UNIVERSITY OF NAIROBI

DEPARTMENT OF SOCIOLOGY, SOCIAL WORK AND AFRICAN WOMEN STUDIES

ORIGINS AND EVOLUTION OF LUO PEOPLE'S FOLKLORE MUSIC:

THE CASE OF OHANGLA GENRE IN SIAYA COUNTY, KENYA

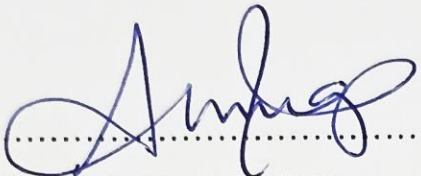**BY**

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A research project submitted in fulfillment of the requirements of the Degree of Master of Arts in Sociology (Rural Sociology and Community Development) in the University of Nairobi.

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DECLARATION

This is my original work and has not been submitted to any institution of higher learning for academic credit or any other qualification.

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This research project has been submitted with my approval as the university supervisor.

Signature .... Date: 25/10/2022

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University supervisor

DEDICATION

I dedicate this work to my parents, Joseph and Caroline Oduor for their relentless support and encouragement when I was going through a lot of difficulties. To my wife, Josephine Osiema, for being very patient when studies took much of her time from me. To my children, Matilda, Humphrey and Darion Ochieng; may this inspire you to do greater things than I did.

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ABSTRACT

This study focuses on the origins and evolution of the luo folklore music (*ohangla)* in Siaya county, Kenya. The study sought to establish whether the cultural, social and economic aspects of *ohangla* music have evolved over time and the role that advancement in technology has played in that evolution. Specifically, the study looked at the cultural ceremonies during which it is played, the venue, audience and the remuneration of musicians for their performance. It also looked at the role of technology: internet, radio and television and the influence of these on the performance of *ohangla* music today. Data was collected in three wards within Siaya sub-county where purposively selected respondents were interviewed using a questionnaire. Additional qualitative data was obtained through Focus Group Discussions and Key Informant Interviews.

Key findings of the study indicate that *ohangla* traditional music is played for entertainment, during burial and wedding ceremonies. It is not used to transmit cultural values or teachings in the community. Some respondents reported that *ohangla* traditional music is nowadays played in public places such as bars, clubs and political rallies to an audience of diverse cultural backgrounds. This study also established that *ohangla* musicians consider their performance as a source of income and therefore must be paid to perform. For this reason, many of them are using the internet, television and radio to popularize their songs and increase their audience. Technology has taken *ohangla* music beyond the cultural boundaries of the Luo community. Some respondents felt proud of *ohangla* music because it gives them a sense of belonging. However, some respondents felt that *ohangla* is no longer useful to the community as a form of traditional music because it encourages immorality through songs with vulgar language.

Conclusion

The study observes that *ohangla* has gained popularity beyond the Luo community and the musicians consider it as a source of income. However, it no longer plays a cultural role other than entertaining guests. The introduction of new instruments in *ohangla* and the way it fuses with other genres makes it susceptible to further transformation. There is need to constantly document the various aspects of *ohangla* to keep track of the changes. This will provide a

corpus of knowledge for the future generation to learn the history and evolution of *ohangla* music over time. The documentation will also provide an opportunity to identify the significant aspects of ohangla music that should be safeguarded in order to retain its identity and role in the community.

CHAPTER ONE: INTRODUCTION

1.1 Background Information

For many years of human existence, music has been a key activity performed during cultural and social gatherings (Cohen, 2015). It provides a medium through which people can tell their stories and express their feelings and meanings that words alone cannot. Through music, individuals and communities express and communicate their values, customs, beliefs and the general ways of life that constitute their culture (Garfias, 2004). Being dynamic, cultures change over time and such changes are reflected in the music that is created within the culture.

Globally, a number of scholars have studied the continuity and change of traditional music. De la Peza (2006) studied the spread of Latin American music in Japan and the Eastern World. In her findings, the spread of Latin American music was facilitated by the development of new technologies and the expansion of the record industry. Improved internet connectivity made it possible for music to be easily and quickly shared across the globe. Advancement in technology changed the way traditional music was produced, shared and distributed globally. Traditional music spread beyond the cultural boundaries of its society and was performed in concerts accompanied by foreign musical instruments (Manuel, 1988). Advancement in technology made it possible for music to be produced and consumed as a cultural product.

In Scotland, McKerrel et al. (2018) researched on the policy and practice of traditional music and its contribution to the rural creative economy in Argyll. They examined the traditional musical heritage of Argyll and how it was being mobilized as an economic and cultural asset in the region. In their recommendations, they opined that the region's rich intangible cultural heritage should be supported further in order to realize sustainable economic growth. A similar initiative was taken in the United States of America. A Music Modernization Act (MMA) was enacted on October 11, 2018, to ensure that musicians who had produced their music before 1972 would get paid when their music was streamed for public consumption on online platforms. These reports indicate how the economic aspects of music have changed to conform to the changing economic practices across the world.

Even though culture operates within a framework of continuity over time, variations and changes are inevitable. The existing cultural framework allows for internal cultural changes unless disturbed by external forces (Herskovits, 1964). For instance, during the colonial period, many African traditional societies experienced cultural changes as a result of their interaction with foreign cultures. During this era, the continent was labelled a "dark" continent that needed to be enlightened or modernized (Matunhu, 2011). According to the proponents of modernization, African societies needed to go through industrialization, urbanization, engineering, technological and democratic revolution to be considered modern (Petkovic, 2007). Through modernization, African traditional societies would have to undergo cultural, economic, and political transformation in order to conform with the standards of what was considered as the modern world (Bright, 2000). Since music is a medium through which societies express their social and cultural ways of life, changes to the African traditional societies' social and cultural structures, due to colonization, affected their music as well (Fortes, 1936).

Studying the West African music, Nketia (1971) confirmed that new traditional forms of music were emerging. The new forms of traditional music that were a fusion of the traditional and non-traditional forms had emerged as traditional music incorporated foreign instruments and styles in their performance. In his observation, the social, political and economic transformation in Africa today is characterized by a gradual integration of the traditional and non-traditional ways of life in such a way that there is a thin line between what is purely traditional music and what is non-traditional or modern. This is corroborated by Kabede (1995) in his study of the changes in African music as a result of urbanization, Merriam (1981) in her research on the contribution of radio and sound recording technology to changes in African music and Hanna (1973) in her study of the transformation of dance in Africa.

In the traditional African context, music was part and parcel of everyday life, from birth to death and thereafter (Warren and Warren, 1970). It is a phenomenon that accompanied and celebrated every rite of passage of individuals: birth and naming, initiation into adulthood, death and mourning. Within the cultural spectrum, African traditional music acted as a repository where indigenous knowledge and information was kept and transmitted from

generation to generation (Gbolonyo, 2009). It provided a means of communicating moral values and castigating the vices. As Darkwa (1985) elucidates, during the performance of African traditional music, musicians sang songs to praise the generous and hospitable people or to jeer cowards and people with behavior that was not welcome in the community.

As it became easier to share traditional music across the globe, the word-centered musical culture, where people paid more attention to the message in the song was replaced by the sound-centered culture where consumers enjoyed music that 'sounded good' regardless of the message in it (Garfias, 2004). Thus, traditional music became more of an item of trade than a repository of cultural values. Traditional musicians began to record and sell audio and video compact disks to earn a living. They also performed during cultural festivals to entertain tourists at a fee. With increased emphasis on economic growth, the world began to invest more in supporting traditional music as an economic venture.

In Kenya, available literature describes the changes that traditional music has undergone over time. Ranger (1975) studied the origin and development of popular neo-folk music. Ntarangwi (2007) studied the history of Swahili 'taarab' music and changes in the production and consumption of folk music in Kenya. Nyamwaka (2008) studied the transformation of the Abagusii music and dance from a historical perspective. However, not many scholars have studied the Luo traditional music. Nyakiti (2011) investigated changes in the Luo traditional music prompted by the adoption of the accordion 'onanda' by some of the Luo musicians. In his study, he revealed that some of the natives who had passed through the education system and churches run by Europeans became so alienated that they could not help viewing their traditional system of life as primitive and uncultured. European music was for the intellectuals and those who considered themselves 'godly'. Traditional music became associated with the old, illiterate youth and the conservative members of the society while those who went to work in the European settlements adopted European musical instruments. Some of the traditional musicians acquired the guitar and the accordion to retain their popularity. There was a total ban on the brewing of traditional beer and some of the ceremonies during which traditional music was played. Village life crumbled as natives moved to the urban areas in search of employment. African traditional music had to adapt to the changing social

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expectations as foreign instruments were introduced and musicians adopted new performance styles (Nyakiti, 2011).

Changes to the Luo traditional music in the post-colonial period have been described by Omolo-Ongati (2006) in her study of the *orutu*. As she elaborates, there were occasions during which the Luo traditional music was performed. The theme of the event determined who attended and the location where the performance was done. However, this is no longer the case as little attention is paid to the selection of venues and the audience today. *Orutu* is nowadays found in cosmopolitan venues attended by people of different ethnical backgrounds. It is played during political rallies and in social joints for commercial purposes. Okong'o (2011) studied *ohangla* traditional music and examined how the genre acted as a parody from which other Luo genres borrowed styles. However, the study focused on the composition and musical structure of the genre and not the social, cultural, or economic aspects that this study seeks to address.

It is evident from the aforementioned that traditional music being part of the cultural activities of a community, also get affected by the changing social, cultural and economic trends in the society. Some of the social events during which traditional music was played have also changed over time. As Agu (2001:224) contends, some music types in the rural communities have lost their social aspects and are now performed more on prestige and entertainment values. The socio-cultural meanings expressed in most performances, symbolized by the costumes, instruments, performance, timing and venues have all undergone a series of changes. It is for this reason that this study sought to investigate the evolution of *ohangla* music by examining its origin, cultural, social and economic aspects.

1.2 Problem Statement

African traditional music played a key role in the cultural practice of African societies. Rituals and cultural ceremonies were conducted to celebrate various stages of life from birth to death and thereafter. All the rites of passage were accompanied with specific cultural songs and dances that uplifted the spirit of participants and created a sense of belonging. As Okong'o (2011) postulates, Luo traditional music was played during cultural ceremonies to celebrate

birth of a newborn, marriage, death and celebrations in memory of the departed. In mourning an elderly person, the in-laws would attend the funeral accompanied with a band of *ohangla* players. The music would be played as a way of condoling with the family of the departed to ease their pain and to praise the deceased for the good deeds he or she performed when alive. In marriage ceremonies, the music was played on the night of consummation of marriage. During the dance, the groom would praise his bride for having remained virgin until marriage. This was a cultural way of celebrating virginity and songs would be sung with messages to promote faithfulness in marriage. Being that culture is dynamic, many of these cultural institutions and ceremonies have undergone a series of changes over time. Therefore, this study sought to examine the evolution of the cultural aspects of *ohangla* music in the Luo community today.

