na ye de - ya.
'mwa - na ye de - ya. 'Mwa - na ye de - ya. O - khu ba la ni mba
53
Ni - mba - le si - na? Ni - mba - le mi - ka - nda 'Mwa-
le si na? Ni - mba - le mi - ka - nda, Ee, 'Mwa-
Ni - mba - le si - na? Ni - mba - le mi - ka - nda 'Mwa-
le si na? Ni - mba - le mi - ka - nda, Ee, 'Mwa-
57
1, 2.
3.
Andante
f
na ye - de - ya na ye - de - ya O - do - nya 'kha-nyu - ng'u - nyu 'do - nya, O -
na ye - de - ya O na ye - de - ya O -
na ye - de - ya na ye - de - ya O -
na ye - de - ya O na ye - de - ya O -

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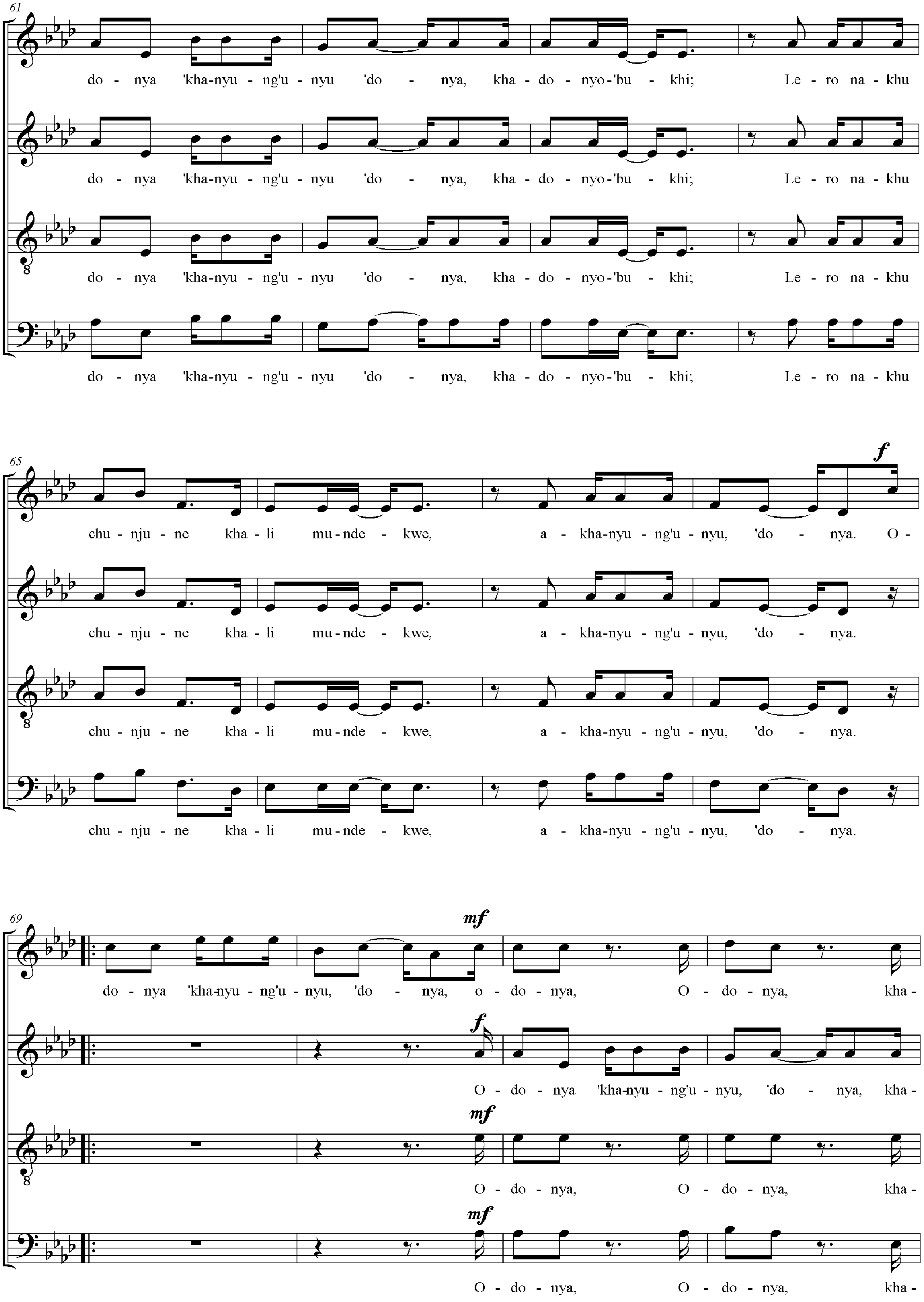
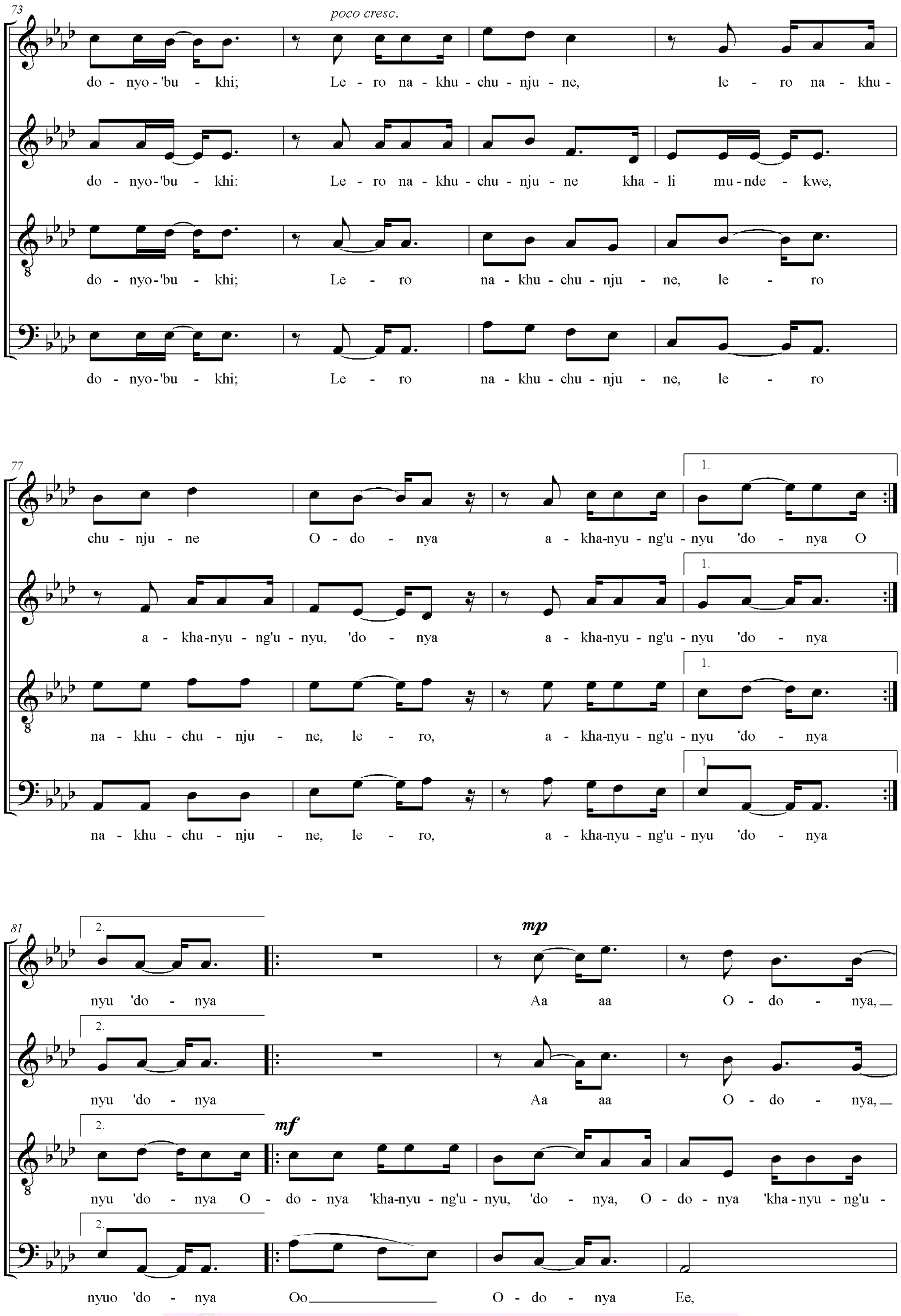

61
do - nya 'kha-nyu - ng'u - nyu 'do - nya, kha - do - nyo - 'bu - khi; Le - ro na - khu
do - nya 'kha-nyu - ng'u - nyu 'do - nya, kha - do - nyo - 'bu - khi; Le - ro na - khu
do - nya 'kha-nyu - ng'u - nyu 'do - nya, kha - do - nyo - 'bu - khi; Le - ro na - khu
do - nya 'kha-nyu - ng'u - nyu 'do - nya, kha - do - nyo - 'bu - khi; Le - ro na - khu
65
f
chu - nju - ne kha - li mu - nde - kwe, a - kha-nyu - ng'u - nyu, 'do - nya. O -
chu - nju - ne kha - li mu - nde - kwe, a - kha-nyu - ng'u - nyu, 'do - nya.
chu - nju - ne kha - li mu - nde - kwe, a - kha-nyu - ng'u - nyu, 'do - nya.
chu - nju - ne kha - li mu - nde - kwe, a - kha-nyu - ng'u - nyu, 'do - nya.
69
mf
do - nya 'kha-nyu - ng'u - nyu, 'do - nya, o - do - nya, O - do - nya, kha -
f
O - do - nya 'kha-nyu - ng'u - nyu, 'do - nya, kha -
mf
O - do - nya, O - do - nya, kha -
mf
O - do - nya, O - do - nya, kha -


73
poco cresc.
do - nyo - 'bu - khi; Le - ro na - khu - chu - nju - ne, le - ro na - khu -
do - nyo - 'bu - khi: Le - ro na - khu - chu - nju - ne kha - li mu - nde - kwe,
do - nyo - 'bu - khi; Le - ro na - khu - chu - nju - ne, le - ro
do - nyo - 'bu - khi; Le - ro na - khu - chu - nju - ne, le - ro
77
1.
chu - nju - ne O - do - nya a - kha-nyu - ng'u - nyu 'do - nya O
a - kha-nyu - ng'u - nyu, 'do - nya a - kha-nyu - ng'u - nyu 'do - nya
na - khu - chu - nju - ne, le - ro, a - kha-nyu - ng'u - nyu 'do - nya
na - khu - chu - nju - ne, le - ro, a - kha-nyu - ng'u - nyu 'do - nya
81
2.
mp
mf
nyu 'do - nya Aa aa O - do - nya,
nyu 'do - nya Aa aa O - do - nya,
nyu 'do - nya O - do - nya 'kha-nyu - ng'u - nyu, 'do - nya, O - do - nya 'kha - nyu - ng'u -
nyuo 'do - nya Oo O - do - nya Ee,

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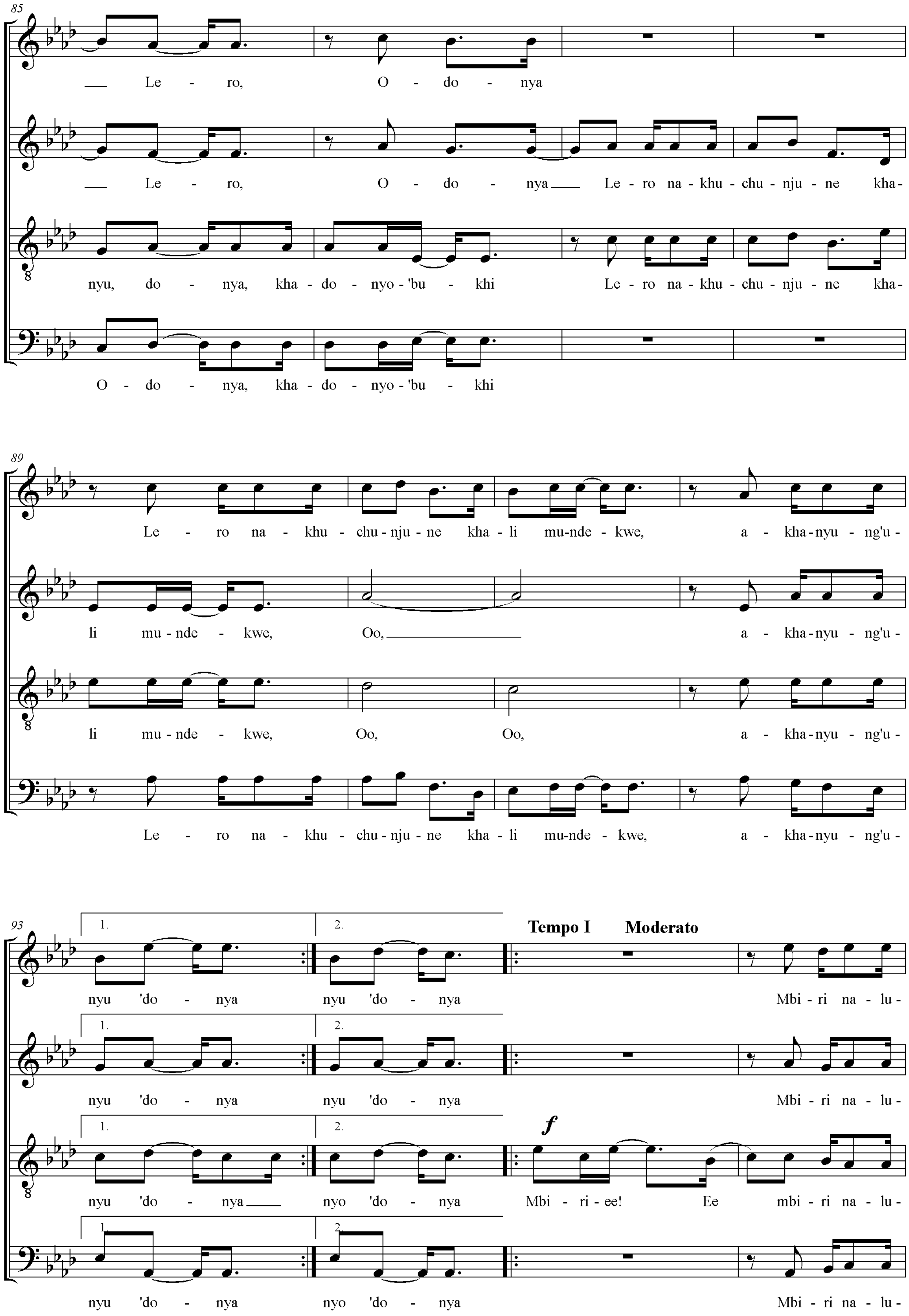
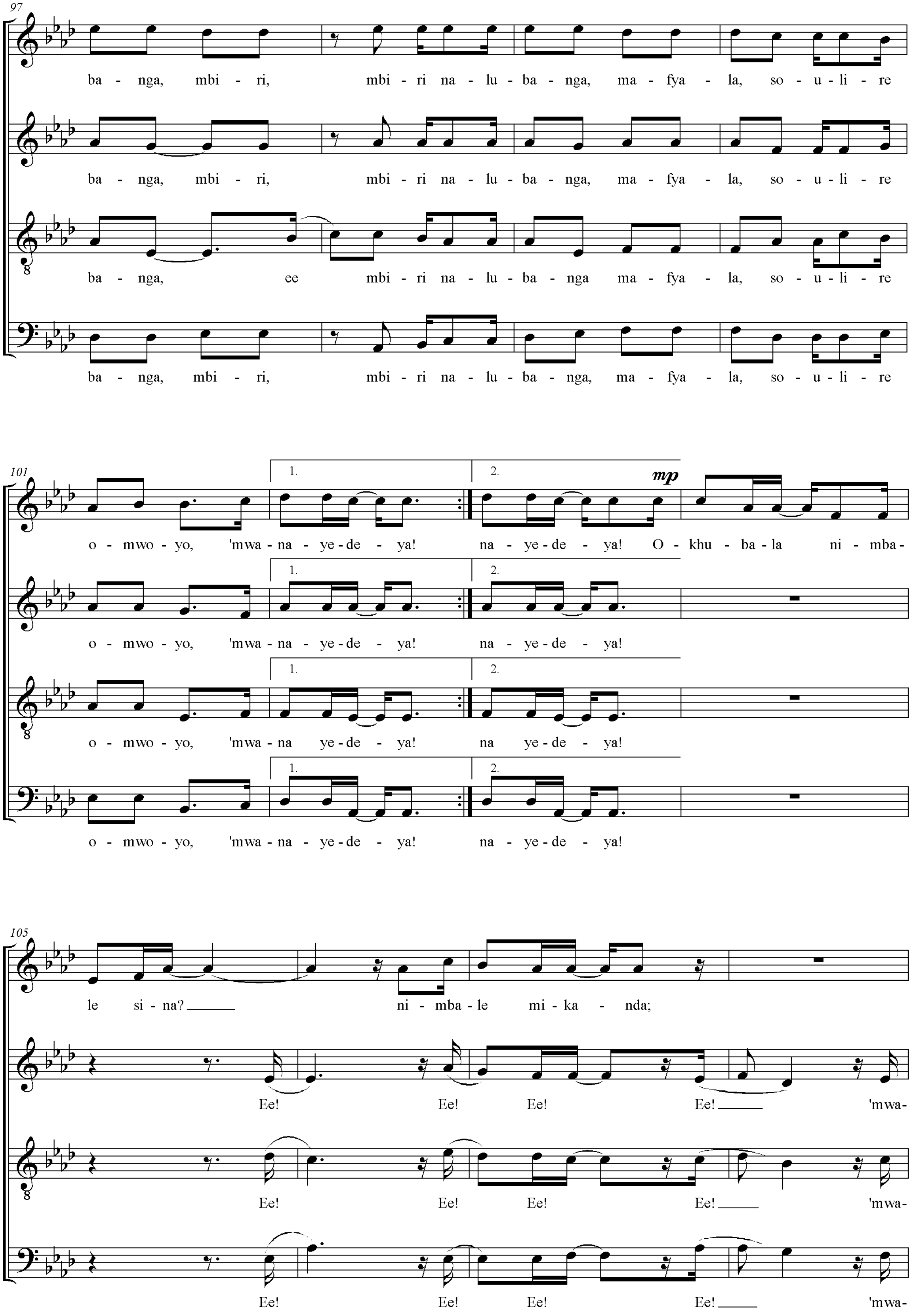
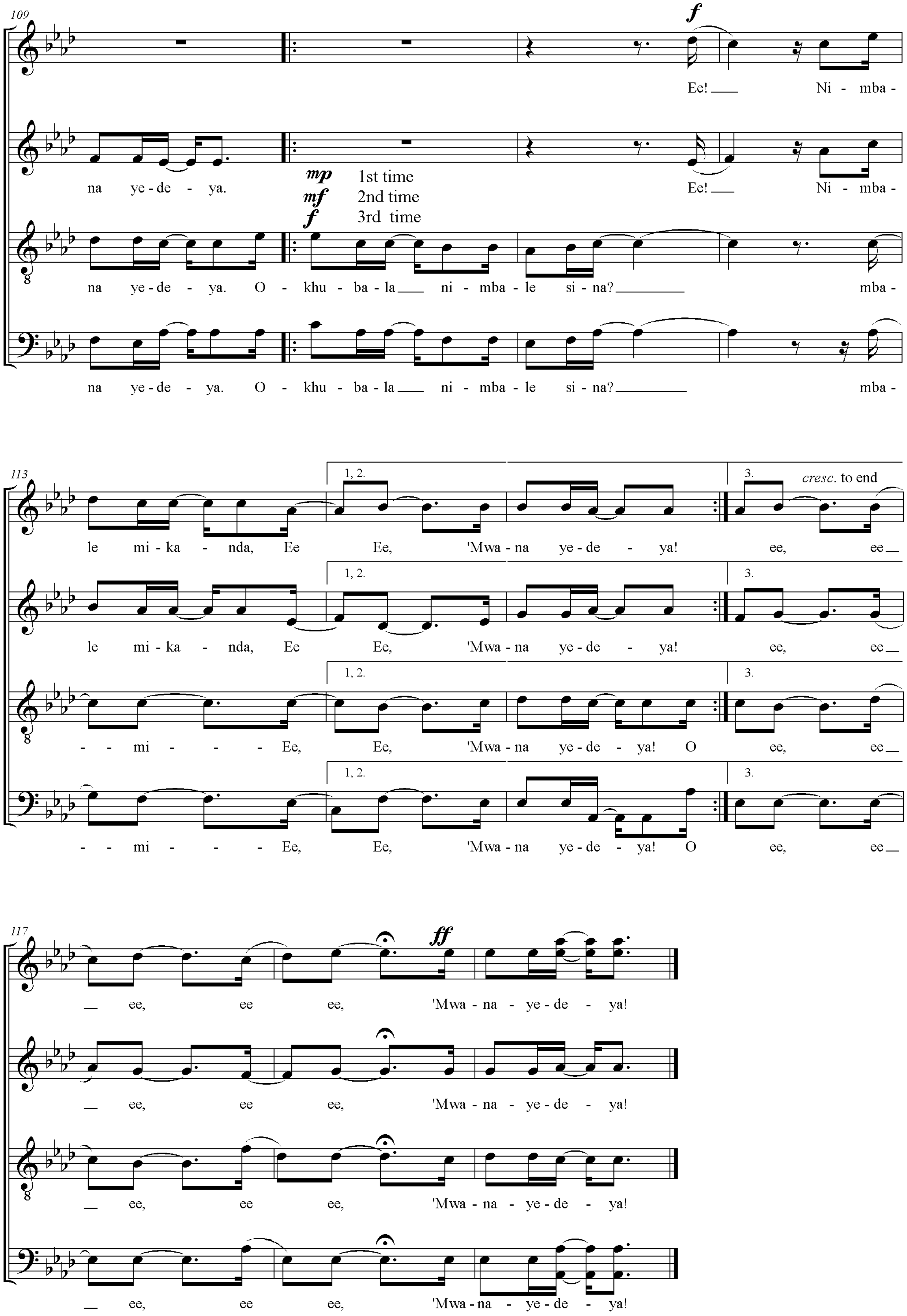