As Nketia (1971) states, African traditional music played a social function in the society. The singing and dancing brought the community together in social gatherings and community work. The audience was culturally homogenous and was carefully selected depending on the occasion. For instance, the consummation of marriage ceremonies among the Luo were for adults only. This is because the songs contained erotic words with messages that were not suitable for children. Besides bringing community members together, traditional music was used by artists to pass moral teachings and castigate evil deeds in the society. Musicians enjoyed cultural immunity and could not be punished for speaking openly about issues that would otherwise not be possible to discuss in regular conversations (Mindoti, 2006). Thus, this study sought to investigate the evolution of the social aspects of *ohangla* music.

During the colonial period, some of the African communities came into contact with the Western cultures and began to abandon their cultural practices. As Nyakiti (2011) explains, some of the Luo community members who joined the European schools and churches began to consider their traditional music as 'ungodly'. They adopted the Christian way of celebrating marriage and mourning the dead. New leaders appointed by the colonial government took over the leadership of community political regions and became more powerful than the traditional leaders. Cultural institutions experienced changes influenced by the interaction with colonialists and foreign cultures.

After the colonial period, African societies continued to experience changes in their social, cultural and economic organization due to the advancement in technology. A lot of emphasis was put on education, economic growth and urbanization which redefined how African societies lived and related with each other. Cultural and social ties began to loosen up as urbanization made it possible for people from different cultural backgrounds to live together. Some of the social and cultural norms that defined how they celebrated traditional music began to change. As Omolo-Ongati (2006) denotes, traditional music and dances opened up to audiences from divergent cultural backgrounds including those that did not even understand the language of the songs. Advancement in technology and emphasis on economic growth made it possible for traditional music to be performed for purely economic reasons and not to serve its social or cultural functions in the society. Therefore, this study sought to investigate the evolution of the economic aspects of *ohangla* music.

While studies have been done on various genres of traditional music around the world, only a few scholars have analyzed the change and function of traditional music in Africa (Wekesa, 2011). Specifically, *ohangla* traditional music has not attracted in-depth research with regard to its social, cultural and economic aspects and how they have evolved over time (Odwar, 2008). This is the knowledge gap that the study sought to fill by addressing the following questions:
1. What is the origin of *ohangla* traditional music?
2. What is the cultural context of *ohangla* music in the Luo community?
3. What at are the social aspects that define the performance of *ohangla* traditional music?
4. What are the economic aspects of *ohangla* traditional music?

1.3 Objectives of the Study

The overall objective of this study was to investigate the evolution of *ohangla* traditional music in Siaya County.

1.3.1 Specific objectives of the study

    i.   To establish the origin of *ohangla* traditional music

    ii.   Investigate the cultural context of *ohangla* music in the Luo community.

    iii.   Establish the economic aspects of *ohangla* traditional music.

    iv.   To find out the social aspects of *ohangla* traditional music.

1.4 Justification of the Study

A study on traditional music is timely for four reasons. First, traditional music is a creative product of culture, and its study can lead to an understanding of the culture and society in which it functions. Cultural and social values, belief systems, norms, traditions and practices are communicated through traditional songs. Traditional songs also express how humans feel about their communities and culture. Therefore, a study of traditional music can lead to an understanding of the cultural and social system of a community in which it is created.

Second, music is a key contributor to the growth of creative economy. Cultural and creative industries generate revenue and jobs through the exportation of creative goods, which includes live shows and recorded music. The tourism sector also gets a boost from traditional music during the live festivals. The contribution of traditional music in the local and international economy makes it an important field of study.

Third, this study acts as a source of reference for policy makers in the music industry in Kenya. Kenya has the potential to grow but is marred by a myriad of challenges such as inadequate support structure and unfavorable environment for the musicians to thrive. Even though a policy framework exists today, this study sought to provide vital information that focuses on the understanding of the social, cultural and economic aspects of traditional music that is required to establish an enabling environment for the sector.

1.5 Scope and Limitations of the Study

This study focused on *ohangla* traditional music from Siaya county in Kenya. It was limited to Siaya sub-county. In seeking to investigate the evolution of *ohangla* music, the study focused on the social, cultural and economic aspects that are prevalent today. The study did

not go into the details of the historical trend of *ohangla* traditional music. Being a sociological study of music, this research did not investigate the art of playing instruments or how the songs are composed and performed. It did not also cover the technologies of production and making of the instruments.

1.6 Definition of Key Terms

*Ohangla***:** It is a type of traditional music that is played with four to eight drums and accompanied with a long single-headed cylindrical drum that is covered with the skin of an alligator or a python (Omolo-Ongati, 2006).

Modernization: This describes the process of social change that transforms a society from traditional or underdeveloped state to one with advanced technological, economic and political systems.

Traditional music: Music created by members of a society in which people are related by factors of ethnicity, kinship, indigenous language, and culture (Nketia, 1976).

CHAPTER TWO: LITERATURE REVIEW AND THEORITICAL FRAMEWORK

2.1 Introduction

This chapter reviews existing literature on the three aspects of traditional music that have been identified under study. These are the cultural context, social and economic aspects of *ohangla* traditional music. The first part of this section examines existing literature on the cultural context of traditional music, the social and economic aspects of its performance. The second part of this chapter provides an exposition of theories relevant in explaining the changes and continuity in the cultural, social and economic aspects of traditional music. These theories include the *Structuration* theory and the *Social Learning* theory.

2.1.1 Cultural Context of Traditional Music

Music has often been associated with ceremony and ritual. As Garfias (2004) explains, even in the ancient Asian courts, music was part of the symbols of authority of the King and would be played to communicate the presence or absence of the royal leader. Music was also performed during the Japanese religious ceremonies to celebrate an annual religious festival known as the "Kagura". During the festival, music was played to entertain the gods. In Western Europe, the most skilled and talented composers were recruited to compose music for rituals in the Ottoman empire.

The use of traditional music within the cultural institutions was also practiced among the African societies. In Zimbabwe, music was used by the Shona people to create an environment for individuals to unite with the spirit during prayers. Traditional music was performed as an expression of devotion to the deity.

According to Saighoe (1977), traditional music was usually performed within the traditional cultural boundaries. If it went beyond such ethnic boundaries, it did so because the people had travelled and had a reason to use their music to communicate with each other and reinforce their sense of belonging. This is affirmed by Okong'o (2011) in his analysis of the Luo traditional music. He states that political institutions such as chieftaincy were culturally

defined with special music that was occasionally played at the chief's palace. Such special kind of music would only be played to install a new chief or to announce the demise of a royal leader. With reference to *ohangla*, he expounds that it originated from "bul" (Luo word for drum) which was performed during funeral ceremonies for elders and during the inauguration of a leader (chief or village elder). Music played during such ceremonies carried with them the value and reverence of the occasion that they marked. Thus, the organization of traditional music was linked to cultural institutions and celebrations of different spheres of life such as domestic life, economic life, ceremonial life and recreational life. Music performed in these different contexts was revered differently and not all forms of traditional music was open to everyone (Nketia, 1976).

Traditional music was played to celebrate different stages in an individual's life cycle and rites of passage from one stage to the next. When a baby was born, during the naming ceremony, puberty rites, marriage ceremonies and funeral rites (Brewu, 2009). Music played during such events contained the meaning of the ceremony. According to Okong'o (2011), *ohangla* drum was played in Alego during the consummation of marriage. During the dance, the groom would announce that the bride had kept herself "pure" until marriage. He would say, "an mane ahange" (I'm the one who claimed her virginity"). Okong'o suggests that the name "*ohangla*" was created from this phrase.

In addition to the celebration of cultural ceremonies, traditional music also provided a medium through which cultural values were transmitted from in the community. In the analysis of the Bukusu verbal communication, Masasabi (2011) found out that the language is rich in proverbs and words of wisdom that are used to educate, praise good morals and castigate bad behavior. The proverbs and sayings are therefore integrated in the musical composition and performances. This is also stated by Mindoti (2006) who postulates that the Abaluhya music played during marriage ceremonies often contained messages that were not easy to express in an ordinary conversation. Similar to what Okong'o (2011) stated about *ohangla* music, the Abaluhya music played during marriage ceremonies contained educative messages about marital sex. The traditional music of the Abaluhya also carried messages that encouraged the couple to adhere to acceptable cultural values, work hard, remain kind to each other, keep

their houses clean, obey one another, take good care of their children and respect one another.

Although the studies above referred to the social and some of the cultural aspects of the Abaluhya traditional music, they did not focus on the traditional context of *ohangla* traditional music. However, they provide a reference point that informs the study of the cultural context of *ohangla* traditional music among the Luo community today.

2.1.2 The Social Aspects and Evolution of Traditional Music in the Society

African traditional music is characterized by audience participation. As Appel (1969) stipulates, it is this type of communal sharing and participation that distinguishes it from most Western music. African Traditional music performance involves collective participation where participants including the audience join in the performance by clapping their hands, popping their fingers, ululating, and tapping their feet in approval and enjoyment of the song.

In Traditional African Societies, music was performed in venues that were culturally defined. The audience was selected based on the function. The songs sung during the performance took into account the age and gender of the attendants. For instance, *orutu* music of the Luo was music performed for adults where young women and men danced holding each other. According to Omolo-Ongati (2006), the dance involved a homogenous audience, only members of the Luo community.

Moral standards were upheld during performances. For instance, invited guests came with their female dancers in order to exchange with the hosts' dancers. This was because members of the same clan were treated as siblings and a sister holding her brother while dancing was considered a taboo. It was in such venues that unmarried men and women met and began courting their future spouses.

In many societies, those who provide music are regarded as special members of the community. As Garfias (2004) states, musicians are often rewarded by their audience because music expresses how they feel. In Europe, three decades ago, a well-educated person was expected to know how to perform music for self-entertainment. However, many of them still

recognized the talents and skills of other musicians and recruited the best to entertain them or play together. In other societies, musicians were simply born into special families and outsiders were not allowed into that class. Garfias (2004) gives an example of the musicians of the Imperial Household Music Department of Japan that served in the courts in the 9th century and earlier. Thus, music provided a basis for acquiring social status.

Music helps to constitute the identity of individuals and groups (Roy, 2002). The sense of identity is built by individuals of groups who embrace particular music as belonging to them. As DeNora (2000) contends, individuals use music to keep record of their important and memorable events in life. Through music, people define and express their relationships and how they feel toward each other. It can be used to negotiate peace and express love (Chaves, 2004). Thus, the social relations between individuals and groups can be defined and promoted through shared music which carry messages that they both understand. Music gives them a sense of social identity (Roy, 2002). For instance, among the Suya community in Brazil, regular group events of collective singing help to remind them of their social identity and enables them to go through their daily routines with a collective sense of belonging. The sense of belonging that music builds in groups of people can be used to mobilize them toward a particular cause. For instance, Serbian students in the later 1900s used rock music to mobilize against Milosevic. This gave them an identity different from the other opposition groups that were fighting for change (Steinberg, 2004:22). As Bourdieu (1984) stipulates, people tend to join or leave groups depending on their musical preferences. They will join groups that identify with their type of music of leave groups with a different musical taste.

Grisworld (1987) expounds that music influences people by the way they interpret the meaning in the songs. The music content and meaning drive people's thoughts and influence how they perform their activities. For instance, music played during collective work gives the meaning of collective call to action. It motivates them to cheer on each other to continue until the work is done. On the other hand, music can also be used in politics to reinforce social identity among members of a political wing and call upon them to act in opposition to the other political groups. War songs are sung to instill courage in those going to war and fear in the opponents. Thus, as music can be used to build unity and peaceful co-existence, it can also

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be used to create disharmony and the feeling of "us" versus "them".

Music creation is deeply social. The style, performance, content, audience among other aspects that make the music, are socially defined. This means that social changes in a community have direct influence on the music the community makes and consumes. On the other hand, changes in the society can be interpreted through the content and style of music the society creates. Dogolo (2003) contends that some of the social aspects of traditional music have changed. Today, African traditional music is played in night clubs, church festivals, political gatherings and tourist resorts. There is little attention paid to the content and context of the performance. Songs that were performed in sacred places can now be heard in political gatherings and other secular occasions. These observations are made by Omolo-Ongati (2006) in her study of the *orutu*. She states that the Luo traditional music is now played to indiscriminate audiences from divergent ethnical backgrounds in public places that defy the original meaning of the music. These changes in the creation of music and how it is performed are a reflection of other social and cultural changes that the society constantly undergoes. Understanding the social aspects of traditional music can lead to a better understanding of the social organization of a community.

2.1.3 The Economic Aspects and Evolution of Traditional Music

Music is a source of employment for people with different skills. Before music reaches the audience, a team of singers, instrumentalists, choreographers, instrument makers, dancers, among others come together, depending on the genre or style to do the production. The different skilled participants in the process of making and performing music are either in full time employment or part time. As Okafoor (2005) puts it, music is so versatile that numerous job opportunities are available to its practitioners.

The economic reward for musicians also varies from one society to another. In some societies, musicians perform as part of their service to the community and not necessarily because they want to make personal profit (Okafoor, 2005). In such societies, musicians have other sources of livelihoods and do music either as part of service to the society or for personal prestige. As Garfias (2004) explains, in traditional Turkey, Iran and in Okinawa of not long ago, it would

be unusual for a musician to get paid for performing their music. In other musical cultures, musicians get rewarded in various ways which include financial payment for their performance.

When music festivals are organized in a community, the local people get an opportunity to interact with other cultures. As they get exposed to new cultures, they also create a business environment that gives rise to small scale traders who sell products to those attending the festival. As Burg (2011) opines, festivals bring people closer to the merchants. Bringing in thousands of extra people in a town or small community can have great influence on the businesses that seek to get involved during the festival.

Advancement in technology has made it easy to produce and package traditional music as an item of trade which can be sold across the world. Musicians and business promoters have developed strategies to earn revenues through the sale of music and musical products. Unlike the African traditional music that had little direct economic support for musicians, contemporary music emphasizes the compensation of a small number of specialist musicians. According to Booth and Kuhn (1990), there is direct patronage by rich individuals who offer financial rewards during performances. Contemporary music focusses on the individual's creativity. Today, musicians are considered professionals of intensive training over a period of many years who deserve to be well compensated economically. The lines between the performer and audience are more clearly drawn compared to the African traditional music. Garfias (2004) agrees with this perspective and avers that in stratified societies where musicians are paid, some are paid great sums for their performances while others must seek numerous engagements in order to make a living and still, others can only manage to get a few performances and must have other means of livelihoods to survive.

In the African context, traditional music was mostly a collective performance. As Booth and Kuhn (1990) explain, only music approved and valued by the community was maintained and survived in the African societies. This is because African traditional societies did not allow extreme concentration of wealth in the hands of a few individuals. Their subsistence activities permitted very little time for leisure. Therefore, music as an activity had to be part of the

sociocultural events or subsistence activities in order to be considered significant. It is for this reason that most of the traditional songs and dances were performed during specific ceremonies or accompanied other cultural functions and were not simply performed for leisure (Nkeita,1976). The performance was participatory such that the musicians and the audience shared roles. The concept of a performer and audience as distinct entities is a foreign type of music system different from the African traditional music. In their analysis, Booth and Kuhn (1990) explain the reason why African traditional musicians did not focus on the economic revenue from their performance. Traditional music was not packaged as a cultural item of trade and the traditional musicians were not motivated by the urge to earn a living from music. This analysis provides highlights of the economic aspects of music and how the cultural context of traditional music affects its economic aspects as well.

2.1.4 Instruments of Ohangla Traditional Music

The key instrument in *Ohangla* traditional music is the long drum made from a hollow tree trunk and covered on one end with the skin of a monitor lizard or a python. Figure 2.1 shows an image of a dry alligator skin ready for use to make the drum. As shown in Figure 2.2, the drum is played while held with a shoulder strap. Omolo-Ongati (2006) calls it "kalapapla" and it is played by the lead singer to create a climax to the beat.

Figure 2.1: *Dry alligator skin*

Figure 2.2: *The long single-headed cylindrical drum covered with alligator skin*

The other drums (normally in a set of four to eight) are made of cow hide stretched over oil drums (Figure 2.3). Being primarily percussive, *ohangla* was also known as "bul", a Luo word for drum. Drums are found in most music cultures of Africa. As Nzewi (2006) explains, after many years of research on the African drum, the instrument became popular in the Western world too. Many drum instructors were trained and synthetic drums constructed by the instrument producing companies.

Figure 2.3: *Ohangla drums, closed on both sides with cowhide*

African drums can be categorized into single and double membrane types. They vary in sizes and shapes and are either played with sticks, hands or both. The long cylindrical "kalapapla" of *ohangla* is played with the hands while the short accompanying drums, placed on the ground are played with sticks. In some African societies, there are special drums used specifically to pass messages whenever they are played. Kirby (1934) gives an example of a community in the Limpopo province of South Africa who played the "ngoma" drums to converge young people who had undergone rites of passage for the "domba" ritual where they were taken through sex education. According to Buchner (1887), drums were also used to relay messages by the people of Douala, Cameroun. In the South-eastern parts of Nigeria, drums known as "ikoro" were used to communicate the sudden death of their traditional chief or to mobilize their warriors for battle with another community.

The above literature demonstrates the central role drums played in many of the African traditional societies (Euba, 1990). For the music composer, drums play the master instrument role and provides rhythm to the ensemble. Since *ohangla* is predominantly percussive with different sizes of drums, this literature provides vital reference for the research on *ohangla* traditional music and how the use of drums would have been influenced by the cultural context of the music.

2.2 Theoretical Framework

This study was informed by two theories: *Structuration* and *Social Learning* theories. Structuration theory explains how individual actions are restricted with the existing structures and how their reactions to such limitations recreate the social structures in order to bring about social change. On the other hand, *Social Learning theory* explains the learning that people go through within a social context through observation, imitation and modelling.

2.2.1 Structuration Theory

According to Giddens, the relationship between individuals and the social structure is such that people's actions and knowledge are limited within the existing social structures. However, people have the ability to recreate the social structure to reduce the limitations in a way that produces social change (Craib, 1992, p. 33). For instance, the human act of speech

has a meaning defined by the structure of language. The language (structure) gives the speech meaning and has rules that the speech has to follow to bear meaning and defines what is allowed or not in the speech (Lamsal, 2012). According to Giddens (1984), if people find that the structural values, norms and rules are too restrictive, they can initiate a series of human actions (agency) that eventually result into social change.

Giddens describes structure as a set of rules and resources that engage human action (Lamsal, 2012). The rules in structure restrict action while the resources facilitate it. By doing this, structures create systems of interaction. Music is one example of a system of interaction. For music to make sense, it has to be interpreted by the audience within the rules set in the structures such as the traditions, language, moral codes, cultural institutions among others. If the audience is unable to interpret it or identify with it within the existing structures then that music finds the structures restrictive as opposed to when it is interpreted as compliant and provided with resources to thrive (Lamsal, 2012).

According to Giddens (1984), even though the structures are universally steady, they could be changed when people begin to pay no attention to the social norms or begin to revise them differently. This can be related to the evolution of music in such a way that the social and cultural contexts of traditional music begin to change when the community begins to revise their norms and cultural practices that created the music. Therefore, this theory allows for the understanding of how music as a system of interaction can be changed as humans adapt to the limitations of structure.

2.2.2 Social Learning Theory

Social learning theory asserts that people learn from one another through "observation" and "imitation". Fronted by Bandura (1977), the theory states that people learn by observing the behaviors of others and the rewards or punishment that result from those behaviors. People acquire attitudes, emotional responses and new styles of conduct through filmed and televised modelling (Bandura, 1977). Wekesa (2011) discovered while studying the Bukusu musicians from Kenya that some of them had adopted Congolese musical styles in their performances after watching Congolese music videos and live performances. This kind of influence creates

inspiration in the minds of music creators by giving them new ideas on content, style and performance for their new songs.

On the other hand, Bandura (2002) explains that people not only imitate what they see, they retain what they have observed as inspiration to develop new ideas. The mimicry influences the creative minds of artists and music makers thereby giving rise to new music styles that are not based on the cultural traditions of the society. This simplifies the process of change in a society to the individual level. Social learning theory provides a basis for the explanation of how new musical ideas are possibly generated by musicians as a result of the inspiration they get from watching others.

In summary, the two theories explain the dynamics of music making and how cultural and social aspects of the traditional music can be influenced by both individual and social actions. The Structuration theory explains how traditional music, as a system of interaction between individuals and the structures reflects the changes or stability in the social structures. If individuals are not happy with the limitations of the moral codes, language or traditions, they can initiate changes to the structure and such changes will be reflected in the traditional music made within that community. The Social learning theory focusses on the role of the individual as an agent of change in the society. Some of the changes in the society are initiated by individuals whose creativity has been influenced by what they learn from their social environment. This social learning brings in new ideas and styles that influence the kind of new music created.

In the next section a conceptual model is used to describe how *ohangla* traditional music is shaped by its cultural roles, social and economic aspects directly or through the modern technology.

2.3 Conceptual Framework

As shown in the literature review section, the evolution of *ohangla* traditional music can be seen from three different perspectives: the cultural, social and economic perspectives. In this section, the independent and dependent variables will be identified and linked in a simplified

manner in order to demonstrate their relationships. As Mugenda (2008) states, the problem is a function of its conceptual framework. It can only be better articulated, investigated and understood if its basic system is also well understood and articulated. A dependent variable is a variable which the study sets out to explain or a variable reflecting the presumed effect of the manipulation of an independent variable (Singleton *et. al.*, 1988).