85
Le - ro, O - do - nya
Le - ro, O - do - nya Le - ro na - khu - chu - nju - ne kha-
nyu, do - nya, kha - do - nyo - 'bu - khi Le - ro na - khu - chu - nju - ne kha-
O - do - nya, kha - do - nyo - 'bu - khi
89
Le - ro na - khu - chu - nju - ne kha - li mu-nde - kwe, a - kha-nyu - ng'u-
li mu - nde - kwe, Oo, a - kha-nyu - ng'u-
li mu - nde - kwe, Oo, Oo, a - kha-nyu - ng'u-
Le - ro na - khu - chu - nju - ne kha - li mu-nde - kwe, a - kha-nyu - ng'u-
93
1.
2.
Tempo I Moderato
nyu 'do - nya nyu 'do - nya Mbi - ri na - lu-
nyu 'do - nya nyu 'do - nya Mbi - ri na - lu-
f
nyu 'do - nya nyo 'do - nya Mbi - ri - ee! Ee mbi - ri na - lu-
nyu 'do - nya nyo 'do - nya Mbi - ri na - lu-


97
ba - nga, mbi - ri, mbi - ri na - lu - ba - nga, ma - fya - la, so - u - li - re
ba - nga, mbi - ri, mbi - ri na - lu - ba - nga, ma - fya - la, so - u - li - re
ba - nga, ee mbi - ri na - lu - ba - nga ma - fya - la, so - u - li - re
ba - nga, mbi - ri, mbi - ri na - lu - ba - nga, ma - fya - la, so - u - li - re
101
1.
2.
mp
o - mwo - yo, 'mwa - na - ye - de - ya! na - ye - de - ya! O - khu - ba - la ni - mba-
o - mwo - yo, 'mwa - na - ye - de - ya! na - ye - de - ya!
o - mwo - yo, 'mwa - na ye - de - ya! na ye - de - ya!
o - mwo - yo, 'mwa - na - ye - de - ya! na - ye - de - ya!
105
le si - na? ni - mba - le mi - ka - nda;
Ee! Ee! Ee! Ee! 'mwa-
Ee! Ee! Ee! Ee! 'mwa-
Ee! Ee! Ee! Ee! 'mwa-


109
f
Ee! Ni - mba -
na ye - de - ya.
mp 1st time
mf 2nd time
f 3rd time
Ee! Ni - mba -
na ye - de - ya. O - khu - ba - la ni - mba - le si - na? mba -
na ye - de - ya. O - khu - ba - la ni - mba - le si - na? mba -
113
1, 2.
3.
cresc. to end
le mi - ka - nda, Ee Ee, 'Mwa - na ye - de - ya! ee, ee
le mi - ka - nda, Ee Ee, 'Mwa - na ye - de - ya! ee, ee
- - mi - - - Ee, Ee, 'Mwa - na ye - de - ya! O ee, ee
- - mi - - - Ee, Ee, 'Mwa - na ye - de - ya! O ee, ee
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ff
ee, ee ee, 'Mwa - na - ye - de - ya!
ee, ee ee, 'Mwa - na - ye - de - ya!
ee, ee ee, 'Mwa - na - ye - de - ya!
ee, ee ee, 'Mwa - na - ye - de - ya!

4.2 Conclusion

According to Herbst, Zaidel-Rudolph and Onyeji (2003:142); the reason for composing traditional music is not “...merely for the self-recognition or aggrandizement, but to build and contribute to the rich repertoire of music that exists with a social, artistic and cultural reference.” This is one of the objectives of the study and has been realised in the composition by utilising the highlighted Samia music features alongside Western classical music element judiciously. For example, the piano supports *okungulo* and the vocal ensembles to sustain the Samia idiom in respective sections of the work. The story in the texts flows well in the music and thus it is consistent with the Samia tradition. Western music features have assisted the composition to be consistent with the contemporary art music but with the Samia idiom as a dominant feature.

Analyses of compositions in the next chapter compares the use of Samia and Western music features in contemporary music while sustaining the Samia idiom in the work.

CHAPTER FIVE

5.0 ANALYSIS OF THE *ESIDIALO* COMPOSITION

The composition uses content analysis methods that were adopted while analysing the marriage folk songs from the field; these are macro analysis, extensional and intensional analyses. Comparative analysis is also used to compare music features in the Samia folk songs and *Esidialo* composition; all of which assist in sustaining the Samia idiom in the work. Cook (1987:183) observes that comparative analysis can be used to measure two types of music against each other without theoretical explanations. In this case the use of highlighted Samia music features against Western tradition music elements in the composition is checked. The analysis also takes into account the retention of the Samia idiom in the Marriage Suite.

5.1 Prelude - Bukanira Abakeni (Welcome the Visitors)

5.1.1 Music Structure and Features

Tonality – The key of the prelude, G major, is the same as that of the marriage folk songs. Change of tonality to D major is a Western element but dictated by the new melody. This is consistent with the Samia idiom in the work because the Samia use many tunes while welcoming and praising visitors. Some of these melodies may be higher or lower than the preceding ones. The melodic scales are derived from these two keys. The tonal centres have been used as follows;

A–Bars 1 to 30 in G major
B–Bars 31 to 58 in A major

Melodic contour, range and intervals–The melodies flow in steps, thirds, fourths and fifths; which is similar to the folk songs. The first tune ranges between F4 and G5 while the second between G4 sharp and C5 sharp.

Phrases–They are quite short, the longest being two and a half bars. They are anacrusic just like those of the folk songs.

Musical instruments–The prelude uses *okungulo*, a fiddle, and the piano. The piano boosts the Samia melodic instrument and they relate well in call-response passages. The piano, a Western instrument, reinforces Samia idiom well with the traditional rhythms; because of its percussive nature.

Meter and rhythmic patterns–These keep to the Samia tradition like those in the folk songs which also use common time.

Harmony–Unlike the traditional harmony in overlapping vocal parts, this is conventional harmony between *okungulo* and the piano accompaniment. The instruments blend well in the Samia idiom.

Tempo–Performance speed of 100 crotchets per minute is within that of the folk songs. The speed does not affect Samia rhythmic pattern.

Rests–These have been used to separate melodic phrases and in the process create anacrusic entries; this also applies to the folk songs. The Samia tradition uses rests but these become apparent as notation demonstrates.

Western Music Features–Western features that have been used in this prelude include notation and piano accompaniment. These elements have assisted in enhancing the Samia idiom in this section. Western style of design and vertical harmony create unique texture for this musical style.

5.1.2 The Music

The prelude is in binary form AB;

A–Bars 1 to 30
B–Bars 31 to 58

This is a welcoming instrumental section performed by *okungulo*, a string fiddle, and piano. The section has a total of 58 bars in sub-sections A and B as shown. The two sections are almost equal in length. The tonality used in this piece depended on the pitch of the melodic motifs used.

Part A starts with an *okungulo* opening of three bars with third phrase material. Piano enters at bar 4 as *okungulo* has the first phrase; at bar 6 *okungulo* has the second phrase. At bars 7/8 *okungulo* has a motif from the third phrase, which comes in full from bar 8 to 11. The piano has segments of that phrase in bars 9/10 and 10/11 in the right hand. *Okungulo* has the full melody from bars 13 to 16, then a segment between bars 17/18. Segmentation is a Western feature that is used to develop this work as the piano accompanies with chords. As *okungulo* fills in the piano has motifs of the main melody in the right hand bars 19 to 21. *Okungulo* goes back to the third phrase as the piano fills in with chords. At bar 24 piano right hand has the first phrase answered by the left hand second phrase. The right hand enters with the third phrase from bars 27 to 30, which also links to the new key of A major. The issue of key system is a Western tradition and not Samia.

Part B begins from bar 31 with a new tune in A major, which is the supertonic of G major (dominant of the dominant key D major); these are Western music features that support the Samia idiom. The nature of the melody determined the new key and as stated earlier the new tunes may be higher or lower. *Okungulo* plays the tune in solo response pattern with piano right hand. The next tune is at bar 35 with *okungulo* as piano picks the response from end of bar 35 to 37. Piano in right hand repeats this from end of bar 37 to 39 and continues with the same up to bar 41. Piano left hand picks it from bar 42 to 43, alternating with the right hand bar 43 to 44. *Okungulo* picks it up from bar 44 and goes back to the first phrase of this section from bar 45. There is a solo response style between *okungulo* and the piano right hand from bar 45 to 50. The second phrase comes in at bar 51 in the piano right hand, *okungulo* bar 52, piano an octave high at bar 53 and lastly piano left hand bar 54. The opening phrase of this section recurs between *okungulo* and the piano response from bar 55 to end at a perfect cadence. Call and response, use of two melodies to welcome visitors, rhythmic patterns, rests, and anacrusic entries in this piece are a manifestation of the features in the Samia traditional music performances.

5.2 1st Movement -Siri Omudoto (I'm still Young)

This movement is in rondo form ABACA.

A–The bride sings in bars 1 to 40. She is refered to as Namude or Orada (clan names), otherwise her name is Agoya.
B–The aunt joins the bride-a duet in bars 41 to 73.
A–The bride sings as before in bars 61 to 97.
C–The grandmother joins the aunt and bride-a trio in bars 100 to 132.
A–The bride sings as before in bars 133 to 169.
Codetta–The three sing together to ease tension as Agoya at last accepts to escort the visitors in bars 170 to 189.

5.2.1 Text Analysis

a) **Meaning**

Section A–The bride sings to the aunt about Mang'eni that she is still young '*siri mudoto,*' and that his sentiments are disturbing her heart; '*embosi chiao chi nyaso 'mwoyo*.' She doesn't know what to do for the young man from '*abakhulo*' clan. So he is refered to as '*omukhulo*.' She announces that her mother would suffer, '*mako yange anasanda.'* She then reiterates to the aunt '*senge*' that she is still young, '*siri mudoto.'*

Section B–The aunt calls her by her clan name Namude the girl from Bukiri, '*mukhana we* Bukiri' the wife of the *abakhulo*, be strong at heart and take care of Mang'eni's house. She goes on to sing that Mang'eni is the right person and is fit for the journey '*aera olukendo.'* She assures Namude that the sister- in- law '*mulamwa*' Namude's mother would not suffer.

Section A–(Re-statement) The bride section is repeated.

Section C–The grandmother and aunt sing that Namude should go ahead with her ceremony–*khola esambo* because the son-in-law and his entourage are already in the home–*abakhwe bali mudala*. They plead while calling her by her name Agoya, child of Bwire–*mwana wa* Bwire to see off the visitors–*sebula bakeni*, it is time–*ebikha bia khola*. Namude joins the two wondering

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if it was time for the visitors to leave–*ebikha bia khola.*

A–(Re-statement) The bride section is repeated.

Codetta–This section rounds off the whole work. The grandmother and aunt sing that if Namude smiles then the in-laws will be happy–Namude *namwenya na bakhwe basangala.* Namude later discovers that Mang'eni is a pleasant boy, '*khane M*ang'en*i musiani musangafu.'* She later gives her verdict that 'Mang*'eni aero'lukendo'* and finally accepts with the words '*omukhulo ee.*' She is informed that the visitors are hers, '*bakeni na bao'* and that she needs to escort them 'Agoya *koba 'bakeni.'* By Agoya accepting to escort the visitors means that she has given a nod to their intentions; and therefore Mang'eni is an eligible suitor.

b) **Use of words**–*Mako* is a synonym for 'mama,' mother.

Aero 'lukendo is a metaphor meaning that Mang'eni is eligible to be a suitor for Agoya. Literally it means that Mang'eni can go on a journey.

5.2.2 Music Structure and Features

Tonality–The key of this movement is G major moving to C major and D major; these are common keys in the folk songs. The idea of modulation is a Western application which has been used to shift the melodies from one situation to another and does support the Samia idiom in the work. The melodic notes are also derived from these three keys. The choice of tonality is controlled by the pitch in the melodies used. The following tonal centres are used in this section;

A–Bars 1 to 29 in G major
    Bars 30 to 40 in C major
B–Bars 41 to 60 in C major
A–Bars 61 to 86 in G major
    Bars 87 to 99 in C major
C–Bars 100 to 132 in D major
A–Bars 133 to 158 in G major
    Bars 159 to 169 in C major
Codetta–Bars 170 to 189 in G major

Melodic contour, range and intervals–The melodies flow horizontally in steps, thirds, fourths, fifths and octave; which is similar to the folk songs. The range for the three voices is within the traditional performance, between C4 to G5. The melodies also use call-response patterns especially in the *codetta*.

Phrases–They are quite short, the longest being about three bars. They are anacrusic just like those in the folk songs.

Musical instrument–The piano accompanies the solo, duet and trio. The piano supports the vocal performance in the ensemble and enriches the texture. It plays the Samia idiom and fits well within the traditional rhythms.

Meter and rhythmic patterns–These keep to Samia tradition as those in the folk songs and use common time. Compound meter is foreign to Samia music but it does not interfere with the traditional idiom in the work. It was incorporated by the composer for artistic purposes to slow the section sung by the grandmother.

Harmony–This is conventional harmony between the duet, trio and the piano accompaniment. The folk songs' harmony is only found at the points of overlap between the soloist and the responsorial group. This Western harmony supports the Samia idiom in the section.

Tempo–Performance speed of 96 crotchets per minute is within the tempo used in the folksongs.

Rests–These have been used to separate melodic phrases and to create anacrusic entries. The same applies to the folk songs.

Text–Elision of text has assisted certain words to fit the melodic line. This has also ensured that the speech rhythm is not unduly affected.

Speech and melodic relationships–The speech rhythm and melodic lines do not match because elision of text has taken place to correct the anomaly. For example, *musiani* instead of *omusiani*, *aero 'lukendo* instead of *aera olukendo, 'mwoyo* instead of *omwoyo, 'bakeni* instead of *abakeni*,

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'*mwana* instead of *omwana, 'bakhwe* instead of *abakhwe, 'mukhana* instead of *omukhana.* This has enabled the text chosen to fit the melodic line.

Western Music Features–Western music features that have been used in the section include notation, modulation and piano accompaniment. They have assisted in supporting the Samia idiom in the final product. The idea of ensemble performance is very Western but it does not interfere with traditional idiom in the work. Western styles of design and vertical harmony have given the music unique texture.

5.2.3 The Music

This movement is in rondo form ABACA and a *codetta*. It is in G major and with common time signature at the beginning. The A part starts with a piano entry of four bars then the soprano I (the bride) comes in at the end of bar 4. The accompaniment enhances the performance in texture. Bars 13 to16 are a piano interlude then the bride comes at the end of bar 16. From bar 30 the tonality changes to C major. At bar 40 the accompaniment also affirms the *'siri mudoto'* rhythm to end part A. In this section the bride insists that she is not ready to get married because she is still young; and that her mother would suffer.

Part B of the work begins when soprano II (the aunt) enters at bar 41. The aunt sings as the bride responds. From bar 51 piano has soprano rhythm up to bar 55. The running *staccato* rhythm from bars 56 to 58 in piano part supports soprano II singing. This part ends at bar 60. The aunt tells Agoya to be strong hearted (*dinya omwoyo*), and that Mang'eni is eligible (*aero 'lukendo*). Lastly, she sings that Namude's mother would not suffer.

Soprano I–bride comes in again at bar 61to reaffirm the fact that she is still young. This part runs up to bar 97. There is a two bar interlude which leads into part C, which also changes tonality to D major.