The dependent variable in this study is the evolution of *ohangla* traditional music which is affected by three independent variables directly or through an intervening variable. As Mugenda (2008) states, the sequence in this relationship is such that the independent variable influences the intervening variable and the intervening variable influences the dependent variable. The three independent variables are cultural roles, social aspects and economic aspects. This study seeks to establish the extent to which these variables affect *ohangla* traditional music (instruments and performance) directly or through the modern technology.

Figure 2.3.1: *A conceptual model showing the relationship between the dependent variable and each of the independent variables.*

| Independent variable | Intervening variable | Dependent variable |
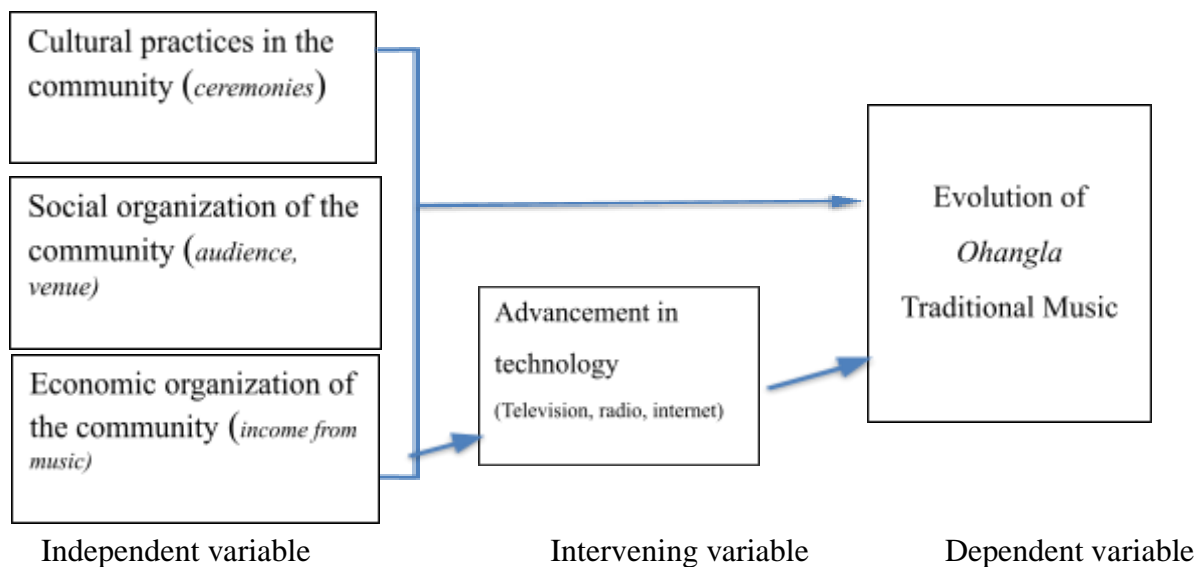
As illustrated on Figure 1.0 above, there are three independent variables: the current cultural practices, social and economic organization of the community around *ohangla* music. The study examines how the current cultural, social and economic organization of the Luo community in relation to ohangla music affects how it is performed. The dependent variable,

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ohangla traditional music, is either directly affected by the independent variables or through an intervening variable. The intervening in this study is advancement in technology. The variables are operationalized in the next section.

2.4 Operationalization of Variables

Variables are operationalized in this section through identification of measurable indicators. As shown in Figure 1.0, the **dependent variable** is *ohangla* traditional music. The dependent variable is indicated by the cultural, social and economic aspects of *ohangla* music. The study examined how the independent variables affected the cultural context (ceremonies during which ohangla is played), the social aspects (the venue and selection of audience) and the economic aspects (remuneration of the *ohangla* musicians).

The **independent variables** are:

Cultural practices of the Luo community that are linked to *ohangla* music: This was indicated by the current cultural activities during which *ohangla* is played.

Social organization of the community in relation to *ohangla* music: It was indicated by the current choice of venues where *ohangla* is performed and the selection of audience.

Economic organization related to *ohangla* music: This was indicated by the current ways in which *ohangla* musicians are rewarded or paid for their music.

In between, the **intervening variables** influenced by the independent variables are:

Advancement in technology: Indicators of advancement in technology in this study are represented by the mass media; television, radio and the internet.

CHAPTER THREE: RESEARCH METHODOLOGY

3.1 Introduction

Research methodology refers to "the scientific systems that enumerate the rules and procedures of planning, execution and interpretation of empirical data in research" (Singleton et. al., 1988, p. 65). The methodological components covered in this chapter include research design, site selection, target population, types and sources of data, unit of analysis and observational unit, sampling design, techniques and instruments of data collection, data analysis and the ethical issues.

3.2 Research Design

Research design refers to the process the investigator follows from inception to the completion of the study (Mugenda, 2008). It involves the planning of an appropriate strategy for scientific inquiry which aims at achieving a specific goal of the study (Babbie, 2010). This study used the descriptive design to investigate the status of *ohangla* traditional music by focusing on the instruments, venue, audience and occasion. To understand how *Ohangla* traditional music has evolved over time, it was used to describe the extent the cultural, social and economic aspects of *ohangla* music have evolved as influenced by advancement in technology (Internet, Television and Radio).

3.3 Target Population

Target population is the "population to which the researcher would like to generalize his or her results" (Singleton et al, 1988, p. 134). The target population in this study was the total number of persons residing in Siaya County. According to the Kenya National Bureau of Statistics (2019), the population of Siaya County was 993, 165. From this population target, this study focused on a population of 96,636 who are 20 to 69 years old and reside in Siaya Sub- County.

3.4 Site Selection and Sampling Procedure

According to the Kenya National Bureau of Statistics (2019), Siaya county is located in the Lake Victoria Basin and borders Busia County to the North, Kakamega county to the Northeast, Vihiga county to the East, Kisumu County to the South East with Lake Victoria to the Southwest. It covers an area of 2,529.8km². It is in the two sub-counties of Siaya and Ugenya that *ohangla* traditional music originated (Okong'o, 2011). However, the geographical scope of this study was limited to Siaya sub-county. The sub-county has six administrative wards (Usonga, West Alego, Central Alego, Siaya Township, North Alego and South East Alego). Due to limited resources, only three of the six wards (Siaya Township, North Alego and South East Alego) were randomly sampled. The six wards were treated as clusters out of which three were randomly sampled using the Cluster sampling method to provide the sample population of this study. This sampling method is advantageous in studies where subjects are fragmented over large geographical areas because it saves time and money (Davis, 2005).

Figure 3.1: *Map of Kenya showing Siaya County*

Source: Kenya Open Data Project, 2012

Figure 3.2: *Map of Siaya Sub-County showing the three selected wards*

Source: Independent Electoral and Boundaries Commission (IEBC), 2020

3.5 Sampling Design

This study employed a combination of both random and non-random sampling methods in order to maintain the validity of data collected while using the limited resources available. From the list of six wards in the sub-county of Siaya, three wards were selected using the cluster sampling method. According to Mugenda (2008), cluster sampling method is used in social science research when naturally occurring groups are evident in the population of study. Such groups include schools, hospitals, villages among others. In this study, the naturally occurring groups were the six administrative wards in Siaya sub-county. The six wards were Usonga, West Alego, Central Alego, Siaya Township, North Alego and Southeast Alego. As Mugenda (2008) explains, the selection of the clusters to include in the study can be done using a random sampling technique. Therefore, three wards (North Alego, Siaya Township and Southeast Alego) were randomly selected for this study. He expounds that a case where the clusters consist of geographical areas, the method is also known as geographical cluster sampling and is commonly used in social research to reduce travel and other related costs while increasing the sampling efficiency.

Having identified the three wards, the researcher applied the transect sampling method to reach the individual respondents. As Mugenda (2008) suggests, if the study units are scattered within a geographical space, the observer can use cluster sampling to "determine the location" and conduct a transect walk along an identified path to record the units of population under study. In his definition, transect sampling is the "real or imaginary path along which one observes, counts and records the occurrences, events, objects, units, or the phenomenon of interest" (194). He opines that transect sampling is often used in social science research in areas that are densely populated where sampling frame is not available such as city estates and villages. Using the transect sampling, the researcher walked along identified paths in each of the wards selected above to identify the respondents for face-to-face interviews.
The data collected using this method was subjected to further investigation through interviews with Key Informants using non-random sampling techniques.

To ensure that the identified population could provide the desired information, this study selected individuals who were 20 to 69 years old through purposive sampling. As Mugenda

(2008) states, purposive sampling technique allows the researcher to use "cases that have the required information with respect to the objectives of the study" (196). Using this method, the researcher identified resource persons in the community with deep knowledge on the Luo culture and specifically the ohangla traditional music. These included elderly people, ohangla musicians and business owners who play the music in their social spaces of entertainment. Once the researcher identified "a subject who displays the qualities the researcher was interested in investigating", the researcher "would then ask the respondent to suggest another person who would be willing to provide information on the subject" (Mugenda, 2008; p.197). Using snowballing method, the researcher identified Key Informants with whom to discuss the subject, in details, using the interview guide.

The combination of both random and non-random sampling methods enabled the researcher to collect data with high accuracy within the constraints of the budget. Two Focus group discussions were held in each of the 3 wards.

3.6 Sample Size

The population of people who are 20 to 69 years old in Siaya county is 96,636. This age group was purposively selected to represent those who are able to make independent decisions on social matters such as their preferred form of entertainment. Using a formula proposed by Cochran (1977), the ideal sample size was calculated as below:

$$n = \frac{p\,(1-p)\,z^2}{E^2}$$

n is the required sample size

p is the population proportion. This was considered in this study as 50% = 0.5)

E is the percentage maximum error required. Considered in this study as 5% = 0.05.

z is the value corresponding to level of confidence required. In this study, 95% which is 1.960.

According to Cochran (1977), the sample size is determined in two steps:

Calculate the sample size for infinite populations

Adjust the sample size to required population

Thus, using the formula,

$$n = \frac{p\,(1-p)\,z^2}{E^2}$$

$$n = \frac{0.5(1-0.5)\,1.96^2}{0.05^2}$$

n= 384.16 (The sample size for infinite population).

Next, adjust the sample size to the required population.

In this case the total population of Siaya Sub- County is 96,636:

Formula: Adjusted sample size n= (n)/1+[(n-1)/population]

n= 384.16/(1+ [(384.16-1)/96,636]

n=384.16/ (1+(383.16/96636))

n=384.16/(1+0.003965)

=384.16 /1.003965

Sample size =383

Even though the ideal sample size was 383, only 250 respondents were available for the research within the planned time. Due to constraint of resources, the researcher was not able to allocate more time to continue with the sampling process. "While larger samples reduce the likelihood that findings will be biased, diminishing returns can quickly set in when samples get over a specific size which need to be balanced against the researcher's resources" (Gill et al., 2010, p. 32). Therefore, a sample size of 250 was selected from three wards (North Alego, Siaya Township and South-East Alego) in Siaya sub-county.