Part C begins at bar 100 in compound time in D major. The meter was chosen to relax the performance so that the grandmother may enjoy singing. She sings alone for four bars before the entry of aunt and bride at bar 106. The grandmother asks Namude (Agoya) to go ahead with the ceremony because the son-in-law and his entourage are already in the home (*khola sa esambo abakhwe bali mudala*). Piano interlude at bars 114 to 115 is repeated at bars 118 to 119. The grandmother cajoles Agoya by calling her daughter of Bwire (*mwana wa* Bwire). This section comes to an end at bar 132 with a request to the bride to see off the visitors, ‘Namude *sebula ‘bakeni*.’ Soprano I (the bride) sings again to state that she is still young. This runs from bars 133 to 169.

The *codetta* begins at bar 170 with soprano II entry in a solo-responsorial style just as in a traditional Samia performance. This part is back to G major in common time. Piano supports the statement (*aero ‘lukendo)* is fit for the journey bars 183 to 185 in rhythm. This is sung to affirm that Mang’eni is eligible as a suitor to take Agoya as a wife. The aunt and grandmother sing that if Namude smiles then the son-in-law and his entourage will be happy (*namude namwenya na bakhwe basangala*). It is also an important section because Agoya accepts that Mang’eni is a pleasant boy (*musiani musangafu*) and that he is fit for the journey. This is a metaphor that means he is eligible to be a son-in-law. Agoya is also told to escort the visitors ‘*koba ‘bakeni.’* This motif is repeated for reiteration and ends with *ritenuto* at a perfect cadence of G major.

5.3 2nd Movement - Obe Nobulamu (Have a Good Life)

In this section the girls sing to wish Agoya good tidings in her marriage life, *obe nobulamu*.

A–Bar 1to 44 consisting of melodic themes a and b
B–Bar 45 to 60 consisting of melodic themes a and c
A–Bar 61 to 97 consisting of melodic themes a and b

5.3.1 Text Analysis

a) **Meaning**

Melody 1

Original Text	**Literal English Translation**
1. S. *Omukhana we* Bukiri *khusangalire*	Daughter of Bukiri we are happy
2. C. *Obe nobulamu*	Have a good life
3. S. *Omukhana we* Bukiri *khusangalire*	Daughter of Bukiri we are happy
4. C. *Obe nobulamu wombakha khulwanda*	Have a good life you build on a rocky ground
*khuwajing'a obe nobulamu*to	be strong have a good life

Melody 2

Original Text	**Literal English Translation**
1. S. *Ee wakhadeka* Agoya *khwebasa omukhana we* Bukiri	Eh you have done well Agoya we thank you girl from Bukiri
2. C. *Wakhadeka*	You have done well
3. S. *Ee*	Eh
4. C. *Ee wakhadeka* Orada *khwebasa*	Eh you have done well Orada we thank you

Melody 3

Original text	**Literal English Translation**
1. *Tula bakhulole omweya*	Come out, be seen the bride

The main theme tune tells Agoya that the girls are happy for her and that she should have good life. '*Mukhana we* Bukiri *khusangalire*,'–the girl from Bukiri we are happy. '*Obe nobulamu'*– have a good life. '*Wombakha khu lwanda khu wa jing'a'*–you build on a rock so that you may be hardened. This is a metaphor meaning that in life sometimes opportunities do not come the easy way; we learn the hard way. The girls are happy that the bride has got to this point the hard way. They use the clan names Orada and Namude to praise her.

The next theme tune is one that thanks Agoya for her decision to get married. '*Wakhadeka* Agoya *khwebasa mukhana we* Bukiri,'–you have done well we thank you the girl from Bukiri. Girls sing that the bride should come out to be seen–*tula bakhulole omweya.* They also add that Agoya '*wolukongo khusangalire,'*–Agoya of the village we are happy**.**

b) **Use of words**–*Wombakha khulwanda khu wajing'a* has been used to denote that one has to pass through hard times so as to be successful in life.

5.3.2 Music Structure and Features

Tonality–The key of this section is C major moving to G major; these are common keys in the folk songs. The tonal centres have been used as follows;

A–Bar 1to 44 in C major
B–Bar 45 to 60 in G major
A–Bar 61 to 97 in C major

Melodic contour, range and intervals–The three melodies flow in steps, thirds, fourths and fifths; which also applies to the folk songs. The range for the three tunes is within the traditional performance; between G3 to E5. The melodies use call-response style between the voice parts. There is an overlap between soprano I and the two other voices at a third and fourth to begin.

Phrases–They are made up of half bar, one and a half bars, two bars, two and half bars. They are anacrusic just like those of the folk songs.

Meter and rhythmic patterns–These keep to the Samia tradition like those in the folk songs which also use common meter.

Harmony–This is conventional Western harmony between three and four vocal parts; that is not a Samia music feature. This Western harmony boosts the Samia idiom in the section. In traditional performance harmony is created only at the points of overlap between the soloist and the responsorial group.

Tempo–A speed of 114 crotchets per minute is within that of the folk songs. It does not interfere with the Samia speech rhythm.

Rests–These have been used to separate melodic phrases and create anacrusic entries. The same applies to the folk songs

Text–Elision of text has assisted certain words to fit the melodic line. This has also ensured that the speech rhythm is not affected.

Speech and melodic relationships–The following words have been altered to fit in the melodic line. '*Mukhana* has been used instead of *omukhana.* The rest of the lyrics in the song fit the speech rhythm and melodic line.

Western music features–The Western music features that have been used in this section are the same as those in the previous movement.

5.3.3 The Music

The movement begins in C major common time performed at *allegretto* moderately loud. It is a kind of ternary in structure, set for an SSA/SSAA chorus. The structure was chosen by the composer as an artistic device to support melodies used. Sopranos I enter with a call which is responded by sopranos II and alto in unison. At bar 7 they go *divisi* in three parts, as sopranos I maintains the melody. Altos pick the melody at bar 13 as the top voices respond. At bar 19 sopranos II take the melody that has been transposed lower as sopranos I and Altos respond. At bar 26 a soprano solo comes in with *pekee*–bottle top shakers as the whole group responds. *Pekee* are used up to bar 37. The rest of the group take over from the solo and sing in parts from bar 30 with the sopranos I having the melody. At bar 34 the altos take the melody. This part is repeated then thereafter they sing *wakhadeka* which emphasises thanking the bride. This is very well brought out at bar 41 with *staccatos***.** The music shifts to G major from end of bar 44.

The original melody comes back now in four parts to give it more texture and vocal power. A new melodic theme is used at bar 51 '*tula bakhulole mukhana we* Bukiri.' The music moves back to C major in bar 60 with the word Namude. Altos take up the melody from bar 61 as the rest respond. The second altos interject at various points. From bar 74 *canonic* entries are used up to bar 78. From bar 79 two different melodies that have been used in the work are performed at the same time but at *meno mosso*. This is done to show that when people are excited and happy, each sings their own tune at the same time in a kind of ‘mixed grill’. It still makes sense aesthetically. From bar 85 the original *tempo* is introduced with the call *wakhadeka* up to bar 89.

The original melody is brought back to round off the performance, as second altos join in a grand ending with *obe nobulamu*–have a good life. In the Samia folk songs, the beginning solo part may be incorporated in the ending chorus section. The composer applies this style to come up with the ternary structure in the movement.

5.4 3rd Movement – Agoya Omukosi (Agoya the Beloved)

The section is constructed in a kind of ternary ABA:
A–Bar 1 to 52 involving melodic themes a and b
B–Bar 53 to 87 involving melodic themes a, b and c
A–Bar 88 to 102 involving melodic theme a

5.4.1 Text Analysis

a) **Meaning**

Melody 1

Original Text	Literal English Translation
1. S. Agoya *ee omwana omukosi*	Agoya eh the child beloved
2. C. *Ichemulole Agoya*	Come and see Agoya
3. S. Agoya *ee* Agoya *mukos*i	Agoya eh Agoya the beloved
4. C. *Ichemulole* Agoya	Come and see Agoya
Omweya mwene mukosi	The bride the one beloved
ichemulole Agoya	come and see Agoya

Agoya is referred to as Orada or Namude which are her clan names.

Melody 2

Original Text	Literal English Translation
1. S. *Asaala busaala ee*	Swishing and glamorous eh
Omweya asaala busaala	The bride is swishing and glamorous

2. C. *Ngaindeke*	Like jingles
3. S. *Asaala busaala ee* *Omweya asaala busaala*	Swishing and glamorous eh The bride is swishing and glamorous
4. C. *Ngaindeke*	Like jingles
5. S. *Obusaala*	Glamorous
6. C. *Omweya asaala busaala ngaindeke*	The bride is swishing and glamorous like jingles

Melody 3

Original Text	**Literal English Translation**
1. S. *Lolekho omweya lolekho omweya*	See the bride see the bride
2. C. Agoya	Agoya
3. S. *Loleko omweya lolekho omweya*	See the bride see the bride
4. C. Orada, *lolekho omweya ne engeso*	Orada, see the bride with a sickle

In all melodies used in this section, Agoya is being praised and given high esteem in her village. The singers give her titles as the beloved and glamorous as they send her off to her new home.

b) **Use of words**–The bride is referred to as '*omukosi*'–beloved, '*asaala busaala ngaindeke'*–she is swishing and glamorous like jingles. Singers then call out for people to come and see the bride with a sickle–*omweya ne ngeso*. Lastly, they sing that '*musebule* Agoya'–bid farewell to Agoya.

5.4.2 Music Structure and Features

Tonality–The key of this section is C major moving to G major, these are common keys in the folk songs. The idea of modulation is a Western application that does not interfere with Samia idiom in the music. The two tonal centres also provide the melodic scales that are in the tunes of this section. The tonal centres have been used as follows depending on the pitch of the melodies;

A–Bar 1 to 52 in C major
B–Bar 53 to 72 in G major
Bar 73 to 87 in C major
A–Bar 88 to 102 in C major

Melodic contour, range and intervals–There are three melodies flowing in steps, thirds, fourths, fifths, sixths and a seventh; which applies to the folk songs. The range for the three tunes is within the traditional performance. This is between B3 and E4 in the treble voices; and between A3 to C4 in the bass. The melodies are short in solo-response style, an important feature in the Samia folk songs. The performance of two melodies at the same time a kind of ‘mixed grill’ is a creative and artistic venture that does not interfere with the Samia idiom. This style is used in the Samia community due to excitement.

Phrases–They are one bar, two bars or one and half bars long; and anacrusic just like those in the folk songs.

Meter and rhythmic patterns–These keep to the Samia tradition like those in the folk songs which also use simple quadruple meter.

Harmony–This is conventional Western harmony between four vocal parts; which is not a Samia music feature. The folk songs’ harmony is only found in the overlap between the soloist and responsorial group. This Western harmony supports the Samia idiom in the movement.

Tempo–Performance speed of 110 crotchets per minute is within the *tempo* of the folk songs.

Rests–These have been used to separate melodic phrases and create anacrusic entries. The same applies in the folk songs.

Text–Some words have been altered to fit in the melodic line. This has also ensured that the speech rhythm is not affected.

Speech and melodic relationships–Elision of text has enabled the speech rhythm and the melodic line to match. For example, *ichemulole* Agoya has been altered to *ichem’lol’*Agoya, *omwana omukos*i to ‘*mwana mukosi, lolekho omweya* to *lolekho ‘mweya* and *musebule* Agoya to *musebul’* Agoya. The alteration does not interfere with the Samia speech rhythm.

Western music features–Western features that have been used in this section include notation, expression marks, change of tempo and modulation. These have assisted in supporting the Samia idiom in the movement. Western style of design and vertical harmony has given form to this section.

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5.4.3 The Music

This is the grand finale of the Marriage Suite as the bride is bade farewell. The movement uses simple quadruple time which effectively holds the Samia idiom in the work; and is set for an SATB chorus. Section A starts from bar 1 in C major with soprano entry (theme a), this is followed by a response from the rest of the group. At bar 9, sopranos and tenors solo then join the rest to respond. At bar 17 tenors and basses solo as sopranos and altos respond. Basses interject with ‘ee’ from bar 32 to 35. The next entry at bar 36 involves a soprano solo (theme b) with *pekee* as the rest of the group ‘*tutti*’ respond. Bars 41/42 are repeated, then altos and basses pick the solo melody. Bars 49/50 are repeated while bar 53 leads to G major as use of *pekee* ends at this point.

Section B starts in a new key, G major, with the beginning melody (theme a) sung by tenors and basses as sopranos and altos respond. From bar 56 to 59 all voices sing. Sopranos enter with *pekee* in a new melody (theme c) from bar 60 as the rest respond. This part is repeated to exalt the bride ‘*omweya.*’ Basses pick the solo part supported by the tenors as they interchange, then they all respond. Bar 71 to 72 rounds of this part as use of *pekee* ends at this point. From bar 73 sopranos and altos have the first melody (theme a) as tenors and basses sing the third melody (theme c). Two melodic themes are used at the same time due to the excitement involved. This goes on up to bar 78 at *meno mosso.* From bar 79 melody theme b comes up at *a tempo* to return to the original speed. This time sopranos, altos, and basses have the theme as the tenors interject with ‘ee ee ee’ and join the rest from bar 81 onwards.

Section A comes back but this time starting with tenors and basses singing Orada instead of Agoya, as sopranos and altos respond. They all join to finish with a section that is repeated four times to manifest the fact that they have to send Agoya off. The section ends with *sebula* Agoya–bid farewell to Agoya, performed at *ritenuto.*

This movement has Samia music features in solo/response style and use of *pekee* to accompany. The harmonies chosen assist in supporting the idiom without causing change in meaning of the text used.

5.5 Coda – Omwana Yedeya (The child is Excited)

This section is in ternary form ABA.
A–Bars 1 to 50 have melodic themes a and b
B–Bars 51 to 94
    Bars 51 to 57 have melodic theme b
    Bars 58 to 94 have melodic theme c
A–Bars 95 to 119 have melodic themes a and b

5.5.1 Text Analysis

a) **Meaning**

Original Text	**Literal English Translation**
1. S. Mbiri *ee* Mbiri *naluvanga*	Mbiri eh eh *naluvanga*
ee Mbiri *naluvanga*	eh Mbiri *naluvanga*
mafyala soulire omwoyo	mother-in-law did you hear the voice
omwana yedeya	the child is excited
2. S. *Okhubala nimbale sina?*	Counting, what shall I count?
3. C. *Ee*	Eh
4. S. *Nimbale mikanda*	I count groups
5. C.*Ee omwana yedeya*.	Eh the child is excited
6. S. *Odonya akhanyungunyu odonya*	Dripping insect drips
khadonya obukhi	Dripping honey
lero na khu chunjune	Today we shall lick
khali Mundekwe	It is in Mundekwe (a river)
akhanyungunyu odonya	The insect drips

This song is sung when bridal party approaches the groom's home. They sing asking whether the mother-in-law has heard their voices; in this case the singing. Traditionally the mother-in-law is supposed to welcome them with gifts as they get into the homestead. What will they count (without gifts)? They imagine that the gifts due are like honey dripping from *akhanyungunyu* (a small insect producing honey like liquid); and flowing like Mundekwe River.

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5.5.2 Music Structure and Features

Tonality–The key of this section is A flat major moving to E flat major; these keys are not found in the folk songs but were artistically used by the composer to raise the pitch due to the excitement of the group. The two tonal centres also provide the melodic scales that are in the tunes of this section. The tonal centres have been used as follows;

A–Bars 1 to 50 are in A flat major
B–Bars 51 to 94
    Bars 51 to 57 are in E flat major
    Bars 58 to 94 are in A flat major
A–Bars 95 to 119 are in A flat major

Melodic contour, range and intervals–The three melodies move in steps, thirds, fourths, fifths and an octave; which is similar to the folk songs. The range for the three tunes is within the traditional performance. This is between D4 to A5 in treble voices and A2 to E4 in bass. The melodies also use solo–response style between voice parts.

Phrases–They are one bar, three bars or two and half bars long. They are anacrusic just like those in the folk songs.

Meter and rhythmic patterns–These keep to the Samia tradition like those in the folk songs by using simple duple meter.

Harmony–This is conventional Western harmony for four vocal parts; which is not a Samia music feature. The folk songs' harmony is only found in overlapping parts between soloist and responsorial group. This Western harmony boosts the Samia idiom in the work.

Tempo–A speed of 120 crotchets per minute is slightly on the higher side compared to that of the folk songs. This is due to the performers singing while running or walking. The *tempo* does not interfere with the Samia speech rhythm.

Rests–These have been used to separate melodic phrases and create anacrusic entries. The same applies to the folk songs.

Text–Elision of text has assisted certain words to fit the melodic line. This has also ensured that the speech rhythm is not affected.

Speech and melodic relationships–In the song *omwana* is performed as '*mwana, soulire omwoyo* as *souliro 'mwoyo, khadonya obukhi* as *khadonyo 'bukhi* to fit the melodic line.

Western Music Features–Western music features that have been used in this section include notation, dynamics, expression marks, change of tempo and modulation. They have assisted in supporting the Samia idiom in the *coda*. Western styles of design and vertical harmony have given form to this section.

5.5.3 The Music

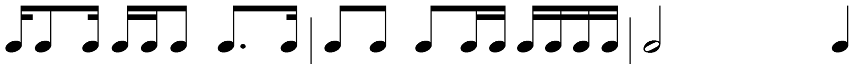
This is a tail piece, a *coda,* of the Marriage Suite. It provides some excitement as the bridal entourage gets to the groom's homestead. Sopranos enter with a call to the mother-in-law if she has heard the singing as in theme one. The whole group comes in unison from bar 9 to 16. The next entry is theme two which is then performed in parts and repeated. From bar 30 tenors take up the beginning theme now in parts and repeated. Sopranos come in with theme two, leading to a change of tonality from bar 50 to 57 which is repeated thrice. Sopranos come in with the third theme but now at *andante* a slow entry, which goes on up to bar 94.

At bar 95 tenors come in with theme one, *Mbiri ee* at the original *tempo*. The second theme is now entered by tenors and basses from bar 110. It is repeated thrice to end with a pause and *divisi*, with the words, '*mwana yedeya'* the child is excited. Use of 'ee' is common in Samia idiom. This marks the end of *esidialo* as the bride has finally come to her new home. The song has Samia music features in solo response style as well as the rhythmic and melodic patterns in the local idiom. The rhythmic patterns in the song do sustain the Samia idiom very well.

5.6 The Composition vis a vis Objectives of the Study

The first objective of the study was to find out the traditional Samia music characteristics that could be incorporated in art music while maintaining the traditional idiom. Analysis of the marriage folk songs highlighted features inherent in the songs. Some of these features were utilised in the composition alongside others from the Western music tradition. As stated, there were those features that cut across the board and were commonly found in the folk songs and in the composition. For example, tonality, meter and rhythmic patterns, melodic phrases, intervals, speech and melodic relationships, text, rests and tempo. The only change was the style in which they were used. This therefore linked the composition to the mother idiom in the collected Samia folk songs.

The Samia music characteristics that were used depended on those features that were derived from the transcribed folk songs. These included the intervals (steps, seconds, thirds, fourths and fifths), and rhythmic patterns as in the folk songs. For example, most of the rhythms were created out of the following notes and patterns;



The meters used were common and simple quadruple times, similar to those used in the folk songs. Tonality depended on the tunes that had been used which also dictated the modulation keys and the scales involved.

The second objective of the study was to articulate compositional techniques and devices in a contemporary style that could assist in the sustenance of traditional Samia idiom in a composition. Call and response style was maintained in all the movements and kept to the traditional performance of the Samia people. For example, in the Prelude bars 31–56 between *okungulo* and piano. In the 1st movement bars 35–37 between voice and piano, bars 170–185 between the various vocal parts. In the 2nd and 3rd movements it was used extensively between the vocal parts. The *coda* also used aspects of call and response between the voice parts.

In the 2nd movement *pekee* were introduced alongside a soprano solo entry bars 26–37. This conformed to the use of *pekee* in the Samia tradition by female performers. *Pekee* were also used in the 3rd movement bars 36–53, then bars 60–85. A soloist was used against the rest of the group in both movements. Nketia (1992: 140) agrees too that the structure of group singing in African societies in most cases is call and response.

The texts chosen maintained the Samia speech rhythm, and where this was not possible, elision of text took place to allow the speech rhythm fit the melodic line. This approach complimented the text appropriately. Western harmonies were used because in the traditional Samia music, harmony was only found at the points of overlap between the soloist and responsorial group. Western harmony supported the Samia idiom in the composition.

The Western compositional devices that were used included piano accompaniment to *okungulo* and the vocal ensemble, melodic shifts, modulation and form. These devices supported the Samia idiom by creating contrast to the songs in the composition. Western music features used were metric organisation involving time signature, bars and bar lines, which ensured that the music had a regular movement. Furthermore, this was the conventional way of presenting music in a score. Of course the Samia music does not use the stated features but they assisted the composition to be consistent with the performance traditions. Compound time between bars 100–128 of the 1st movement was not Samia but Western; it contrasted and sustained the melodic flow in the local idiom. This also painted the entry of the grandmother (alto) in the ensemble. Western vertical harmony was used in contrast to the horizontal type found in the Samia music; and it supported the idiom effectively. There were terms/signs of intensity and expression marks; above all, the piano accompaniment which supported the Samia idiom in the work.

Absolute Formalism theory assisted in unifying the various parts of the work in the merger of Western and Samia music elements to create the Samia Marriage Suite. Aesthetic Functionalism theory was applicable in the choice of tunes and text to match the story line; thus to base the songs on a marriage ceremony in the Samia culture. Accommodation theory on Convergence was instrumental in synthesizing the various parts like text and melody, rhythm and meter, texture, musical meaning in the social context of the work. There was also convergence of the traditional Samia music idiom, the social function and those Western music elements that were compatible in the Marriage Suite. In general, *Esidialo* maintains the Samia idiom despite use of conventional Western methods of composition and structure. The convergence theory was also instrumental in bringing together the researcher's musical experiences, cultural music beliefs and other changes that came up while composing *Esidialo*. This was enhanced by the researcher's exposure to different cultural contexts; of which the end result was a fusion that assisted in composing *Esidialo* while sustaining the Samia idiom.

It was not the mandate of the study to refer performance of the composition to the Samia traditional musicians; because by the very nature of injecting academic paradigm such as notation, instrumentation, harmony, resultant compositions went beyond the knowledge of traditional musicians. Therefore the study did not require their feedback as such despite the fact that in the Samia tradition the people have a say on the folk songs of the community.

Likewise the performers of the composition were not from the Samia community; rather they were drawn from Nairobi. Like any current choral singers in Kenya, they were taught the songs in preparation for the recording. The song meanings were given and it was required of them to portray the various moods in the texts during the performance. They had performed Luhya songs before so the Samia language was not a problem to them. The performers said that they had learnt some aspects of the Samia culture especially about marriage.

5.7 Findings

Research questions of the study will be answered by discussing the following findings. The study reveals that the impact of Western compositional techniques on the Samia traditional music can be controlled by isolating and using the traditional music features in a composition. It is important that composers know music characteristics that make the traditional music of a community and to pay attention to these features directly or indirectly. From the researcher's point of view, this will assist in maintaining the local idiom in works of art.

Merging Samia music features and Western classical music elements can result in cohesive works in which the parent idioms and material intertwine to create a new entity, a hybrid. Western tradition compositional techniques can be used while composing using traditional tunes to come up with contemporary art music in local idioms. Elements from the two traditions can pair up resulting in a traditional work of art with a unique idiom.

It is possible to compose songs in various social contexts observing the local cultural idioms using relevant traditional music features. It is up to the composer to find out what identifies the traditional music of a community and raise awareness while using it artistically. For example, in some instances the speech rhythm and melodic line may not match; the composer may require using elision of text to provide for better use of text. The rhythmic patterns therein give life to the music of a community.

Composing music in the Samia tradition is a force that is created within the community and brings about a sense of social responsibility among the traditional musicians. The respect that these musicians earn depends on how the music communicates in the local idiom. Unlike in Western tradition as Herbst, Zaidel-Rudolph and Onyeji (20003:142) observe, composing music may be related to ability, intellect, talent and what the composer would like to accomplish in a work.

CHAPTER SIX

6.0 SUMMARY, CONCLUSIONS, SUGGESTIONS AND RECOMMENDATIONS

6.0.1 Introduction

This chapter summarizes what this study set out to do and how it was done. It also draws conclusions based on the research findings and makes recommendations that hope to assist contemporary music composition using Kenyan ethnic languages; to make informed choices for both traditional and Western music elements.

6.0.2 Summary

The study set to find the traditional Samia music features that could be used in art music, identify contemporary art style devices and compositional techniques, use the Samia music as a model for creating conceptual guidelines; and use the stated items to compose a work in ‘Afro-Classics’ style.

The stated objectives were prompted by the fact that some art musicians who use folk songs as compositional themes often change the inherent cultural nuances and the musical idiom concerned through the use of Western compositional techniques. This affects the traditional music characteristics of the music that is composed. As far as this study was concerned, the Samia music would suffer in its rhythmic patterns, melody, meter, text, texture, harmony, interval and its idiomatic expression.

Sometimes Kenyan art composers may not be conversant with the traditional music making contexts because Kenya is a multi cultural state. More often the songs used in compositions do not adhere to the traditional idioms of the communities involved. The product of music styles that are identifiable with various communities can therefore be threatened.

The study used Absolute Formalism and Aesthetic Functionalism theories in creating a frame work of thought for the study. The Accommodation theory on Convergence was used in bringing together the researcher’s musical experiences, cultural music beliefs and changes that came up while composing *Esidialo*. The researcher’s exposure to different cultural contexts fuelled all these. The theory brought all these aspects together in order to come up with a fusion that assisted in composing *Esidialo* while sustaining the Samia idiom. The theory on convergence was also used to bring together the Samia and Western music materials that were isolated for use in the Marriage Suite. For example, relating parts of the works in a Samia idiom, collection of folk songs, meaning of the composition in context, and the synthesis of the Samia and Western music elements in the composition. Convergence of the Samia traditional music features, idiom and compatible Western music elements resulted in the *Esidialo* composition in the study.

The study used both the descriptive and creative designs that explored qualitative aspects. The descriptive phase involved using snowball and purposive sampling methods to identify traditional musicians for interview. They also performed the various Samia marriage folk songs which were tape recorded, transcribed and classified. The chosen songs were functional as confirmed through a questionnaire/interviews administered to the traditional musicians.

The Samia marriage folk songs were analysed to identify the inherent features and some were isolated for use in the composition. The selected songs reflected closeness to the various sections of the Marriage Suite. The highlighted features were those that could sustain the Samia music idiom and cut across all the analysed folk songs. The six major features were; melody, rhythm and meter, text, form, harmony, and tempo. These contained the main details of the traditional Samia music.

The creative phase involved establishing the text and tunes to compose the five movements of the Marriage Suite. Western music tradition provided capacities such as notation,

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note groupings and harmony. These were merged with the Samia music features that included rhythmic patterns, solo-responsorial patterns and intervals in the tunes to create a work that is a hybrid. Each section of the work has been analysed to find out the consistency of the features in use; at the same time to establish new features in them.

The main challenge was transcribing the folk songs to give accurate Samia rhythmic patterns. This was overcome by acquiring FINALE computer software which assisted in play backs to get the correct representation of the Samia music on paper. Another challenge was getting a professional group to perform the songs in the composition. Most of the choirs are usually busy preparing songs for festivals throughout the year and have their own deadlines; so it was not possible to assign a group to perform the songs for recording. This is why the recording is in digital form to allow for satisfactory sound representation of the composition.

Composing *Esidialo*: A Samia Marriage Suite was a great success because it proves that music composition is an activity that may be used to validate deep-rooted traditions. Traditional Samia composers create music for various functions using resources within the community. The requirements of the people fuel the process of composition. Similarly *Esidialo* composition was fuelled by adulteration of Samia music by some art composers. The sections of the composition show that it is possible to compose in any Kenyan tradition as long as the music features of the community are identified and utilised to assist in upholding the local idiom.

Transcription and analysis of the Samia marriage folk songs prove that traditional music in Samia is still practised even with the advent of modernization; at least it has not been interfered with at the ‘source’. The music has not been appropriately utilised by artists like in the excerpts of Appendix 5i. The study also reveals that influence from other cultures like that of Western classical music tradition is not detrimental to the Samia music. All these can be identified in the analysis of the *Esidialo* composition against the marriage folk songs ‘mother idiom'. The composition is consistent with the Samia music features and the traditional idiom is felt as the music communicates effectively.

6.0.3 Conclusions

During the collection of the Samia marriage folk songs, the researcher noticed that the traditional musicians used an established format in their compositions. The researcher named it 'Traditional Creativity Idiomatic Function'–TCIF Model of Creativity, i.e. the Samia musicians consider the traditional function for the music that is composed to match the Samia idiom in which the songs are performed. Therefore, compositions in traditional aspects have the aim of delivering a messages or saying something edifying, rather than the usual melodies, harmonies, timbres and rhythms as in Western music tradition, (Agawu 2003:5). The stated model may assist art composers to create traditional music that is functional in various Kenyan idioms. Art musicians need to acknowledge the community from which the music is derived, occasion for the music, find out the music features involved to maintain the idiom and then create their music consistent with the tradition of the chosen community.

The study proposes a guide to assist art musicians who compose using traditional idiom. When merging traditional music elements and Western classical music; traditional music is 'Culture' and Western music is 'Information'. The merge results in a new entity, a hybrid which is 'Creativity'; a new musical creation of contemporary art songs. Culture is the local idiom inherent in the traditional music of a community; and Information consists of the Western classical music elements and compositional techniques that are acquired knowledge. Composers need to create their music with a traditional function in mind to maintain the idiom. Therefore the traditional music features have to be highlighted and utilised; to validate melodic, rhythmic and textural elements of the borrowed music. These together with the Western music elements

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will give the composition shape in contemporary style. The result will be Creativity, a hybrid at the point of convergence between Culture and Information as seen in the diagram.

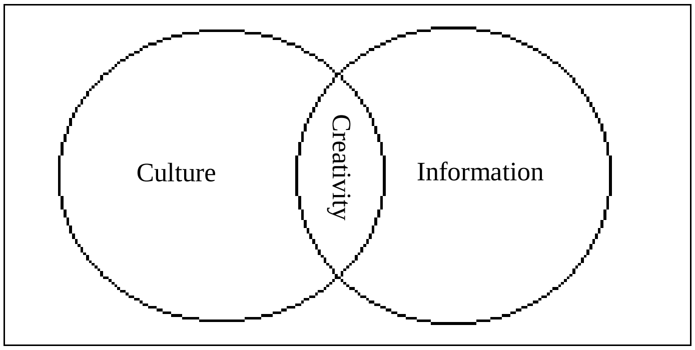

Fig. 3 Creativity Model

Culture is both a product and source of creation, Akuno (2001: 188). It is a result of relationships as well as an expression between man, the society and the environment. It is found in one’s total existence including relationships, perceptions and aspirations.

6.0.4 Suggestions and Recommendations for Further Study

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

Kenyan art musicians may use this study as a base of composing in traditional style in various idioms to add to the existing contemporary art music repertoire. It will also be one way of developing traditional music in contemporary style. Various festival committees in Kenya will have a source of art songs for consideration as local pieces for competitions. In the process art musicians will develop their composition skills and be encouraged to increase the output. This may also encourage more students to take up music composition as a field of study.

Music students should be exposed to traditional music composition to get to know the music features of various communities in Kenya. Through analysis and performance of such music, students will experience pertinent concepts involved. Availability of art songs will also encourage examination bodies to utilise such art works as musical excerpts instead of depending entirely, on the Western classical music.

Further research could be undertaken based on the findings and conclusions of this study to explore issues from other Kenyan communities. The study has shown that traditional composers have a guide to their activity and that each community has its own inherent music features. This relates to an observation by Herbst, Zaidel-Rudolph and Onyeji (2003:150) that one can compose using traditional African music elements alongside Western tradition music features; but only the highlighted traditional African music features will support the identity of the traditional local idiom of the music in use. This also supports the sentiments about African musicians (already discussed) who have used traditional tunes to develop art music that is identified with their local idiom. This should be the reawakening of cultural ideals amongst Kenyan art musicians who use traditional songs.

The present study was carried out on the Samia music; similar studies could be undertaken on the music of other Kenyan communities. This would assist art composers to be well equipped with guidelines for use in Kenyan traditional music composition.

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APPENDIX 1

Work Plan

Aug. – Dec. 2005	Working on the proposal
Jan. 2006	Presentation to Unisa
Jan – June 2006	Field work / collection of Samia marriage folk songs
July – Dec. 2006	Analysis of the collected marriage folk songs
Jan – June. 2007	Writing and submission of 1st draft (1st three chapters)
July 2007	Corrections / submission of second draft (1st three chapters)
Dec 2007	Corrections / submission of third draft (1st three chapters)
Jan. – Aug. 2008	Composition and analysis
Sept. – Nov. 2008	Identifying performers and writing the last chapter
Dec. 2008 – Jan 2009	Final draft to promoters
Feb. – March 2009	Corrections / proof reading / recording / notice of submission
April – May 2009	Binding and submission of thesis for examination
Sept. – Nov. 2009	Corrections after examination
Dec. 2009	Presentation to Supervisors/adjustments/corrections
Feb.2010	Presentation to Examiners for certification
May 2010	Return from Examiners and final adjustments/corrections
June 2010	Certification by Supervisors
July 2010	Final Presentation to Unisa
Sept. 2010	Graduation

APPENDIX 2

Budget

Stationery / Secretarial Services

Paper and writing material	5,000/=
Computer-initial typing expenses	5,000/=
Reorganization after corrections	2,000/=
Typing the thesis (248 pages)	5,000/=
Preparation of the thesis three drafts	3,000/=
Reorganization for submission	2,600/=
Photocopying/ binding of thesis	10,000/=

Equipment

Empty cassettes (10 x 300/=)	3,000/=
1 piece of tape recorder	15,000/=
Batteries- 7 pkts @ Sh 1,200 per pkt	8,400/=

Subsistence and Travel

Subsistence (Sh.2, 000 x 40 days)	80,000/=
Travelling for 40 days	15,000/=
Preparation for recording	20,000/=
Recording / studio services-audio	30,000/=
Contingencies	30,000/=
Total	**K.Sh 234,000/=**

APPENDIX 3

Interview Schedule: Traditional Musicians

Name:…………………………………………………...

Location:………………………………………………..

Sub-Location:…………………………………………...

The Samia traditional musicians will answer the following questions about the music that they perform.

1. What is the title of the folk song?
2. What is the song all about?
3. When is the song performed?
4. What other songs are related to this particular one?
5. Why is this song performed and not any other?
6. Who performs this song?
7. i) What is the meaning of the lyrics used in the song?
   ii) In what language(s) are the words used in this song?
8. i) Which music instruments accompany this performance?
   ii) Who plays the instruments?
9. How do the Samia learn new songs?