3.7 Types and Sources of Data

This study collected both primary and secondary data. Primary data refers to data that is collected for the first time in a study by the researcher while secondary data is that which has been collected or produced by others. As Ajayi (2017) avers, primary data is factual and original (originated by the researcher for the first time) whereas secondary data is just the analysis and interpretation of the primary data already existing. Primary data was obtained directly from 250 respondents in three administrative wards. See Table 3.1 below:

Table 3.1: *Demographic distribution of respondents disaggregated by gender*

Ward	Male	Female	Total
Interviews			
North Alego	29	31	60
Siaya Township	39	23	62
South-East Alego	31	27	58
Key Informants	6	4	10
Focus Group Discussions	31	29	60
TOTAL	**135**	**114**	**250**

Source: Data, 2022

The respondents were between the ages of 20 and 69 years, randomly selected across the wards. 180 respondents (inclusive of 81 women) participated in oral interviews. 10 key informants (inclusive of 4 women) were purposively sampled from among the elderly with good knowledge of the Luo culture, *ohangla* traditional musicians and scholars or promoters of ohangla music in Siaya county. Two focus group discussions (10 participants each) were held in each ward to provide an opportunity for the respondents to give further details and clarify some of the information already gathered through the individual interviews. The data collected was both quantitative and qualitative.

Secondary data was obtained from the online repositories and other reference materials from the library. The secondary data provided content for literature review and the theoretical basis for the study. It provided information from earlier studies on the cultural, social and economic aspects of traditional music.

3.8 Techniques and Instruments of Data Collection

"The purpose of a tool or instrument in research is to measure the variables of the study while the technique refers to the way a given tool is applied to collect information" (Mugenda, 2008, p. 286). This research identified key informants (*ohangla* musicians, music promoters and producers, scholars and knowledge keepers in the field of traditional music). A total of 10

respondents were purposively selected from this category for interviews using the key informant guide.

180 respondents were randomly selected from the 3 wards in Siaya sub-county. An average of 60 respondents were selected per ward. Deliberate attention was paid to ensure fair representation of both genders. They were interviewed using a questionnaire with open and closed questions. 60 respondents participated in the focus group discussions. Whereas each group had a maximum of 10 participants, 2 Focus Group Discussions were held in each ward. The researcher facilitated the discussions while the other three research assistants took notes and recorded the proceedings. Interview guides were used in the Focus Group Discussions (FGDs).

3.9 Unit of Analysis and Unit of Observation

"Unit of observation is the subject, item or utility from which we measure the characteristics or obtain the data required in the research while the unit of analysis is that which the study attempts to understand" (Singleton et. al., 1988, p.130). In this study, the unit of analysis is how *ohangla* traditional music has evolved. The units of observation include the *ohangla* musicians, the consumers of *ohangla* music in Siaya county and Key Informants.

3.10 Data Analysis

Analysis was done for qualitative and quantitative data. Quantitative analysis of data was done by use of a Statistical Package for Social Sciences (SPSS). Qualitative data was categorized into themes and sub themes based on the research objectives. The themes were derived from the research questions and objectives. The qualitative data collected under each theme was analyzed and presented in the form of tables and graphical charts for ease of interpretation.

3.11 Ethical Considerations

Participation in the research was voluntary and by consent. The researcher explained to all respondents about the objectives, benefits and any risks involved in taking part in this study. They also had the option to opt out of the research whenever they felt uncomfortable with continuing. Respondent's anonymity and confidentiality were observed at all times.

CHAPTER FOUR: DATA ANALYSIS, PRESENTATION AND INTERPRETATION

4.1 Introduction

This chapter presents the data collected from Siaya county on the evolution of *ohangla* music. The data responds to four thematic areas: a) the origin of *ohangla* traditional music; b) the cultural context of *ohangla* traditional music; c) the social aspects that define the performance of *ohangla* traditional music, and d) the economic aspects of *ohangla* traditional music.

4.2 Social and Demographic Characteristics of Respondents

This research was carried out in Siaya Township, North Alego and Southeast Alego wards in Siaya Sub-County. 250 respondents participated in the research from the three wards. 180 interviewees were randomly selected by the researcher during the transect walk across the wards. Even though the sampling was random, deliberate measures were taken to ensure that both male and female genders got an equal chance to be represented. 10 key informants were interviewed while 60 respondents participated in the focus group discussions. See Table 3.1. The study targeted a population of men and women between the age of 20 and 69 years. Respondents were grouped into two age groups. The youth who are between 20 and 34 years old and the elderly who are between 35 and 69 years old. 57% of the respondents were young people 20 to 34 years old while 43% of the respondents were 35 to 69 years of age as shown in Table 4.1.

Table 4.1: *Distribution of respondents disaggregated by age and their education levels*

Age group	Male	*WSE*	Female	*WSE*	Total	*Total WSE*	%	*%age WSE*
20 – 35 years	78	*69*	63	*31*	141	*100*	57%	*71%*
35 – 69 years	57	*32*	51	*11*	108	*42*	43%	*39%*
Total					**250**			

Source: Data, 2022. KEY*: WSE – With Secondary Education*

With regards to educational levels, more young people had secondary school level of education compared to the elderly population. 71% of the respondents (20 -34 years old) had attained secondary education compared to only 39% of those aged between 35 and 69 years.

4.3 Origin and Knowledge of Ohangla Music

As the study found out, all the respondents were able to relate *ohangla* music with their childhood experiences. During the Focus Group discussions, respondents explained that *ohangla* music was traditionally played during weddings and ceremonies that involved the in-laws. It was one way of saying that the in-laws had visited. It could be a wedding, burial or any other social ceremony that the in-laws would be invited to attend.

Findings from the study show that 98% of the respondents know how *ohangla* is performed. Out of this, 93% have attended an *ohangla* performance while the remaining 5% have watched it on the internet or heard about it from others. The small percentage of those who have not attended an *ohangla* performance grew up in the urban areas. As one of the community members explained:

> When *ohangla* is played in the village, it is so loud that all children run to
> see. In fact, as the band is entering the village, they play along the way.
> Children follow them until they get to their destination. It is, therefore, rare
> to find a child who has been brought up un the village say they have not
> attended an *ohangla* performance.

Lack of clarity on the origin of *ohangla* music is reason scholars such as Okong'o (2011) attempted to relate it with the marriage ceremony. According to him, the origin of *ohangla* can be traced to a statement that was said by the groom during the Luo marriage ceremonies. He explains that once the groom confirmed that the bride was a virgin during the night of consummation, he would announce that he was the first to have made love to her. He would say, "an ema ahange" to mean "I am the first with her". Therefore, he believes that the name "*ohangla*" came from the word "ahange". Community elders did not not confirm whether this was the origin of the ohangla music. However, they agreed with the fact that *ohangla* music was played during traditional wedding ceremonies.

While describing *ohangla* music, 59% referred to it as traditional music of the Luo community. 32% referred to it as Luo music played during cultural ceremonies and 15% said that it is Luo music that involves playing of drums. Respondents were able to describe *ohangla* music by the instruments used to perform it and the occasions during which it is performed. One community elder reported that:

> *Ohangla* music was performed during burial ceremonies because it was a way of condoling with the bereaved family. While attending the funeral of a close friend or an in-law, one would invite *ohangla* musicians to accompany them. They would play the music overnight as they kept vigil to entertain the bereaved family and make them forget about their grief. It was a way of showing togetherness during the difficult moments.

Another community member explained:

> As children, we grew up to learn that *ohangla* music was played to make people happy. It was played during the social gatherings where people drank the local brew "busaa" or during the traditional wedding parties. It was also used to mobilize people for social events such as a wrestling match or when the local traditional chiefs wanted to summon people for a meeting.

The above descriptions gave meaning to the music performed during cultural and social gatherings. However, it is not only *ohangla* that would be played during such events. It is thus necessary to give further description to the music by referring to the instruments played. During the focus group discussions, majority of the respondents described *ohangla* music as one that mainly comprises of drums. They then explained that these drums were accompanied with other instruments as shown in Table 4.3. The frequency indicates how many times an instrument was mentioned in combination with others.

Table 4.2: *Instruments used during ohangla performance*

Instrument	Frequency (out of 249)	Percentage
Drums	174	73%
Flute	126	51%
Shakers (ajawa)	110	44%
Piano	52	21%
Orutu	40	16%
Modern Drum Sets	25	10%
Horn	7	3%
Long cylindrical drum	13	5%

Source: Data, 2022

As shown in Table 4.3, 73% of the respondents mentioned drums in their responses. 51% mentioned the flute as the instrument that was played to accompany the drums. Notably, the 10% that mentioned drum sets did not mention any other drums. According to them, the drum sets have replaced the traditional drums that have always been played during *ohangla* performance. 5% of the respondents mentioned the long cylindrical drum. This is a small number of respondents considering the significance of the drum in *ohangla* music. As Omolo-Ongati (2006) elaborates, the long cylindrical drum is often played by the lead musician to mark the climax of the performance to increase excitement in the beat. It is also the drum that is played by the band on the road while walking to the venue where they are going to be hosted. It is the loud drum that invites people from far away to the performance. The special drum is made from a monitor lizard skin. As Okong'o (2011) explains, the key instrument in *Ohangla* traditional music is the long drum made from a hollow tree trunk and covered on one end with the skin of a monitor lizard. Having been mentioned by only 5% of the respondents shows that the long cylindrical drum is no longer the most popular instrument in the performance of *ohangla* music today.

Analyzing the 5% of the respondents who mentioned the use of the long drum, the study established that they were of the ages 33 to 64 years. Therefore, it shows that the long drum has lost popularity with the younger generation below 33 years. Considering that 94% of the

respondents reported to have attended *ohangla* music performance, including the youth, the lack of recognition of the long drum as a key instrument is indicative of the younger generation's changing definition of *ohangla* music. It also shows that the instrument is not common today. As one of the *ohangla* players stated:

> The modern *ohangla* musicians do not play the traditional one. They play the modern *ohangla* with new instruments such as the piano and drum sets. The arrangement of *ohangla* music today is like that of a modern disco. They use big speakers with amplifiers and microphones. The traditional *ohangla* music did not require electricity. We did not use microphones. We were very loud and the drums did not need speakers.

Even though the focus group discussions showed a rapid change in the instruments and introduction of modern instruments such as the piano, only 21% of the respondents mentioned the piano as one of the instruments played during *ohangla* performance. This percentage represents the respondents who were convinced in their understanding that piano was an instrument in a traditional *ohangla* music. The other 79% did not mention the piano and drum sets because they know that these instruments are not meant for the traditional *ohangla* music even if they are commonly used today. *Ohangla* player explained:

> Even though young people are playing the modern *ohangla* today with piano and drum sets, some of us are still maintaining the traditional *ohangla* music that is played with the traditional drums. We know they do that to fit in because that's what their audience wants. They also use the piano because it has many sounds that can be played by one person instead of many single instruments played by many people. For example, in the traditional *ohangla* music we had the big calabash with a long pipe to produce bass sound. This was not easy to manipulate the way the piano can play bass melody. So, one person playing the keyboard can play a melody like that of *orutu* or *nyatiti* with his right hand and the left hand

plays the bass melody like that of the bass guitar. That makes the music more appealing to the audience than the traditional *ohangla* beat.