APPENDIX 4

List of People Interviewed

1. Mr Silverse Anami – Former Director of Culture-Ministry of Culture and National Heritage-Kenya
2. Athieno Nafoyo – Former dance leader
3. Willimina Maloba – Singer, dancer and *pekee* player
4. Anjilina Ochenjo – Singer and dancer
5. Auma Nabiang'u – Singer and dancer
6. Oduya Naburi – Singer, dancer and *pekee* player
7. Ouma Kanasaye – Player of *engabe/okungulo*
8. Akhenda Mugola – Player of *okungulo*
9. Ouma Ongaro – player of *engabe*
10. Hitila Ojwang' – Player of *engabe/okungulo*
11. Gombe Mujumbe – Player of *arutu*
12. Mario Odipo – Player of *ekhombi*
13. Philipo Ngw'eno – Player of *okungulo*
14. Cyril Bwire – Former group leader
15. Ouma Kadimo – Player of *engabe*
16. Albert Achieno – Group leader
17. Raphael Ogama – Player of *okungulo*
18. Erumbi Koko – Singer and dancer
19. Eva Nekesa – Singer and dancer
20. Bwire Auma – Singer and dancer
21. Roy Mumia – Player of *okungulo*
22. Olungo Kulinyi – Player of *ekhombi*

APPENDIX 5

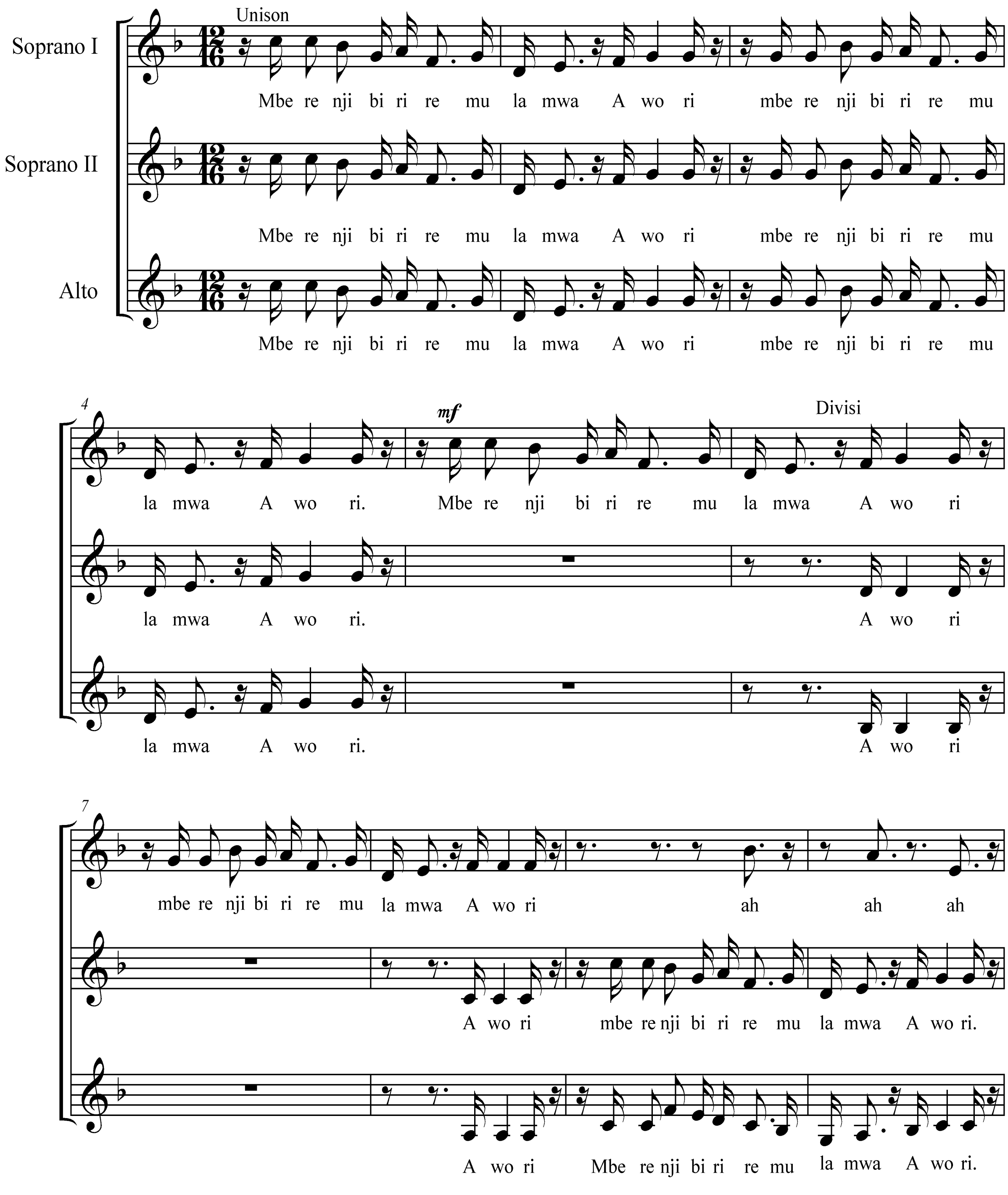
Music Excerpts that Use Folk Idiom

i) Kenyan Songs (Source - Kenya Music Festival Secretariat)

AWORI MULAMWA

Lively

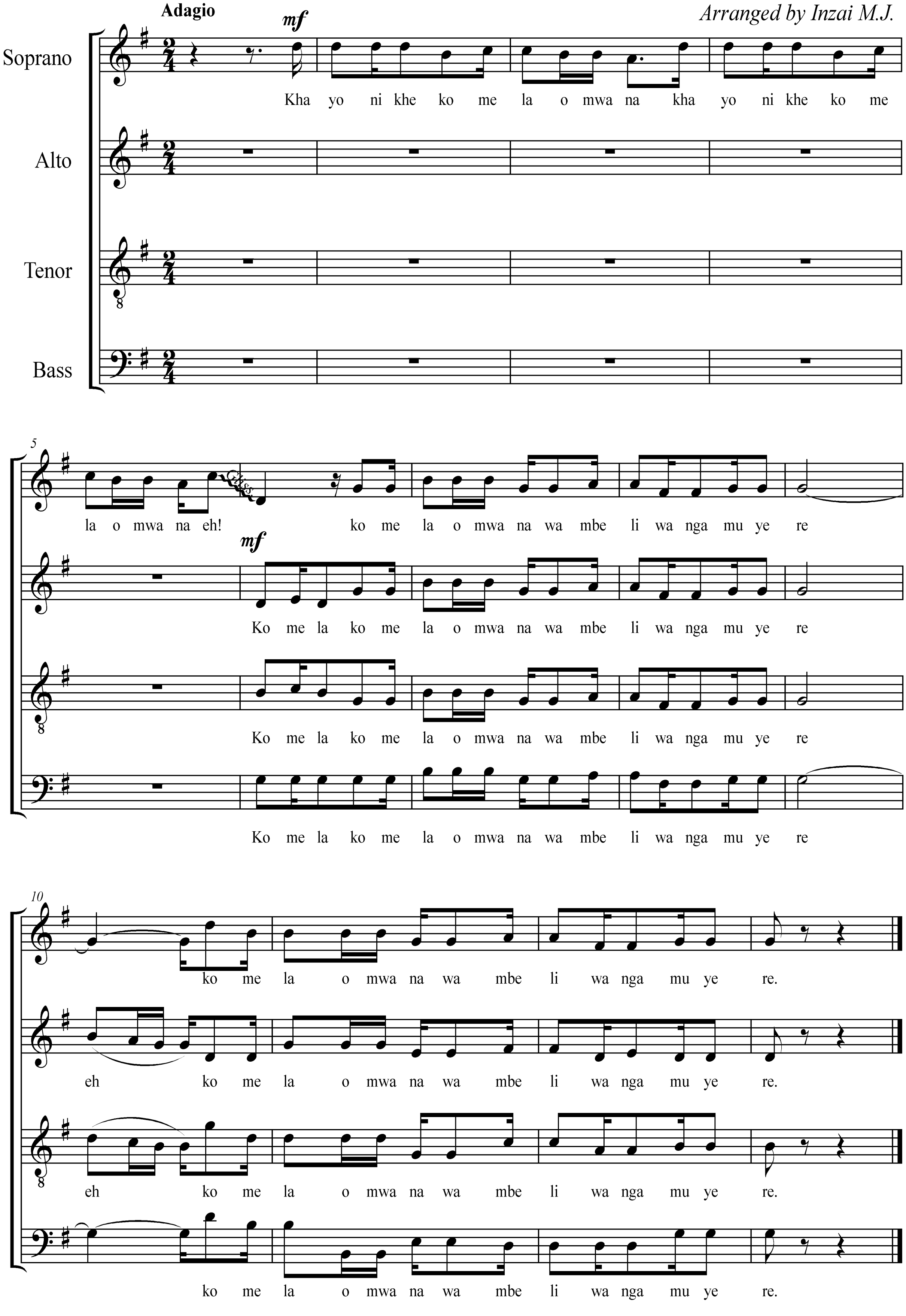
Arranged by Khagono A. O. P.


Unison
Soprano I
Soprano II
Alto
Mbe re nji bi ri re mu la mwa A wo ri mbe re nji bi ri re mu
Mbe re nji bi ri re mu la mwa A wo ri mbe re nji bi ri re mu
Mbe re nji bi ri re mu la mwa A wo ri mbe re nji bi ri re mu
4
mf
Divisi
la mwa A wo ri. Mbe re nji bi ri re mu la mwa A wo ri
la mwa A wo ri. A wo ri
la mwa A wo ri. A wo ri
7
mbe re nji bi ri re mu la mwa A wo ri ah ah ah
A wo ri mbe re nji bi ri re mu la mwa A wo ri.
A wo ri Mbe re nji bi ri re mu la mwa A wo ri.

KHAYONI

(Samia Wedding Song)

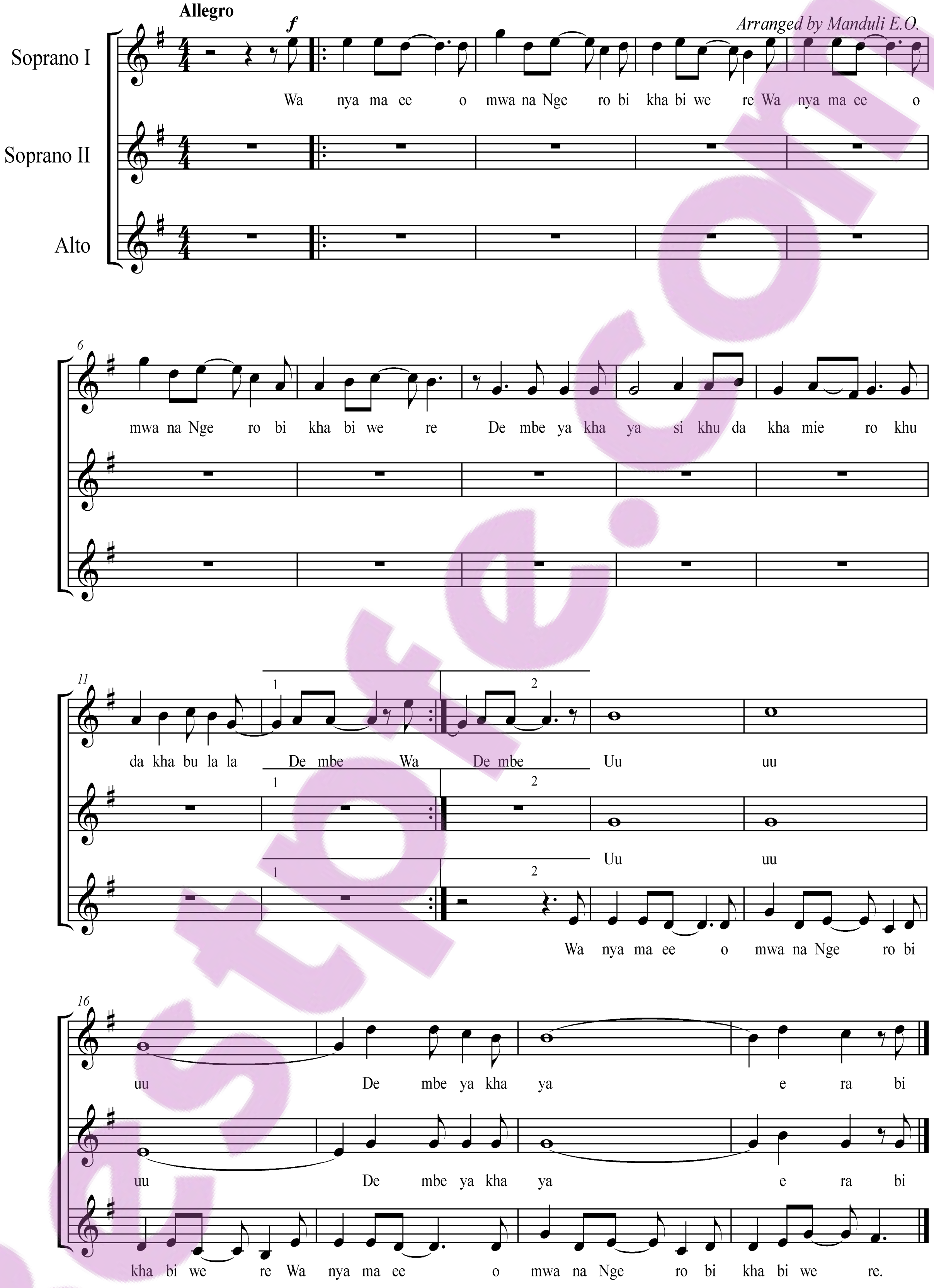
Arranged by Inzai M.J.


Adagio
mf
Soprano
Alto
Tenor
Bass
Kha yo ni khe ko me la o mwa na kha yo ni khe ko me
5
la o mwa na eh! ko me la o mwa na wa mbe li wa nga mu ye re
mf
Ko me la ko me la o mwa na wa mbe li wa nga mu ye re
Ko me la ko me la o mwa na wa mbe li wa nga mu ye re
Ko me la ko me la o mwa na wa mbe li wa nga mu ye re
10
ko me la o mwa na wa mbe li wa nga mu ye re.
eh ko me la o mwa na wa mbe li wa nga mu ye re.
eh ko me la o mwa na wa mbe li wa nga mu ye re.
ko me la o mwa na wa mbe li wa nga mu ye re.

WANYAMA ONGERO

(Samia Praise Song)

Arranged by Manduli E.O.


Allegro
f
Soprano I
Soprano II
Alto
Wa nya ma ee o mwa na Nge ro bi kha bi we re Wa nya ma ee o
6
mwa na Nge ro bi kha bi we re De mbe ya kha ya si khu da kha mie ro khu
11
1
2
da kha bu la la De mbe Wa De mbe Uu uu
Uu uu
Wa nya ma ee o mwa na Nge ro bi
16
uu De mbe ya kha ya e ra bi
uu De mbe ya kha ya e ra bi
kha bi we re Wa nya ma ee o mwa na Nge ro bi kha bi we re.

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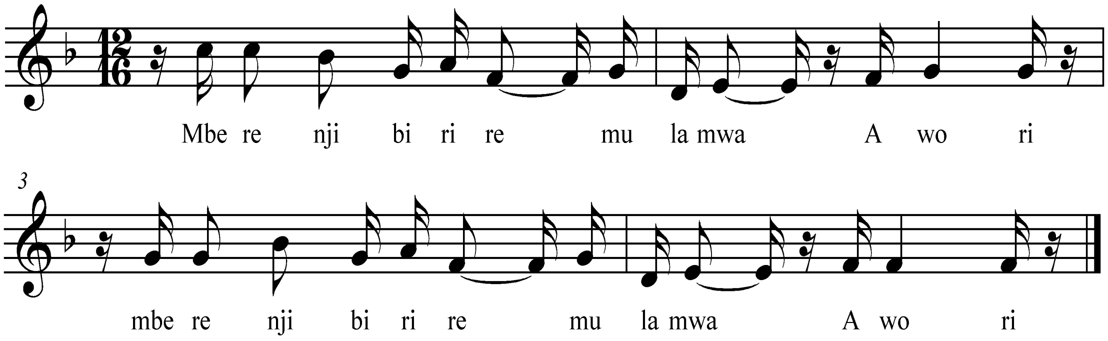
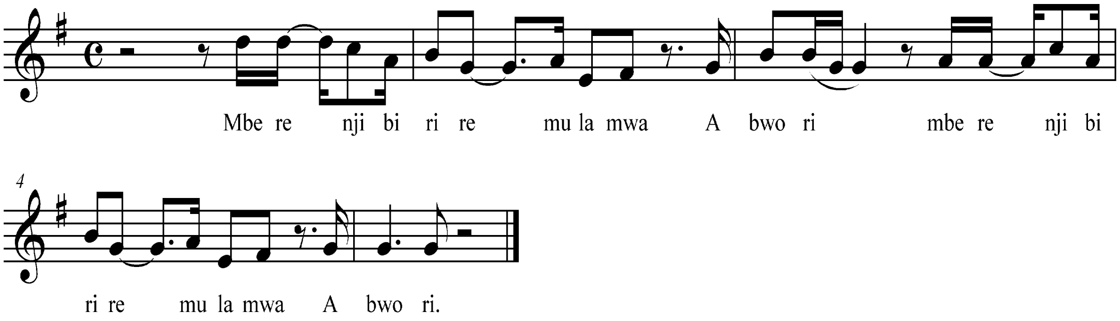
Abwori *Mulamwa*

Melody transcribed by an art musician with inaccurate setting of text in Samia idiom

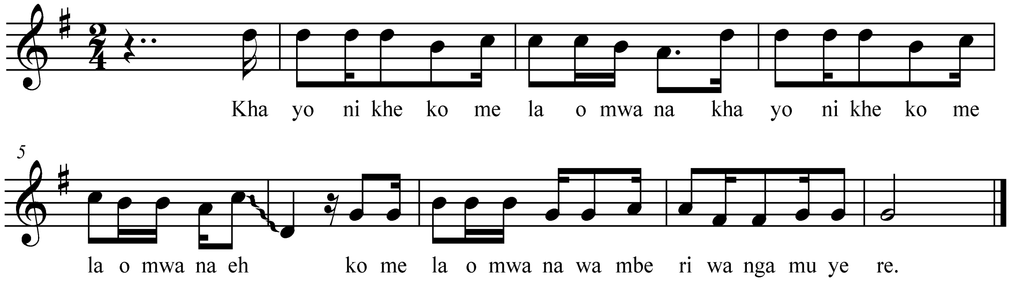

Mbe re nji bi ri re mu la mwa A wo ri
3
mbe re nji bi ri re mu la mwa A wo ri

Melody transcribed with correct setting of text in Samia idiom

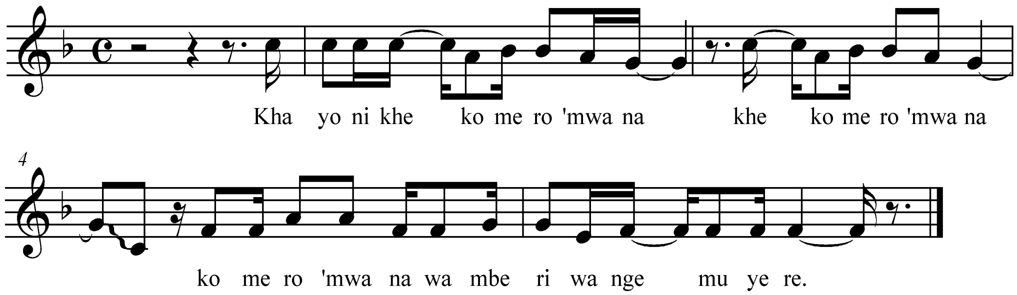

Mbe re nji bi ri re mu la mwa A bwo ri mbe re nji bi
4
ri re mu la mwa A bwo ri.

Khayoni Khekomera

Melody transcribed by an art musician with inaccurate setting of text in Samia idiom

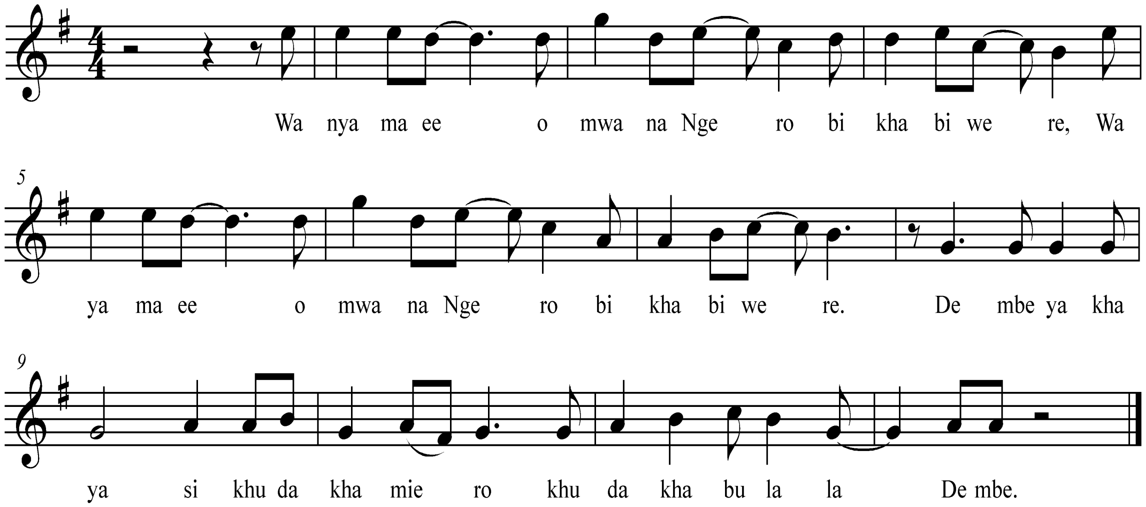

Kha yo ni khe ko me la o mwa na kha yo ni khe ko me
5
la o mwa na eh ko me la o mwa na wa mbe ri wa nga mu ye re.