Secondly, the music arrangement is different. With the drum sets, it is easier to play the drum rolls and crash that marks the transition of the song from one level to the next. It was not possible to do that in the traditional *ohangla* music. When they use the amplifier and huge speakers, the music gets so loud and their drums sound more powerful. They use mixers to make their voices sound better. They are competing with the contemporary music instead of trying to maintain the traditional music.

The findings above show that *ohangla* music has changed over time. There is "modern" *ohangla* which incorporates modern instruments with new technology and the traditional *ohangla* music that continues to play the traditional drums with no technical improvements.

4.4 Cultural context of Ohangla Music

The second objective of this study was to establish the evolution in the cultural context of *ohangla* music in the Luo community. The cultural context was indicated by the ceremonies during which *ohangla* music was played. 82% of the respondents reported that *ohangla* music is played during burial and wedding ceremonies. During the focus group discussions (FGD), one community member confirmed that:

Ohangla music is played to condole with the bereaved. When an elderly person dies, the in-laws come with the *ohangla* band to entertain the hosts overnight during the vigil. This happens the night before the burial day. *Ohangla* music is also played to accompany the visitors in a ritual known as "tero buru". In this ritual, they drive a herd of cattle into the homestead of the deceased while chanting to the spirits and waving twigs. It is also played during the post-burial ceremonies known as "sawo" or "duoko liel". These are ceremonies conducted a few weeks after the burial and continued annually in remembrance of the deceased.

During the marriage ceremonies, *ohangla* is played on the day of dowry payment and when the bride is handed over to the groom. As one community elder explained:

The day the groom goes to the home of the in-laws to pay dowry, he hires an *ohangla* band to accompany him. Leading the pack are the young men escorting the cattle (bride price) to be delivered to the bride's home. Behind them are the *ohangla* band playing and singing. When they get to the bride's village, the band leader begins to play the long cylindrical drum strapped on the shoulders while the other band members play the shakers (ajawa) and the metallic gong (ongeng'o) and singing loudly. The performance is so loud that it's heard from the bride's home a few kilometers away. Women from the bride's home come out dancing to welcome the in-laws. These are women who are considered as sisters to the bride and therefore, the groom is their brother in-law. Once they join the groom's team, the excitement goes up and the dancing more vigorous as they lead the groom into the home and to the arena specially prepared for the guests. The ceremony is accentuated with several musical breaks during which participants praise the couple and offer advice hidden in parables. The performance continues until dawn.

The findings confirm that *ohangla* music has been used historically by the Luo community during the marriage and burial ceremonies. The in-laws attended the funeral of an elder in company of *ohangla* musicians who would play overnight to entertain the hosts. The singing and dancing were meant to relieve the bereaved of the pain of having lost a loved one while celebrating the life of the deceased by praising him or her for the good deeds when he/she was alive. During the marriage ceremonies, "*ohangla* would be played on the night of the consummation of marriage where the groom would also confirm that the bride had kept herself virgin until marriage" (24).

Even though *ohangla* is still played during the burial and wedding ceremonies, 86% of the respondents reported that *ohangla* music is performed to entertain participants during these ceremonies. Only 5% reported that *ohangla* music was played to mourn the deceased while 9% reported that *ohangla* music is played to educate.11% of the respondents reported that *ohangla* is played in bars, political rallies, clubs and other social gatherings that are not

cultural events. As one *ohangla* player explains:

> We play *ohangla* music anywhere we are invited and paid to perform. It can be at somebody's home, bar or a political rally. What is important is that we get paid. We will play it at the time and place requested. The songs we sing are mostly similar as long as we do not play what the audience may find inappropriate. We can sing in praise of a politician in a bar if we feel that majority of those in attendance are his or her supporters. In a wedding, we can sing a song we already composed in praise of a woman but try to adjust the lyrics so that we put in the bride's name. We must not know the person we are singing about so well. Sometimes, we ask about them secretly and they get surprised when we mention something good about them that they did not expect. What we ensure is that our audience is happy and most so the person who hired us.

The finding that *ohangla* music is majorly played for entertainment is confirmed by the low number of respondents who were able to name the songs played during the burial and wedding ceremonies. Only 15% were able to name *ohangla* songs that they heard during the performances that they had attended. Some of the songs mentioned did not match with the occasion cited. For instance, some of the songs reported to have been played during burial ceremonies include:

> Kanungo e teko (Power in the waistline) by Otieno Aloka.
>
> Nyar Kabilo Winj Duonda (The girl from Kabilo, hear my voice), unknown artist.
>
> Weche hera (Love affairs) by Prince Indah.

These songs talk about love affairs and have no relevant message in a burial ceremony. However, they are played in such cultural ceremonies to make people happy.

This study established that even though *ohangla* music is still played during burial and wedding ceremonies, it is mainly played to entertain guests.

The study also established that some of the cultural ceremonies during which *ohangla* was

played have changed. When asked about songs played during funerals, 45% of the respondents mentioned gospel songs. As one community member explained:

> Many homes have embraced Christianity in our community. They follow the Christian doctrines when it comes to burial ceremonies. Such homes do not allow *ohangla* to be played because they associate *ohangla* with activities such as drunkenness and promiscuity. Therefore, instead of *ohangla* music being played, they invite the church choir to sing throughout the ceremony.

Apart from burial ceremonies, marriage ceremonies have also changed. A traditional leader explained:

> Many young people prefer to do their weddings in the church. However, some of them precede the wedding with the traditional ceremonies of dowry negotiations and payment. The wedding ceremonies are a combination of the traditional ceremony with the Christian process. On the wedding day, they begin with prayers in church then proceed to another venue for reception of guests. At the reception, some of them invite *ohangla* musicians to perform.

Changes in the cultural practices of the Luo community have influenced the role of *ohangla* music during these functions. Even though *ohangla* is played during certain wedding ceremonies, it is done to entertain guests and not as part of a traditional ritual as was the case in the past. The study finds that *ohangla* traditional music has evolved in its cultural context to adapt to the changing cultural practices of the Luo community as well.

4.5 Social aspects of ohangla traditional music:

To understand the social aspects of *ohangla* music, the study sought to describe the venues where *ohangla* is played and the audience that attends such performances. The study found out that 63% of the time *ohangla* is performed within homesteads during burial and wedding ceremonies. 37% of the time it is performed in public places such as bars, clubs, political rallies among other social gatherings as shown in Figure 4.1.

Figure 4.1: *Pie chart showing the distribution of venues for ohangla performance*
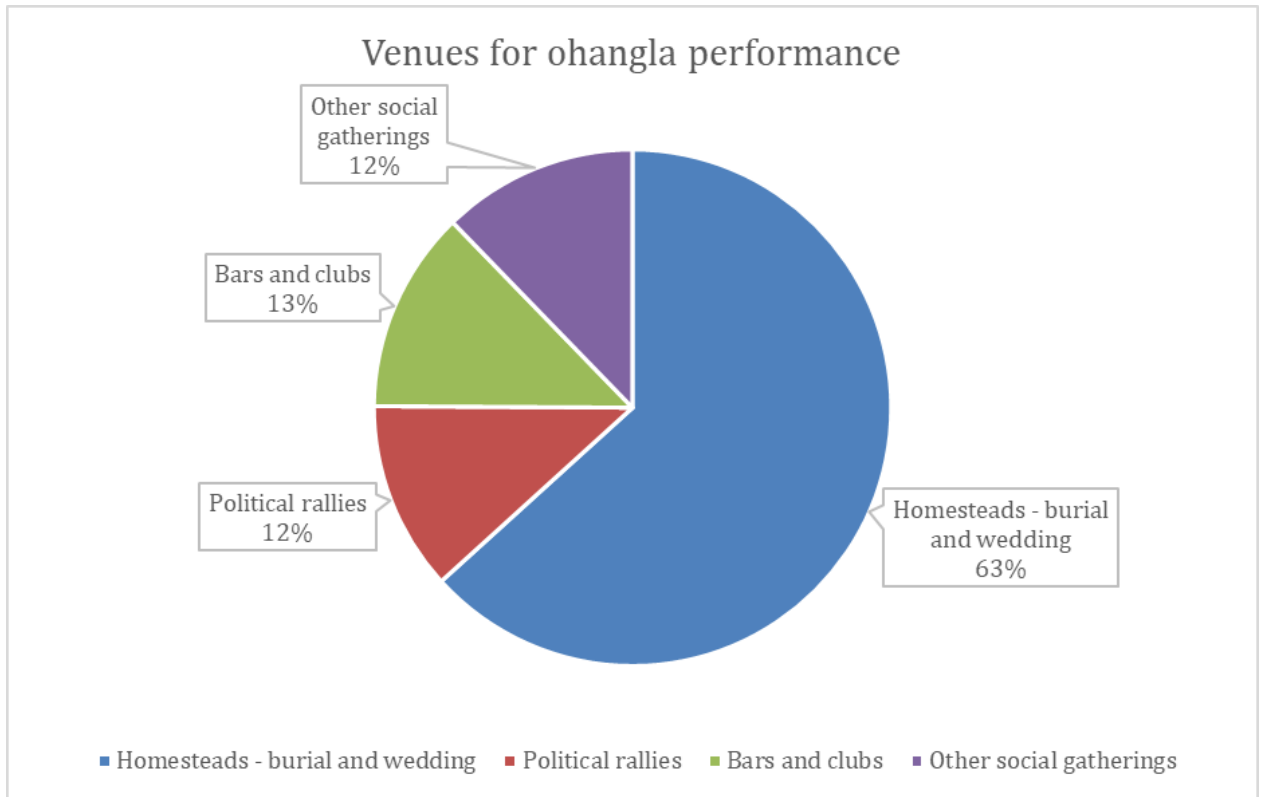
Source: Data, 2022

As one of the *ohangla* players explained:

> If you have guests and would like them to be entertained, you can invite
> us to your home to perform. You pay us some money and we agree on how
> long the performance will be then we come to your home. This is how we
> have been doing it. We are also invited to perform in bars to entertain those
> who are drinking alcohol. When we do that, either we get paid by the bar
> owner or we agree to share the gate collections. The performance in bars
> and clubs is one way that business owners use to attract more patrons and
> increase sales. In such venues we entertain people from different places.
> Some of them may not even be Luo. We sing the songs that they love most.
> Sometimes they make individual requests for the songs of their choice.

Asked whether they think the venue influenced the performance of *ohangla* music, 75% of

the respondents said that the venue does not affect the performance of *ohangla* music. However, 25% reported that the choice of venue affected the choice of songs and the messages in them. Songs played in bars have more erotic messages than those played during burial ceremonies. Considering that the respondents already said that even in the burial and wedding ceremonies *ohangla* music is played for entertainment, the choice of songs is more about when to sing or when to avoid singing songs with certain messages. The choice of venue for performance during burial and wedding ceremonies are determined by where the event is being held. There is no culturally defined venue for performing *ohangla* music.

In describing the audience who attends the *ohangla* performances, 55% of the respondents reported that *ohangla* is attended by both men and women who are above the age of 18 years. On the other hand, 45% reported that there is no age limit for the audience and thus children also attend the performances. The main reason given by those who reported that ohangla music was for adults (18 years and above) was that the music is played in venues that are frequented by adults only. They also explained that the performances are often held at night and as such only adults are able to attend. The other reason is that the music played during those events contain messages meant for adults only. One community member explained:

> Even when *ohangla* is played in the village, children are entertained during
> the day. The songs sung are suitable for all age groups. However, when the
> event continues late in the night, only adults are expected to attend. The
> songs change and become unsuitable for children. It also happens that by
> that time, many of them have taken alcohol and are drunk. Dancers begin
> to pair up and the performance turns erotic.

Performances in bars and clubs are meant for adults who are allowed into such venues. It is only during family functions such as wedding parties that take place during the day that children are allowed to attend. However, when such events continue late into the night, children are not allowed to attend. As Okong'o (2011) stated, in the past, marriage ceremonies continued late in the night during which children were not allowed to attend. This was the night of consummation of marriage. Therefore, the 45% of respondents who reported that children are allowed to attend ohangla performances attributed the responses to the events that

take place during the day and in venues where children are allowed to attend.

The study also revealed that ohangla music is nowadays performed in public areas where the audience comprises of people from other ethnic groups as well. In cosmopolitan areas, especially in the urban, ohangla is played in bars and clubs that are patronized by people from diverse cultural backgrounds. As one social analyst reported:

> During the campaign period in 2017, there was *ohangla* song known as "NASA" that was composed to praise the opposition candidates. The song was popular and was loved by opposition supporters from all the tribes in Kenya. Therefore, *ohangla* is not only played for the Luo community alone. It is now music for everyone.

As mentioned by the respondent above, *ohangla*'s audience has expanded to include communities other than the Luo. The audience is now global. Another Luo scholar explained:

> *Ohangla* musicians are now creating songs in the national language, Kiswahili. For example, Tony Nyadundo, an ohangla musician from Kisumu composed a song, "Mapenzi Kizunguzungu" (hallucinations of love) which became popular among other communities. Apart from singing in the national language, ohangla musicians have also sung in praise of national leaders who are not Luo. For instance, Abenny Jachiga sang a song, "Maraga odagi" (Maraga has refused) which was about the nullification of elections by the former Chief Juctice Maraga. Tony Nyadundo also composed a song about Obama, the former President of the United States of America. All these examples show that Ohangla music is no longer music for the Luo alone. It is now music for the global audience.

The above responses show that *ohangla* music has evolved from being a Luo traditional genre of music to music for the world. The scope of the audience has broadened to include non-Luos and the language used includes Kiswahili which is a regional language. The message contained includes national and international matters. Therefore, this study finds that ohangla

music is no longer confined to the Luo community alone.

4.6 Economic Aspects of Ohangla

Of those interviewed, 98% reported that *ohangla* musicians get paid for their services because it is their source of income. Only 2% of the respondents stated that *ohangla* musicians are not always paid for their performance. However, they explained that this happened during ceremonies in which the musician was part of. 42% of the respondents felt that *ohangla* musicians were motivated to perform better when paid. This was confirmed by the band leaders and music promoters. Even though 58% of the respondents said that the payment did not affect *ohangla* performance, they explained that the payment agreement is normally reached in advance such that by the time of performance the question of payment has been addressed. One of the *ohangla* music promoters reported that:

> In the past, *ohangla* musicians were paid with items. Sometimes they were given a sack of millet, flour, a goat, cow or anything that the host could get. They never performed for free. They were always appreciated. Later, *ohangla* musicians started getting money. The money would be paid by patrons during the performance. While singing, the musician would praise an individual and say great things about him. The person praised would then give money to the musician by placing it in a basket specifically meant for that in front of the band.
>
> Sometimes the music stopped so that individuals would speak niceties about themselves. "Pakruok", which means "self-praise" was part of the performance. When the music stops, individuals would take turns showering themselves with praises of greatness. For instance, one would say, "an iluonga ni Opiyo ratego motamo jajuok, Remba kech ma keyo juok te!" (My name is Opiyo strong man that has defeated night runners. My blood is so bitter it scatters all the witchcraft). While praising themselves, the individuals would put some money in the basket.
>
> There were also games played during the performance. An individual would request for a song by paying some money for the song to be played.

After placing the money in the basket, the requested song would be played. In the process, another individual could pay a little more to stop the song and request a different one or even stop the music altogether. Another person would have to pay for the music to continue. Through games like that, musicians would raise money to pay themselves at the end of the performance. Even though this continues in some events today, *ohangla* musicians mainly rely on the contracts they get into before the performance so that they get paid by the host or share the collections at the gate.

Responses above explain the fact that rewarding musicians has always been the practice in the Luo community. It explains why majority think that *ohangla* musicians should get paid whenever they perform.

There are times that *ohangla* musicians perform for free. This happens when the host is either a relative or a close friend. The musician performs as part of their contribution in support of the friend. As one band leader stated:

Sometimes your friend may be mourning or having serious problems. So, you decide that you will perform at his home to as a way of consoling him. Other times, we accept to be paid a little money because we know the person and he may not be having much money but he really needs our service. The more you work hard in this field, the better the income you get. However, for commercial places such as bars and clubs, we have to get paid in advance before we perform.

This study established that *ohangla* music is performed mainly as an economic activity. The musicians must be paid unless the request for performance is from a relative or a close friend. The commercialization of the music explains the rapid expansion of its audience by the musicians. They sing in Kiswahili and sing about national and international issues in order to reach a wider audience. Some of the patrons who attend their performances in bars and clubs

come from different ethnic backgrounds and can only understand Kiswahili. The bigger audience they attract the better the income from gate collections. Apart from singing in other languages and singing about broader issues, *ohangla* musicians have turned to technology to broaden their audience as discussed in the section below.

4.7 Effects of Technology

97% of the respondents reported that the use of the internet, radio, and TV has supported *ohangla* music in different ways. For instance, the music has spread beyond the boundaries of Siaya county and to other communities that are not Luo. The interaction between the artists and their supporters has been enhanced through the social media platform. One of the musicians reported:

> When we are performing in a place, some of our friends come to record.
> They record the video and post it on YouTube. Sometimes, they stream it
> live on Facebook. So many people who are far away are able to join online
> and enjoy the show as well. This has helped us get followers even from
> places we have never gone. The internet is helping us a lot in marketing.

The global reach of social media has enabled *ohangla* musicians to build a wider audience with minimal costs. Some of the *ohangla* musicians interviewed said that the social media has helped in what the television and radio stations were not willing to do. They had difficulties getting airtime on TV and radio. However, through the social media platforms such as Facebook, YouTube and Twitter, they gained a lot of following that forced the mainstream media of radio and TV to look for them.

Apart from building their audience on the social media platform, some of the ohangla artists reported having earned income from the YouTube partnership program that pays according to revenue collected from the musician's channel. Therefore, the internet is both a medium through which they build their audience and earn revenues.

Despite the benefits of the internet mentioned above, 3% of the respondents   thought that advancement in technology has made music easily available for free. This has affected their

income from sale of Compact Disks (CDs) and royalties. As one musician explained, "sometimes you upload your music on YouTube, and someone takes it from there to make many copies and sell as CDs." Copying and duplication of CDs has made it easy for pirates to steal and sell music they have no rights over. CDs have become so cheap that the pirated copies cost as low as fifty Kenya Shillings. Compared to the old methods of performance where the audience engaged in games to raise money for the artist, performance streamed live on social media does not bring in that part of the income.

The low income from music shared online is also attributed to the complexity of the internet technology and poor digital literacy among the musicians. 53% of the musicians interviewed are not conversant with the internet business and therefore not able to take advantage of the available opportunities. As one *ohangla* musician explained:

> Those of us who live in the village do not have smart phones. Those who
> have, cannot connect to the internet easily due to poor network or because
> the internet charges are too high. It is our friends in the urban areas who
> help us to upload our songs.

From the responses above, it shows that even though *ohangla* musicians have commercialized their performance, they have not taken full advantage of the digital platform to maximize their revenues. This is due to low digital literacy and the high internet costs. Even though radio and television are important in raising awareness about the musicians and their music, they did not rely on them for their income.

CHAPTER FIVE: SUMMARY OF FINDINGS, CONCLUSION AND AREAS OF FURTHER RESEARCH

5.1 Introduction

This chapter discusses the summary of the findings and conclusions reached and then gives recommendations on areas for possible further research. The overall objective of this study was to investigate the evolution of *ohangla* traditional music in Siaya County. Specifically, the study set out to; a) establish the origin of *ohangla* traditional music; b) investigate the evolution in the cultural context of *ohangla* music in the Luo community; c) investigate the evolution in the economic aspects of *ohangla* traditional music, and d) investigate the evolution of the social aspects of *ohangla* traditional music. This chapter seeks to summarize findings related to the origin of *ohangla* traditional music, cultural ceremonies during which *ohangla* music is played, the social organization with a focus on the venue and audience during performance and the economic reward that *ohangla* musicians gain from it. Conclusions will then be derived as to whether there has been evolution in these aspects of *ohangla* traditional music and recommendations made for future research or policy making.

5.2 *Ohangla* Music: Definition and Origin

Ohangla music originated from Alego and Ugenya areas of Siaya county. However, there is no common history about how *ohangla* traditional music started. Different respondents gave different versions of the origin based on their childhood experiences. They described the occasions during which *ohangla* music was performed and not how it came to be. The data collected showed that there was unanimity in the description of *ohangla* music as the genre that comprises of drums, was played during cultural functions and was referred to as the traditional music of the Luo. However, there were additional modern instruments that were mentioned alongside the traditional drums. The introduction of the piano, drum sets and other foreign instruments in the performance of *ohangla* traditional music points to the evolution of the genre. *Ohangla* traditional music takes different forms depending on the instruments being played during performance.

This study finds that there is no stable definition of *ohangla* music. The genre keeps taking

different shapes depending on the instruments used to accompany it. New modern instruments such as the piano, drum set and the use of amplifiers, loudspeakers and microphones have changed the way it is performed and consumed. The songs are sung in languages other than *dholuo*. The arrangement of the vocals and the instruments in *ohangla* music gives room for the fusion with other genres of the Luo music. The long cylindrical drum that has been traditionally considered the key instrument of the genre is less known to the younger generation today because it is not commonly used. This has given rise to two styles of *ohangla* music, the traditional *ohangla* (with local drums and the long cylindrical drum) and the modern *ohangla* that is played with modern instruments such as the piano and drum sets.