Melody transcribed with correct setting of text in Samia idiom

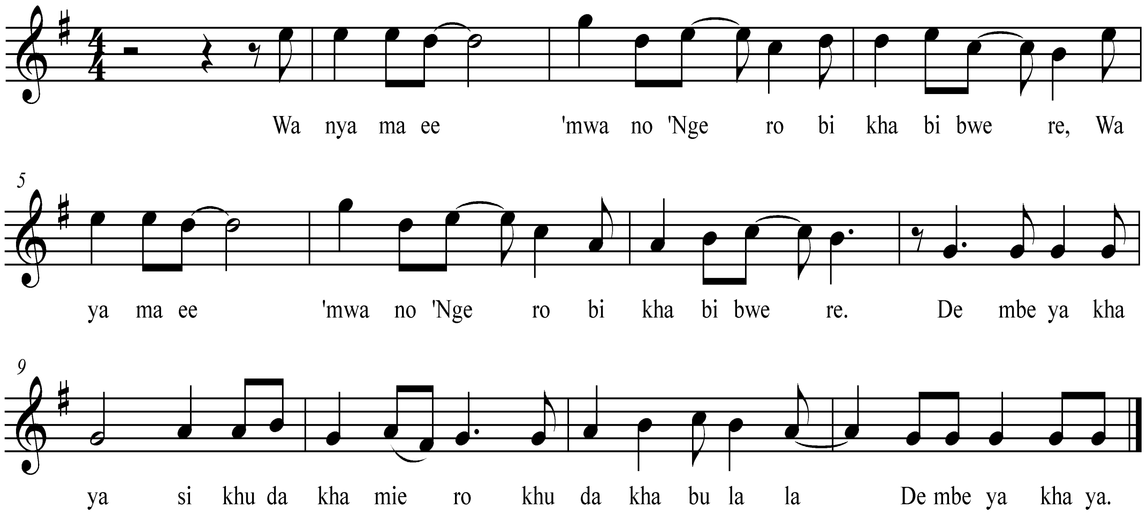

Kha yo ni khe ko me ro 'mwa na khe ko me ro 'mwa na
4
ko me ro 'mwa na wa mbe ri wa nge mu ye re.

Wanyama Ongero

Melody transcribed by art musician with inaccurate setting of text in Samia idiom


Wa nya ma ee o mwa na Nge ro bi kha bi we re, Wa
5
ya ma ee o mwa na Nge ro bi kha bi we re. De mbe ya kha
9
ya si khu da kha mie ro khu da kha bu la la De mbe.

Melody transcribed with correct setting of text in Samia idiom


Wa nya ma ee 'mwa no 'Nge ro bi kha bi bwe re, Wa
5
ya ma ee 'mwa no 'Nge ro bi kha bi bwe re. De mbe ya kha
9
ya si khu da kha mie ro khu da kha bu la la De mbe ya kha ya.

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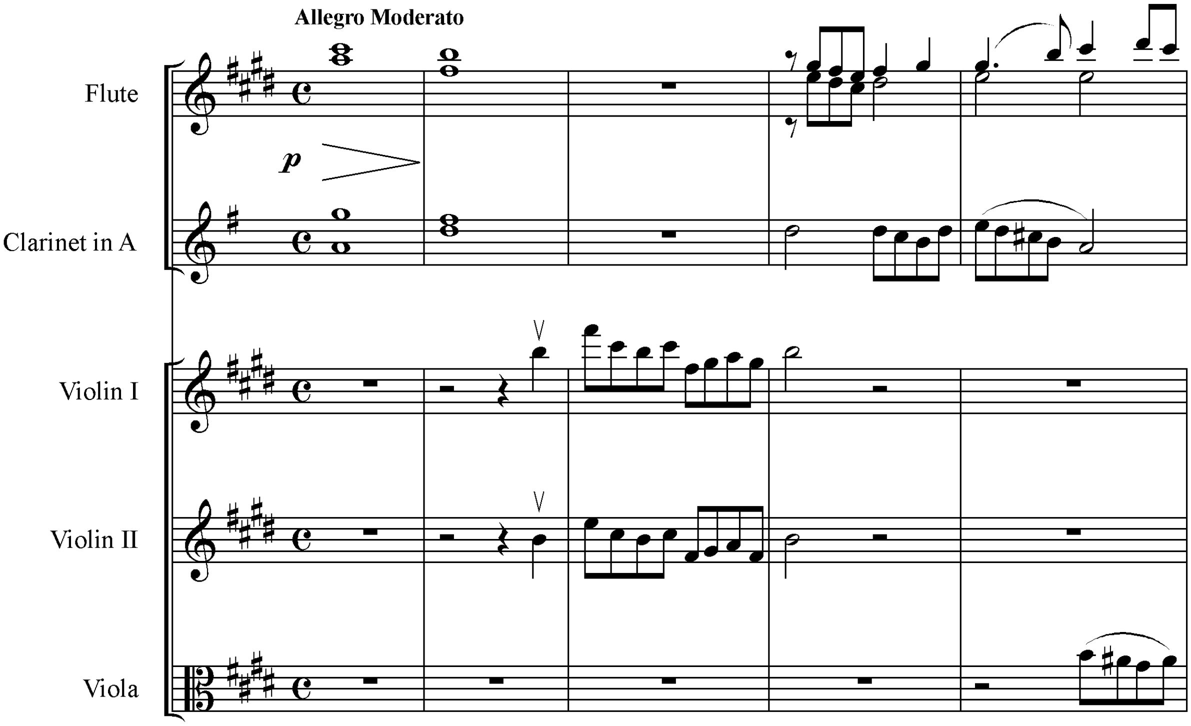
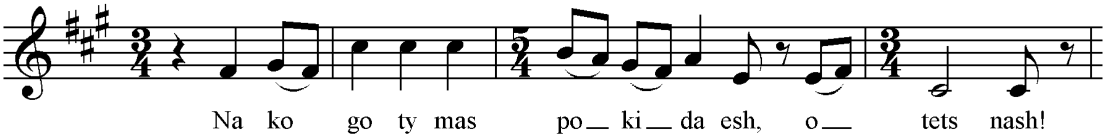
List of research project topics and materials

ii) Western Songs

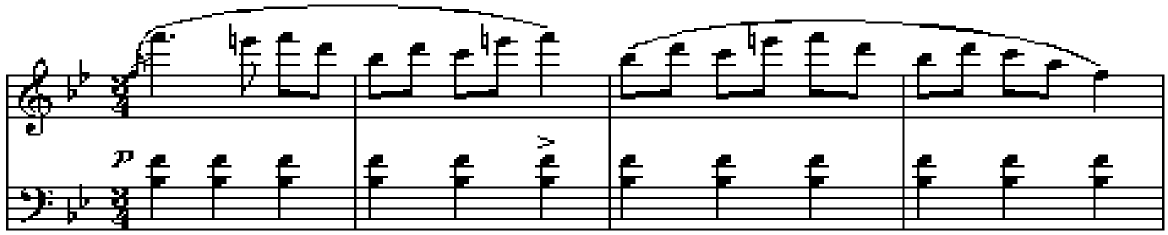
1. An opening part of Prince Igor by Borodin


Allegro Moderato
Flute
Clarinet in A
Violin I
Violin II
Viola
p

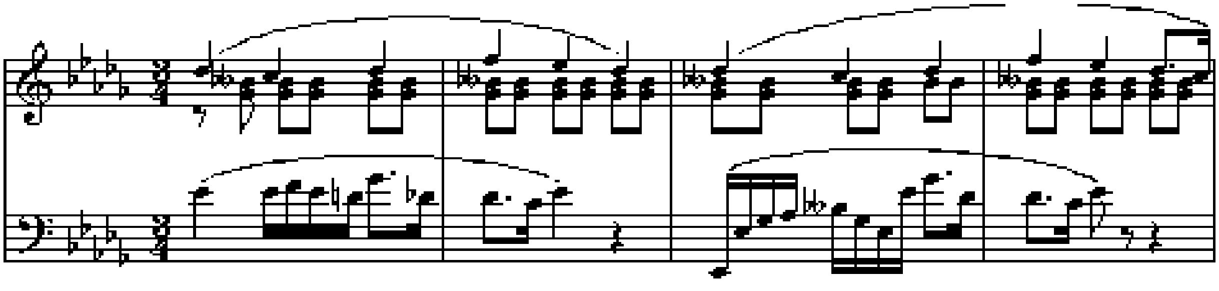
2. Melody from the prologue of Boris Godunov by Musorgsky


Na ko go ty mas po ki da esh, o tets nash!

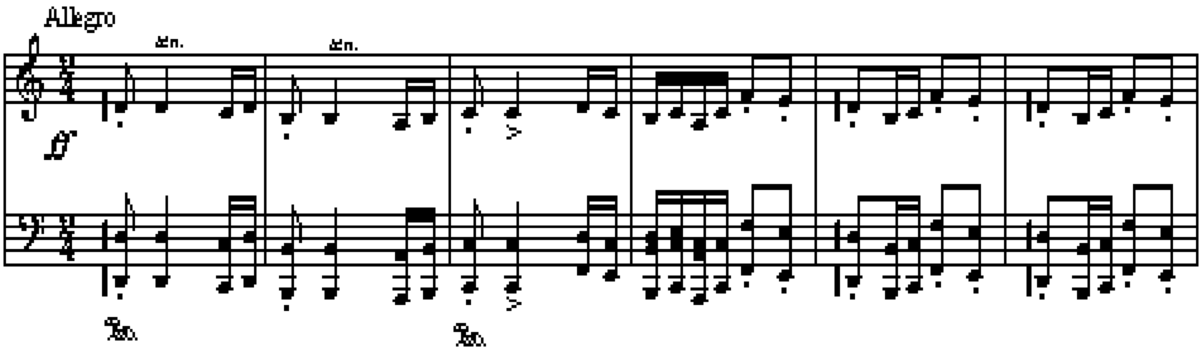
3. Mazurka in F major Op68 No.3 bars 37-40 by Chopin



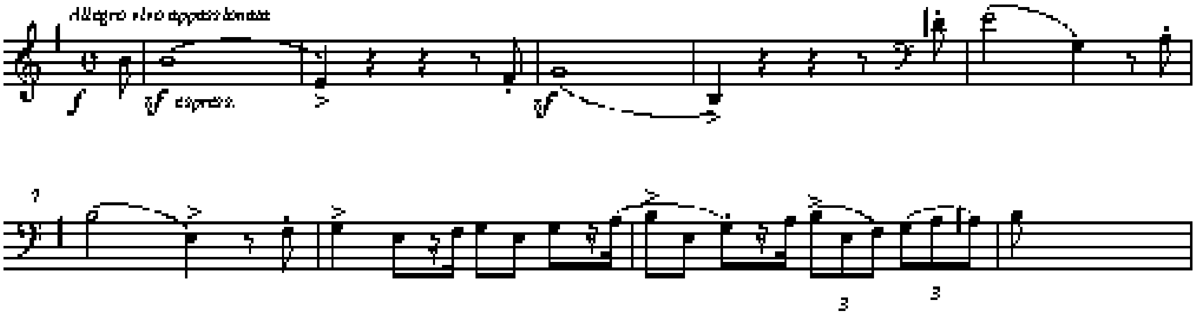
4. Polonaise in C# minor Op 26 No. 1 bars 66-69 by Chopin



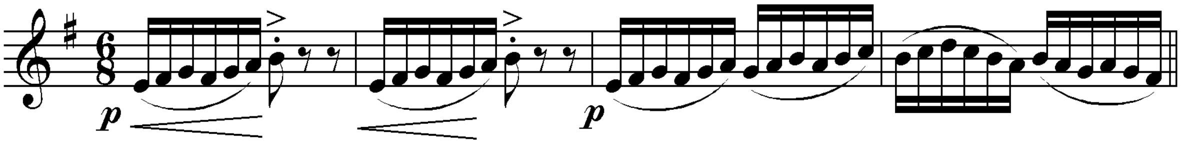
5. Hungarian Rhapsodies No. 16 by Liszt


Allegro
ff
Ped.
Ped.

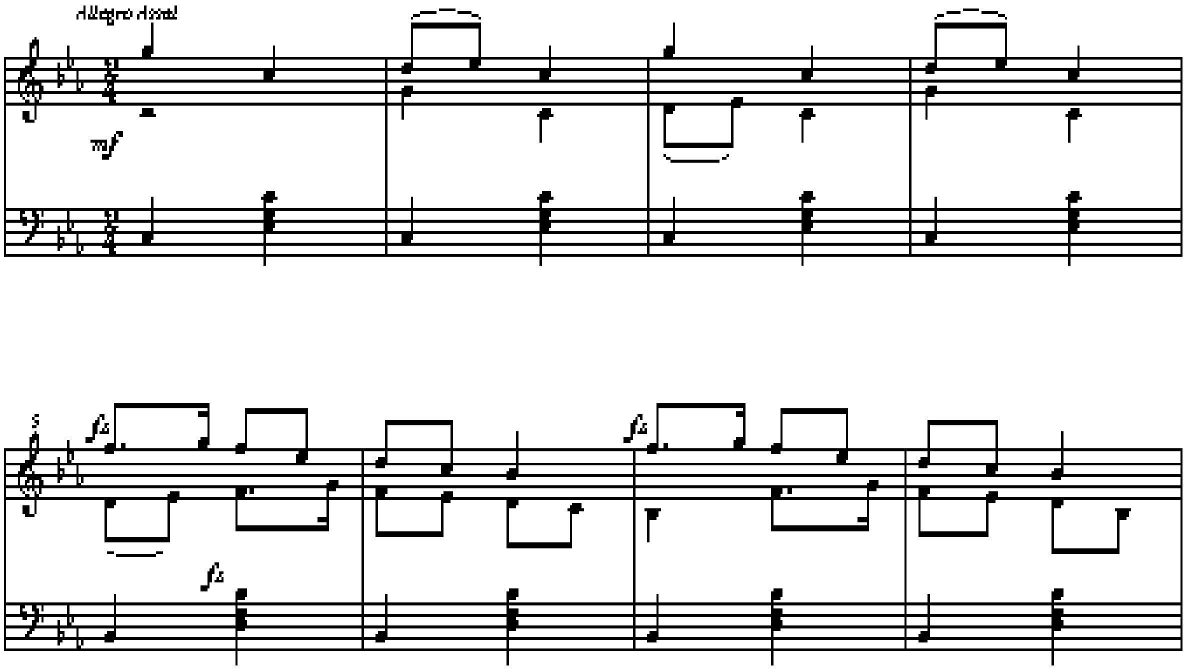
6. String quartet No. 1 in E minor (theme) by Smetana


Allegro vivo appassionato
f
sf espress.
sf
3
3

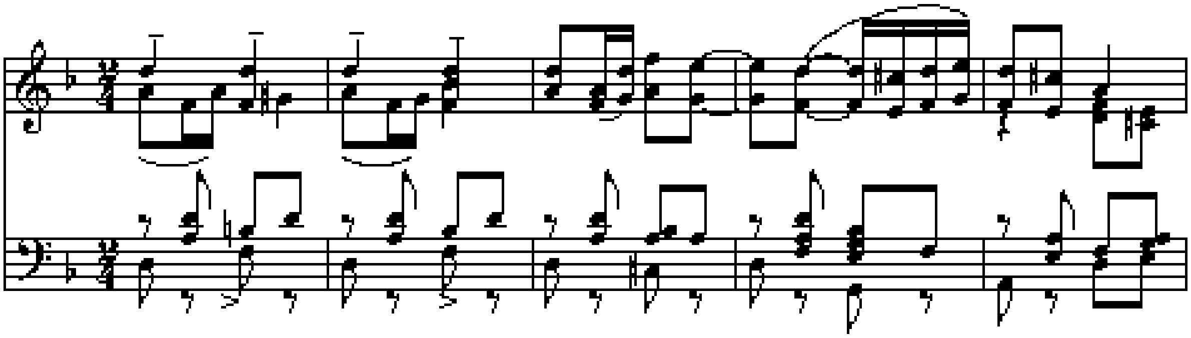
7. A flute theme about two springs from The Moldau by Smetana



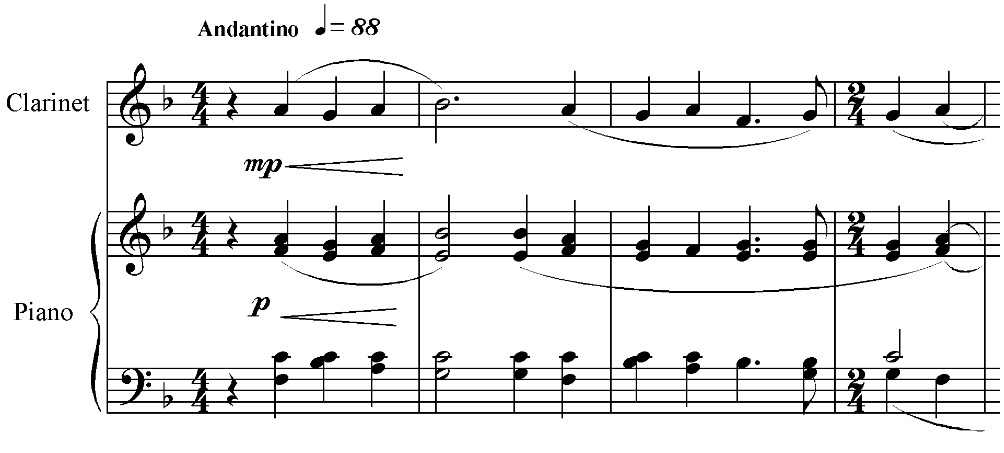
8. Slavonic Dance Op 46 No. 7 (main theme of Piano duet) by Dvořák


Allegro assai
mf
5
fz
fz
fz

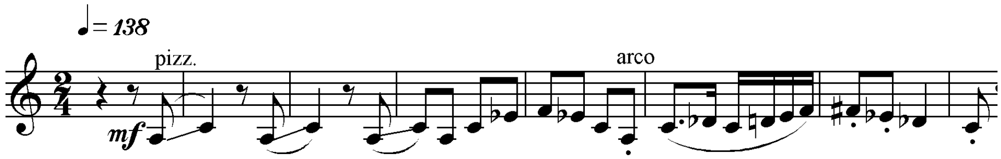
9. String sextet Op 48 by Dvořák



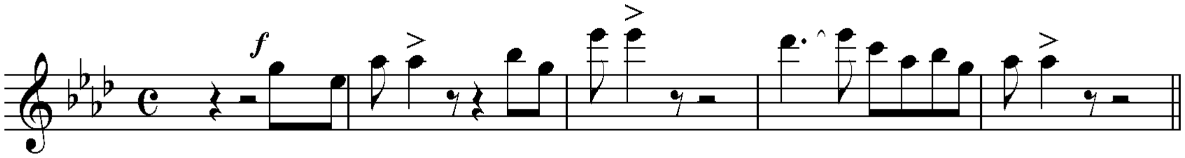
10. Be still my soul from Finlandia by Sibelius


Andantino ♩= 88
Clarinet
mp
Piano
p

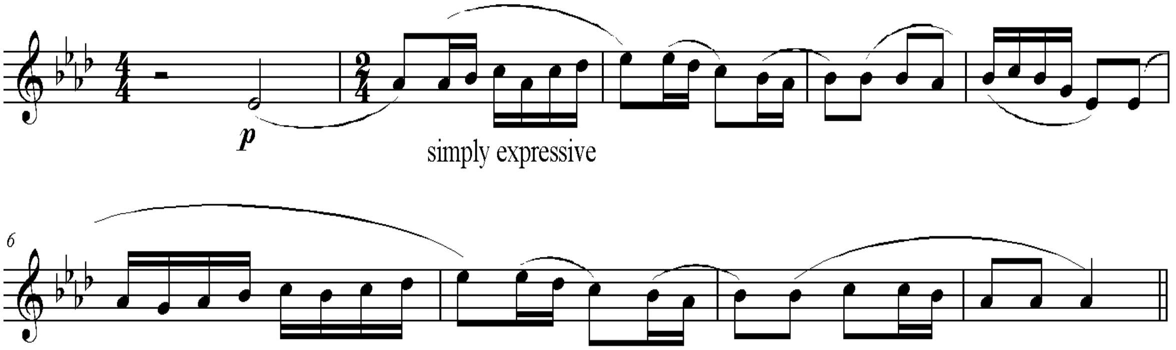
11. A theme from Music for Strings, Percussion and Celesta by Bartók


♩= 138
pizz.
arco
mf

12. A theme from third movement of Afro-American symphony by Still

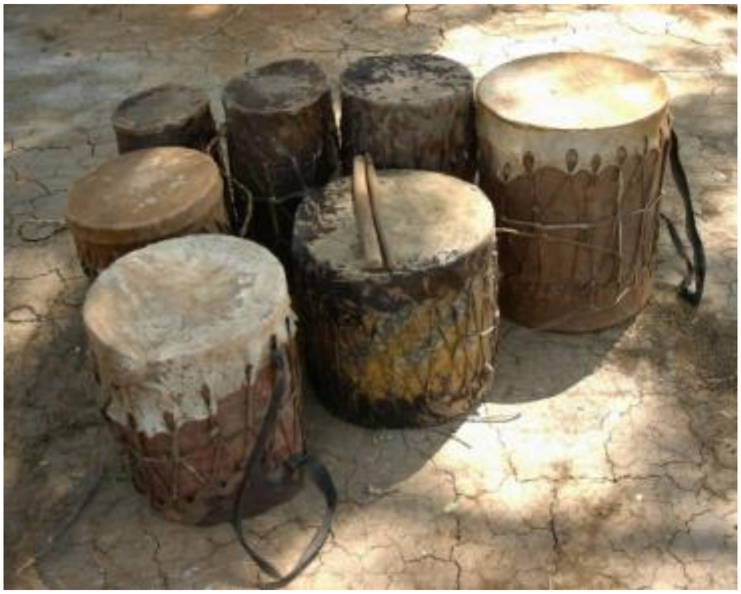


13. Clarinet theme from The Appalachian Springs by Copland

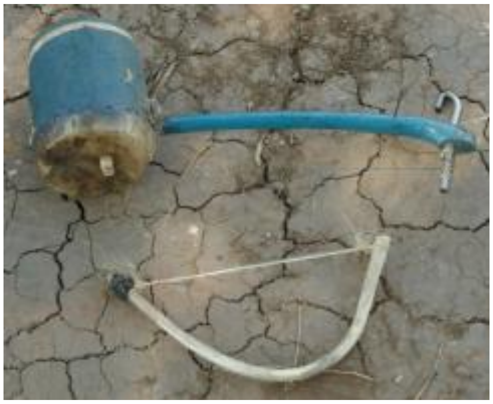

p
simply expressive
6

APPENDIX 6

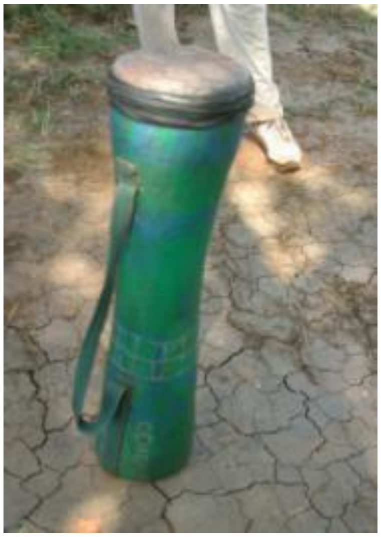
Samia Music Instruments, Instrumentalists and Dancers



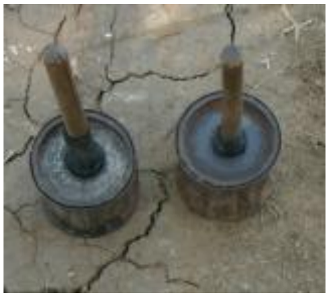
1. *Eng'oma chia arutu* (*Arutu* drums)



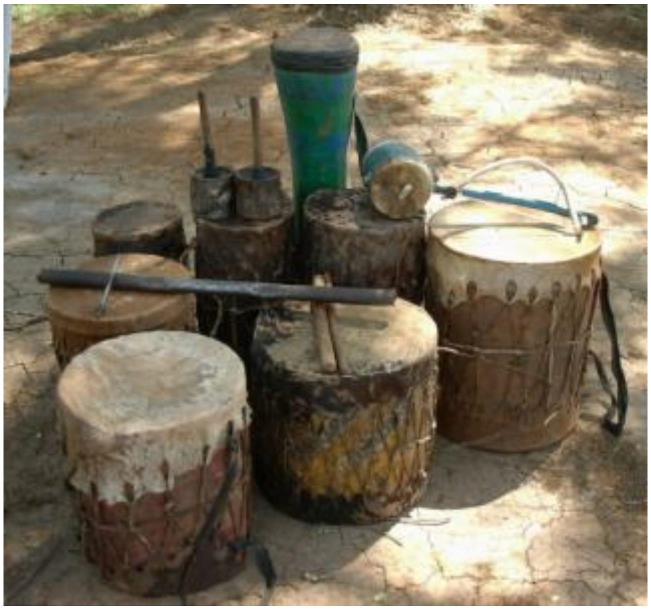
2. *Okungulo* (String fiddle)



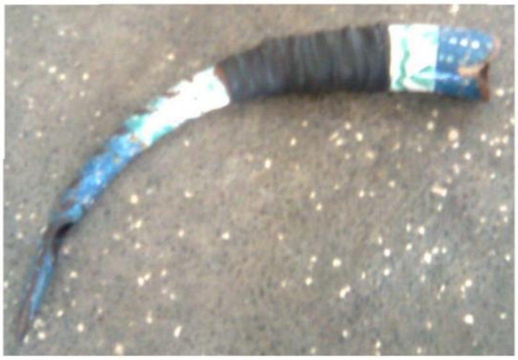
3. *Engabe*



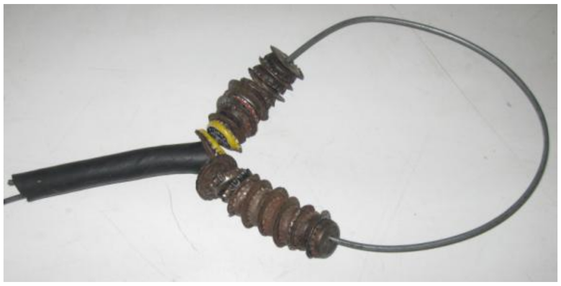
4. *Enyengo* (Hand shakers)



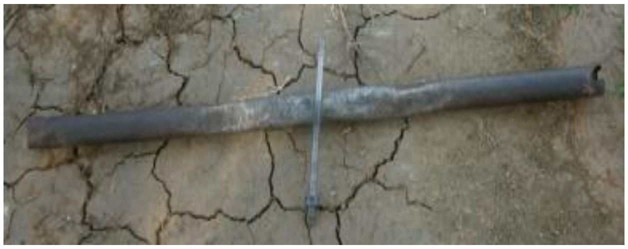
5. Instrumental ensemble



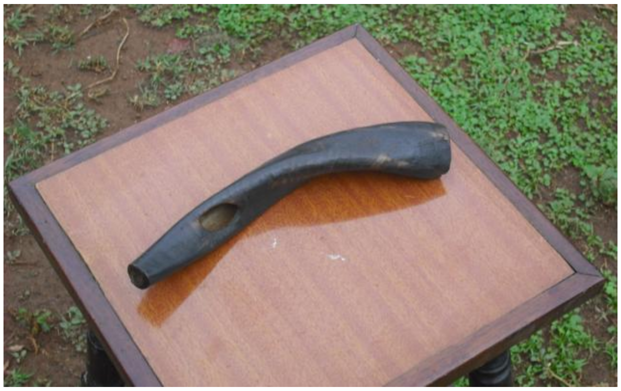
6. *Olwika*



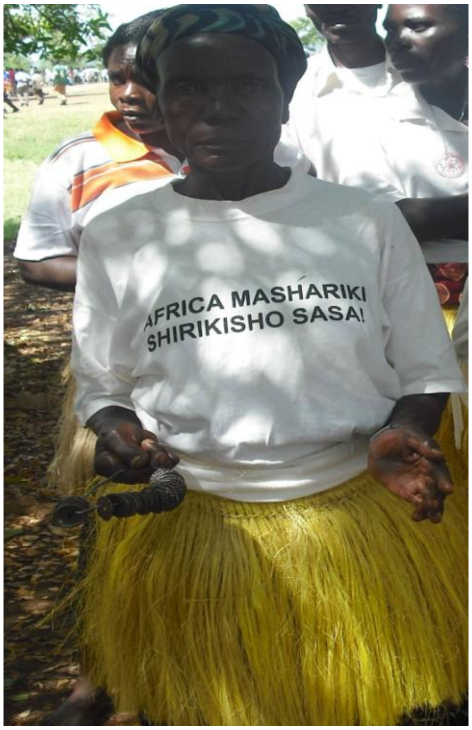
7. *Pekee*



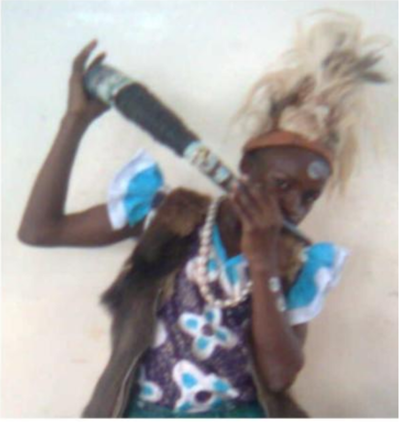
8. *Ekengele* (Metal bars)



9. *Ekhombi*

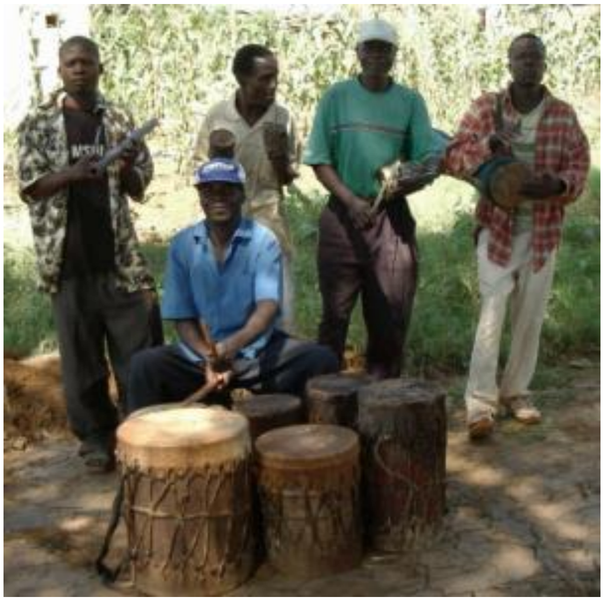

AFRICA MASHARIKI
SHIRIKISHO SASA!

10. *Pekee* player

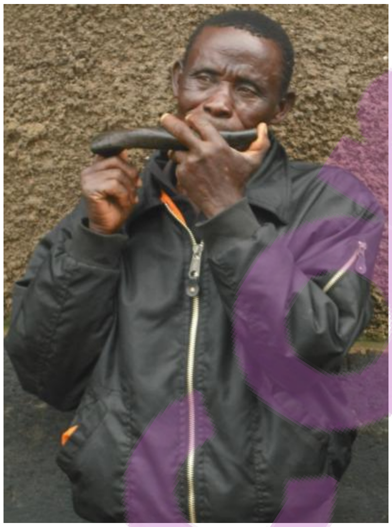


11. *Olwika* player

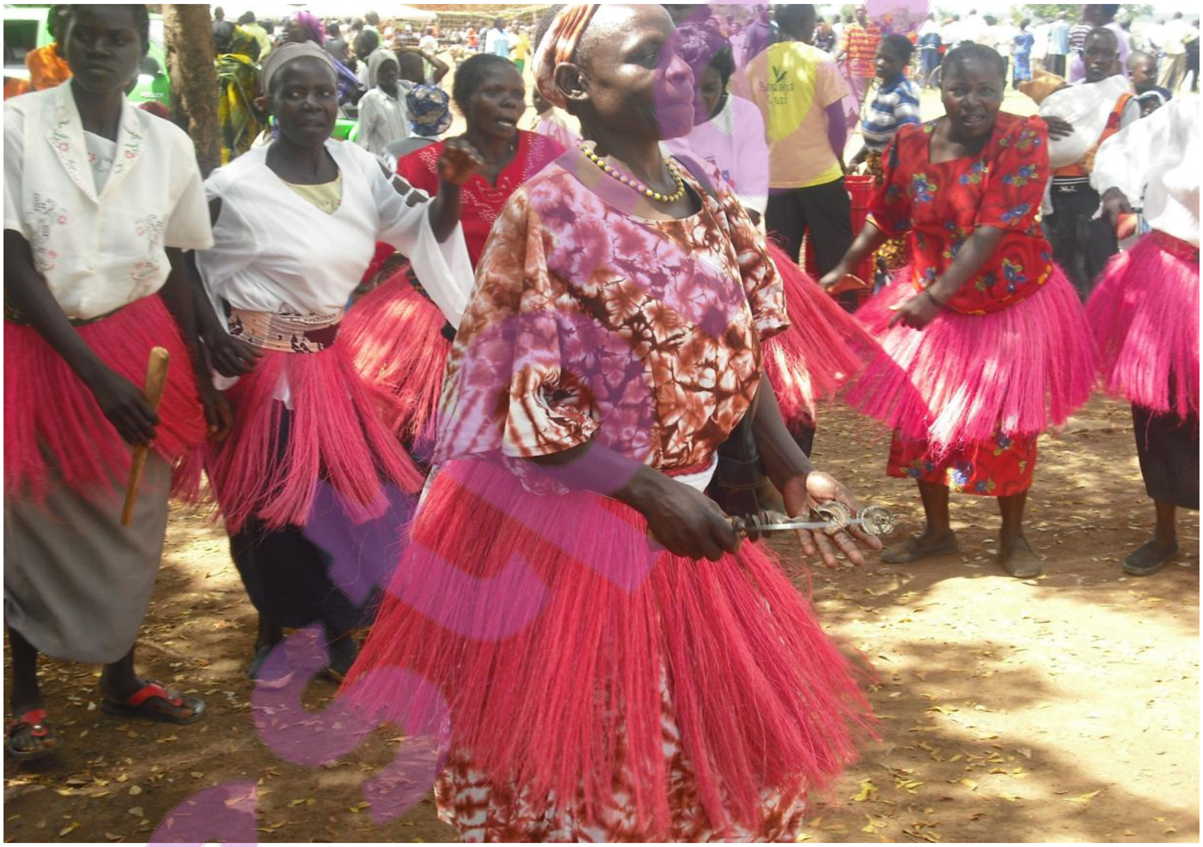
12. *Endeke* tied on ankles



13.Instrumental ensemble



14. *Ekhombi* player



15. Dakhiro Women Dancers

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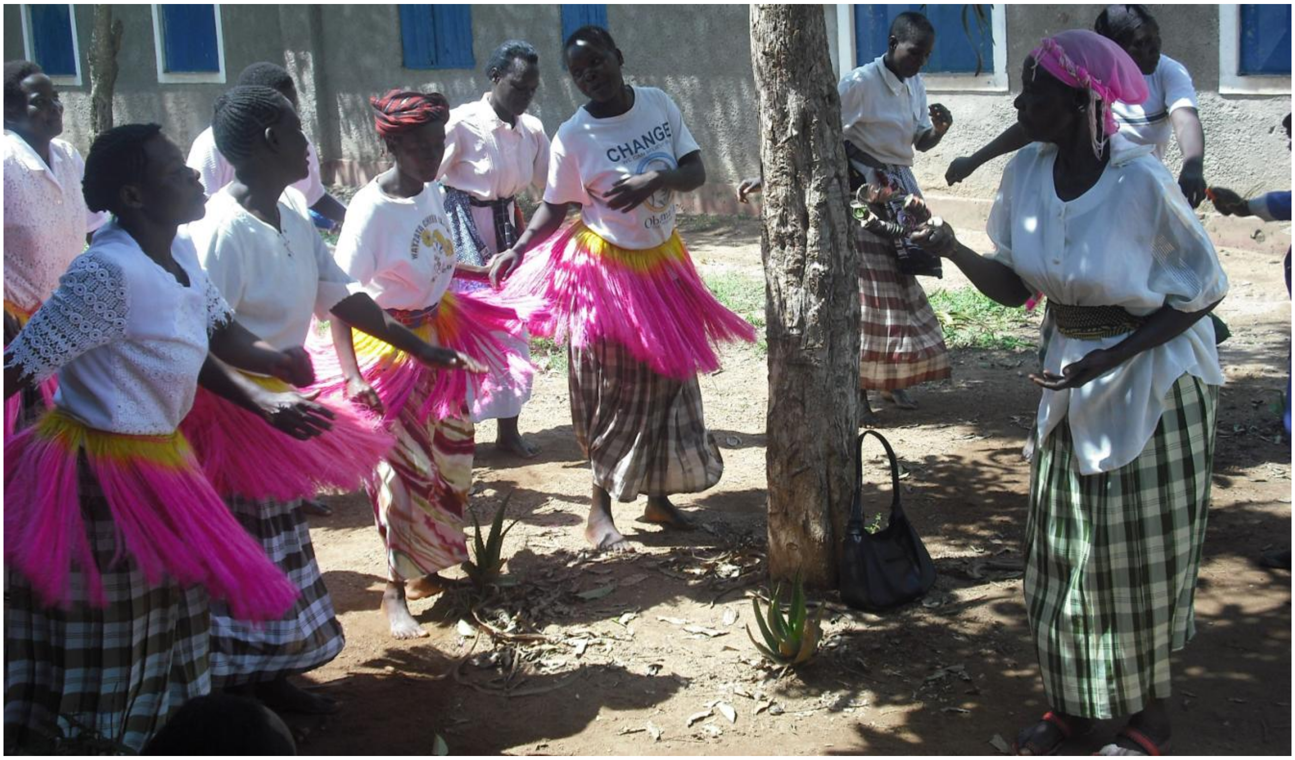
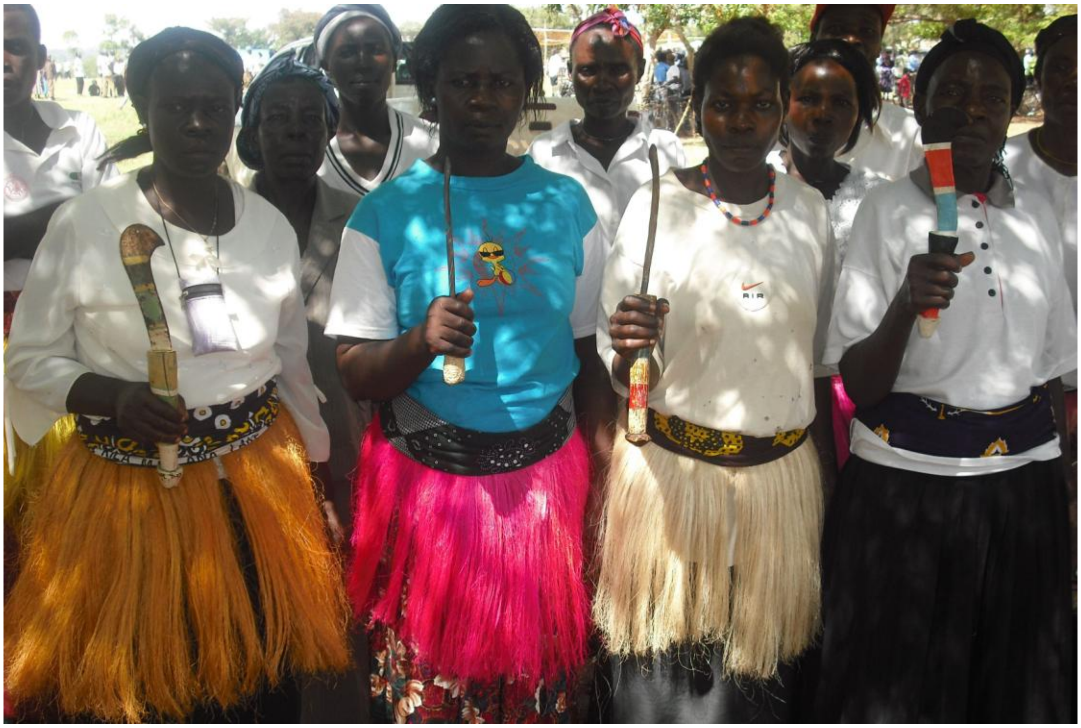
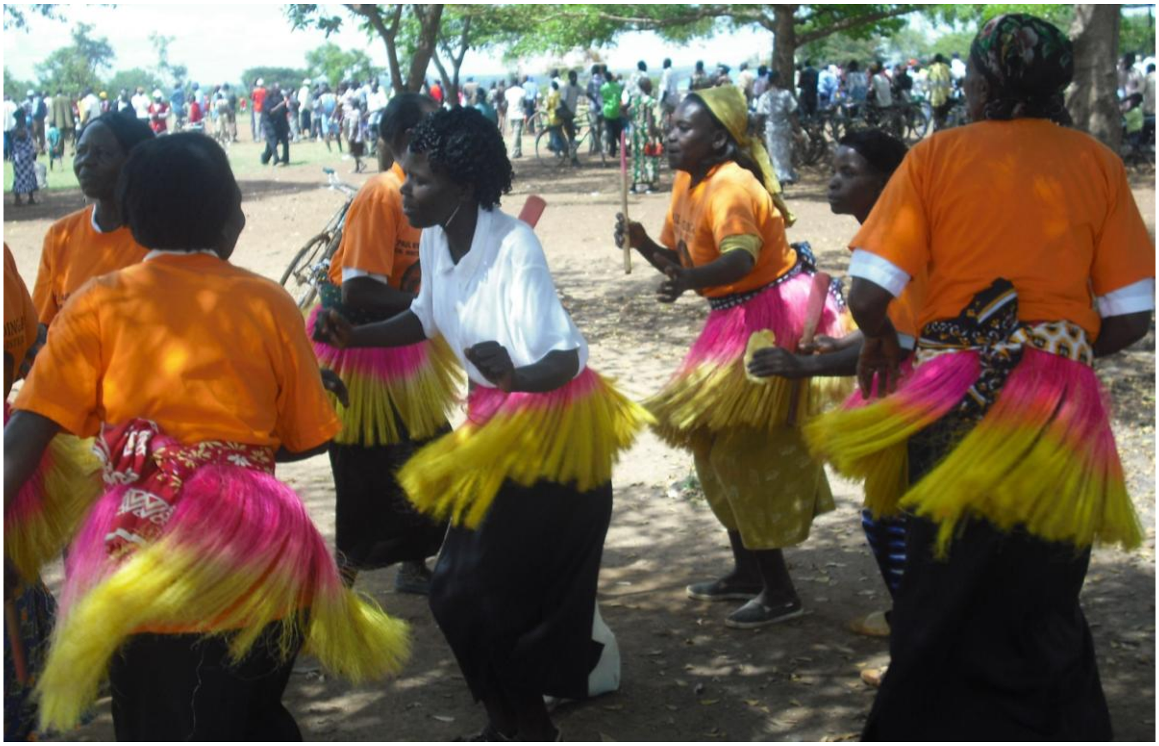


16. Bujwang’a Women Dancers



17. Busijo Women Dancers holding *engeso*



18. Nambuku Women Dancers

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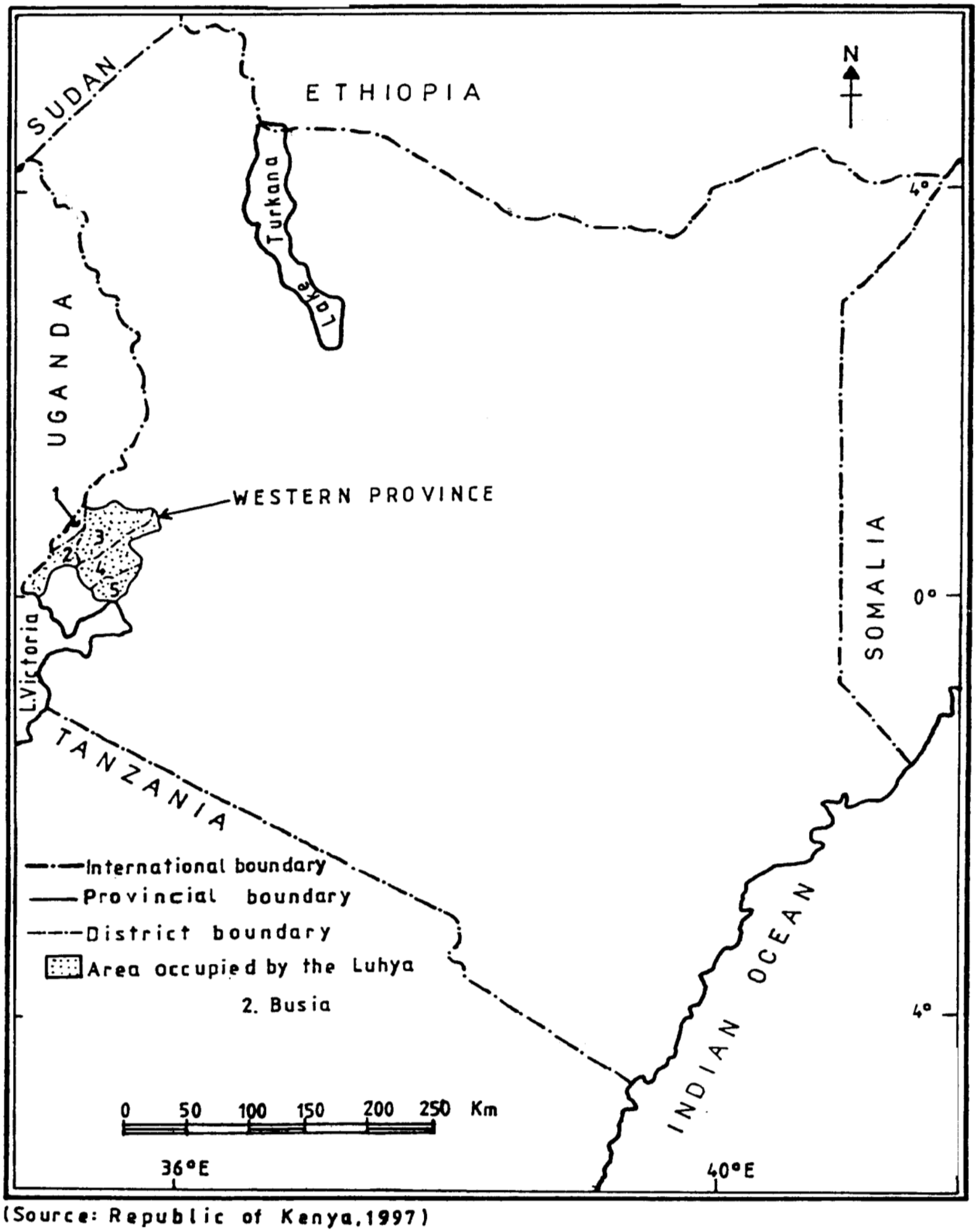
List of research project topics and materials

APPENDIX 7

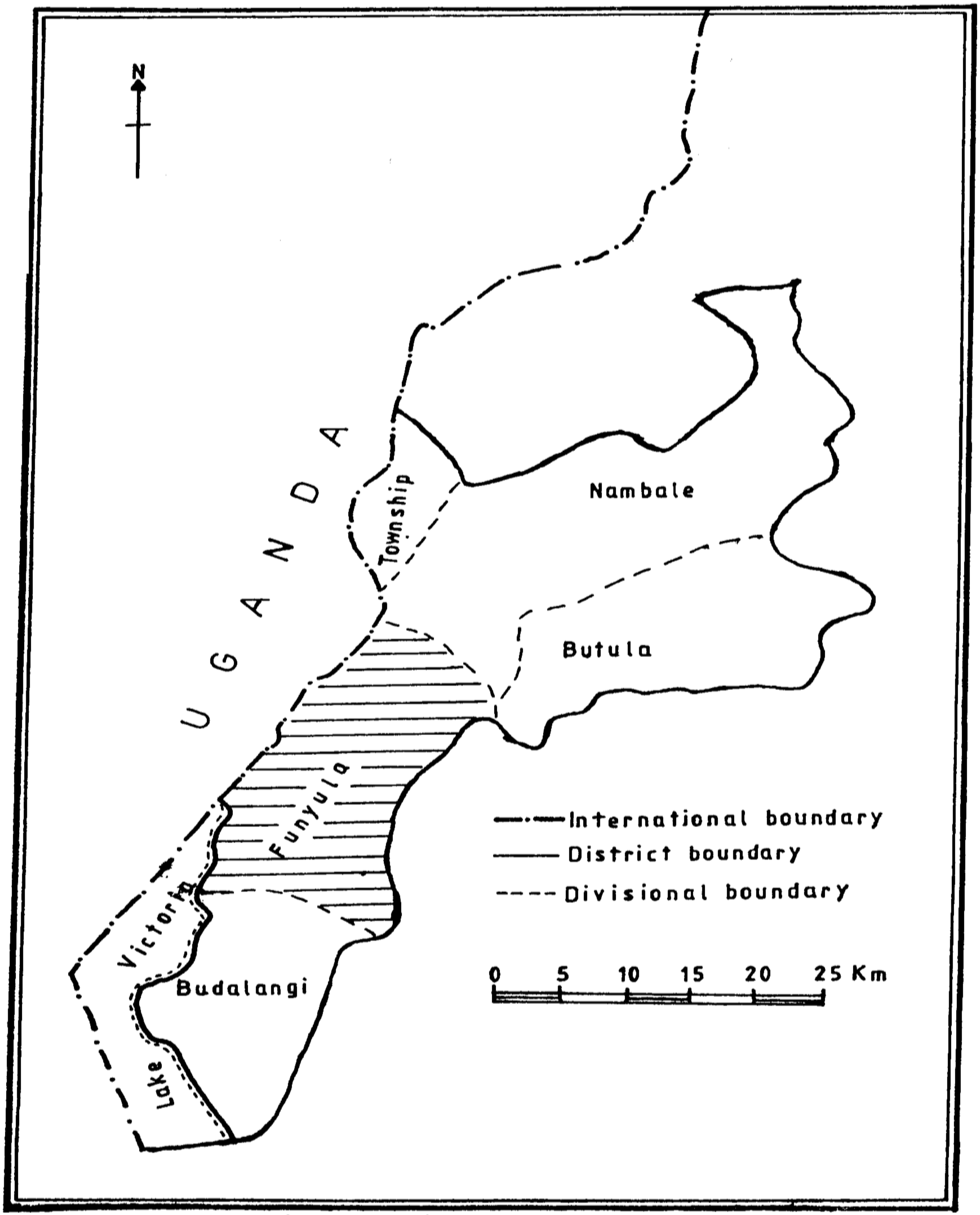
MAP 1-Map of the Area inhabited by the Luhya in Kenya


SUDAN
ETHIOPIA
N
Lake Turkana
UGANDA
WESTERN PROVINCE
1
2
3
4
5
SOMALIA
L.Victoria
TANZANIA
INDIAN OCEAN
4°
0°
4°
International boundary
Provincial boundary
District boundary
Area occupied by the Luhya
2. Busia
0 50 100 150 200 250 Km
36°E
40°E

(Source: Republic of Kenya, 1997)

APPENDIX 8

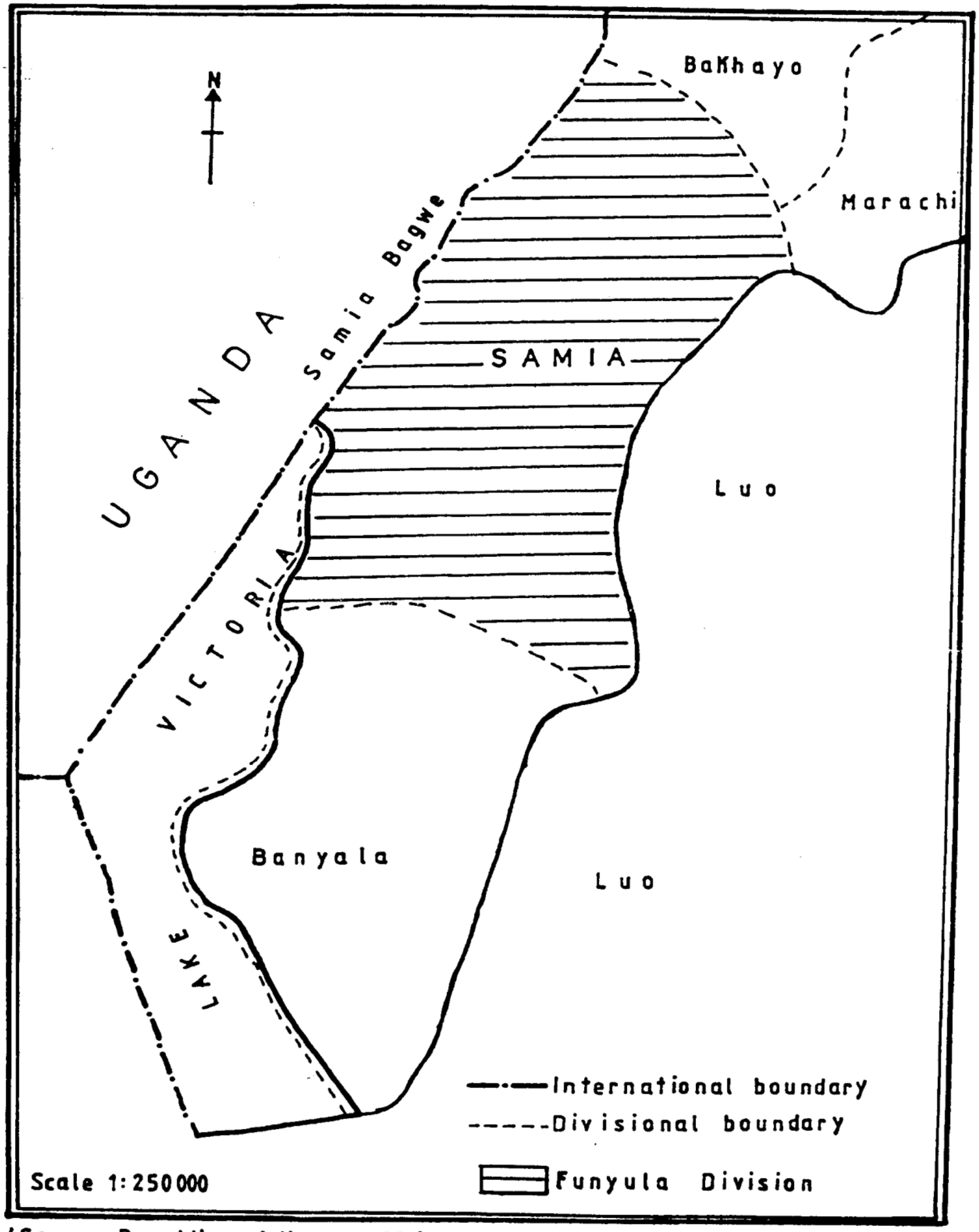
MAP 2-Map of Busia District Showing Funyula Division (now Samia District)


N
UGANDA
Township
Nambale
Butula
Funyula
Budalangi
Lake Victoria
International boundary
District boundary
Divisional boundary
0 5 10 15 20 25 Km

(Source: Republic of Kenya, 1997)

APPENDIX 9

MAP 3-Map of the Samia and her Neighbours


N
Bakhayo
Marachi
UGANDA
Samia Bagwe
SAMIA
Luo
LAKE VICTORIA
Banyala
Luo
International boundary
Divisional boundary
Funyula Division
Scale 1:250000

(Source: Republic of Kenya, 1997)