5.3 Cultural Context of Ohangla Music

86% of the respondents confirmed that some music types in the rural communities have lost their cultural aspects and are now performed more on prestige and entertainment values. Even though *ohangla* is still played in burial and wedding ceremonies, it is merely for entertainment. The songs that are performed in wedding ceremonies are the same ones performed in burial ceremonies and in public gatherings such as political rallies. Some of the praise songs composed for politicians are also performed in wedding parties attended by people of diverse cultural backgrounds. The study confirms that the cultural context of *ohangla* traditional music has evolved in such a way that it is not confined to the cultural ceremonies alone. Some of the cultural ceremonies have also changed and introduced modern practices. For instance, the marriage ceremonies nowadays combine the church prayers with social gatherings and traditional dowry negotiations. This has reduced the role of *ohangla* traditional music in cultural ceremonies to that of general entertainment of the guests.

5.4 Social Aspects of Ohangla Music

Findings from this study indicate that *ohangla* music is performed in any venue identified by the organizers of the functions. It is played in social and political gatherings that bring together people with diverse social identities. Children and adults are free to attend *ohangla* performance as long as they are allowed to enter the venues. *Ohangla* is common in bars, restaurants and night clubs where patrons pay to be entertained. *Ohangla* music is performed in other languages such as Kiswahili in order to appeal to larger audiences including people

who are not from the Luo community. Some of the songs contain messages that talk about national and international issues and personalities. Therefore, *ohangla* traditional music has evolved into a world music whose audience is beyond the Luo community.

5.5 Economic Aspects of Ohangla Music

Ohangla music is mainly performed as an economic activity and the musician must be rewarded by means of payment during the performance. In rare cases, the musician is not paid because the performance is considered as their part of the contribution to the function. As an economic activity, musicians get into contractual agreements with hosts to get paid a specified amount of money or they agree on how to share the gate collections charged on patrons who attend. In the past, musicians were rewarded by the hosts during and after the performance. However, today the agreement about payment is reached before the musicians perform.

5.6 The Effect of Advancement in Technology on Ohangla Music

This study sought to establish whether advancement in technology, especially the internet, radio and television had any impact on the *ohangla* music and its performance. 97% of the respondents reported that the use of the internet, radio, and TV has popularized *ohangla* music beyond the Luo community boundaries. *Ohangla* songs have been shared with the global audience through the social media platforms such as YouTube. They also reported that *ohangla* musicians have become more popular due to the publicity on the internet and some of them have been able to perform to new audiences acquired over the internet. Specifically, the use of the social media has made it easier for *ohangla* artists to engage and update their followers whenever they release a new song or where they plan to perform. Some artists have also held virtual performances over the internet through which they have been able to earn income from their sponsors and fans. Social media has also been a source of income for the musicians from the pay-per-view programs.

On the other hand, the advancement in technology has posed challenges to musicians. The ease with which compact disks (CDs) can be duplicated has lowered the cost of piracy and encouraged theft of their music by people who duplicate and sell at low prices. People easily steal their songs from YouTube and sell without their consent. The use of the internet requires

some digital literacy which not all musicians have. Only those with smart phones, access to internet and can afford internet charges are able to take advantage of the digital platform to increase income from their music.

5.7 Conclusion

The definition of *ohangla* varies depending on the instruments used to play it at any given time. New foreign instruments continue to be fused into the genre depending on the creativity of the musician and the demand of the market. The long cylindrical drum that historically gave identity to the traditional music is not frequently used today. Ohangla traditional music has evolved over time and its instruments continue to change.

Ohangla traditional music is nowadays played more for entertainment than for cultural purposes. Even though 87% of the respondents still consider the music as the Luo traditional music, they do so because it gives them a sense of identity. It is music they are proud of. However, there are 13% of the respondents who think that *ohangla* is no longer useful because it encourages the use of vulgar language and encourages immoral behavior in the community. As a traditional genre of music, *ohangla* music should act as medium through which cultural values are transmitted. Since it is considered today as one of the ways in which the cultural values are lost, we can conclude that it has lost its cultural role in the community. Instead, it is music that is played for entertainment purposes without consideration of the message in it. It confirms structuration theory's assertion that once members of a community feel that the moral structures are too limiting, they begin to make changes to the structure. One way through which such changes are carried out is through the system of interaction such as music. We can therefore conclude that there are changes taking place in the Luo Community's moral structure which can be seen through the *ohangla* music.

Ohangla traditional music is no longer music for the Luo community alone. It is nowadays played to cosmopolitan audiences in public venues that are not culturally defined. The music is also composed in other languages such as Kiswahili and sings praises of individuals that are not Luo. It also sings about issues that are national and international in nature. This shows a genre of music that is on transit to the world. *Ohangla* music has grown beyond the borders of the Luo community and is targeting the global audience.

Ohangla musicians perform their music for economic reasons. It is their source of income. This is the reason why they compose songs that target audiences that are not Luo, nationally and internationally. In order to continue expanding their reach, *ohangla* musicians have turned to the internet to take advantage of the advancement in communication technology. They are using social media to share their music with the world via YouTube and Facebook. They earn revenues from these social media platforms and other streaming services. The social media platform has also made it easier for them to get publicity as opposed to the use of the radio and television.

On the other hand, the use of the digital platform requires digital literacy that not all *ohangla* musicians have. Some of the musicians do not have smart phones, cannot afford the internet charges or live in areas with poor network coverage. Therefore, they rely on their friends in the urban areas to support them to make use of the digital platform to grow their music and increase revenue.

5.8 Recommendations

The study makes a few recommendations that can be addressed within the traditional music sector.

First, some of the traditional instruments of *ohangla* music are getting lost. For instance, the long cylindrical drum. New instruments such as the piano are being introduced and the drum sets are replacing the traditional drums. Policy makers in the traditional music sector should put in place measures to safeguard this traditional form of the music. If the changes are inevitable, they should be documented so that the future generation will be able to trace the evolution that has taken place over time and appreciate the original sound. Thus, there should be documentation which should include the cultural and social aspects of the music as part of a people's cultural heritage.

Second, the finding that *ohangla* music is nowadays performed mainly for entertainment and not for a cultural function shows a transformation of the traditional music. It either points to the change already taking place in the community or how the music is contributing to that

change. Policy makers in the traditional heritage sector should carry out further research to ascertain what has replaced the cultural role that traditional music was intended to play in the community.

Third, *ohangla* traditional music shows a trend of change which has turned it into an economic activity. It has expanded reach beyond the boundaries of the Luo community. Since it has joined the other genres of music in the world musical market, it has to be supported to remain competitive. Therefore, the government should put in place policies and legal frameworks to support the traditional musicians in order for them to thrive locally and abroad.

Fourth, *ohangla* musicians have embraced the use of the digital platform to share their music with the world and market their business. However, many of them require capacity building on the digital literacy required to take advantage of the rapidly changing digital platform so that they can earn a living from it.

5.9 Areas of Further Research

Even though 13% of the respondents reported that *ohangla* music contains vulgar language and promotes immorality, 87% of them think that *ohangla* music is important to them as a community because it gives them a sense of identity. Therefore, there is need for further research to investigate the role of *ohangla* music in the transmission of moral values in the Luo community.

Since *ohangla* music is mainly performed as an economic activity, the musicians are using technology to expand their audience and popularity. This study did not investigate how much revenue *ohangla* musicians get from the increasing popularity of the music. Therefore, further research should be carried out to investigate the economic status of *ohangla* musicians. Finally, further research is required to establish how technology can be used to improve the musicians' art and the income they generate from it.

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APPENDICES

Appendix 1: Questionnaire

Introduction

My name is Vitalice Fredrick Ochieng, from the Department of Sociology and Social work, University of Nairobi. I am conducting a research on the evolution of *ohangla* traditional music in Siaya county. I intend to collect the required data by interviewing people in Siaya county.

You have been selected for interview to provide the required information for this study. The information collected will be used solely for research purpose and will be confidential.

I am kindly requesting you to spare some time for an interview that will take less than one hour. I will appreciate if you allow me to start the interview.

Socio and demographic characteristics

1. Name (*optional*)..
2. Sex: *1*. Male _____ *2*. Female: _____
3. Religion _____
4. Year of birth:_____Age: _____
5. Sub-County: ....
6. County: ………………………………………………………………………..
7. Tribe: …………………………………
8. Level of education ………………………………….

Ohangla traditional music

In this section, I will ask questions to describe ohangla traditional music, its instruments and performance.

9. Do you know what *ohangla* music is? YES _____ NO _____

    a. If YES, kindly describe it:
       ……………………………………………………………………………
       ……………………………………………………………………………

…………………………………………………………………………………
…………………………………………………………………………………
…………………………………………………………………………………
…………………………………………………………………………………
………………………………………

10. Have you ever attended *ohangla* music performance? YES _____NO

_____

11. Do you know how *ohangla* is performed? YES _____ NO

_____

   a. If YES, how is it performed?

   …………………………………………………………………………………
   …………………………………………………………………………………
   …………………………………………………………………………………
   …………………………………………………………………………………
   …………………………………………………………………………………
   …………………………………………………………………………………
   ………………………………………

12. Do you know where *ohangla* is performed? YES _____ NO

_____

   a. If YES, where is it performed?

   …………………………………………………………………………………
   …………………………………………………………………………………
   …………………………………………………………………………………
   ………………………

13. Do you know the instruments played in *ohangla* music? YES _____ NO

_____

   a. If YES, name the instruments:

   …………………………………………………………………………………
   …………………………………………………………………………………
   …………………………………………………………………………………
   …………………………………………………………………………………
   …………………………………………………………………………………
   ………………………………………

14. Who attends *ohangla* music performance?

…………………………………………………………………………………………
…………………………………………………………………………………………
…………………………………………………………………………………………
…………

15. What is their age bracket?

…………………………………………………………………………………………
…………………………………………………………………………………………
…………………………………………………………………………………………
………………………………………………………………

16. What is their cultural background?

……………………………………………………………………………………………………
……………………………………………………………………………………………………
……………………………………………………………………………………………………
……………………………………

The cultural role of *ohangla* traditional music in the community

(In this section I will ask questions to identify and describe the cultural role of ohangla traditional music and how it is affected by advancement in technology and economic growth)

17. During which occasions is *ohangla* traditional music played?
    a. Burial ceremonies ☐
    b. Wedding ceremonies ☐
    c. Both ☐
    d. Other ………………………………………………………..

18. Give reasons why *ohangla* is played during the occasion(s) you have mentioned above

……………………………………………………………………………………………………
……………………………………………………………………………………………………
……………………………………………………………………………………………………
……………………………………………………………………………………………………
……………………………………………………………………………………………………
…………………………………………………………………………………

19. For each of the occasions mentioned above, who attends or the audience?
    a. Burial ceremony:
       ……………………………………………………………………………
       ……………………………………………………………………………
       …………
    b. Wedding ceremony:
       ……………………………………………………………………………
       ……………………………………………………………………………
       …………
    c. Other ceremonies (named above)
       ……………………………………………………………………………………
       ……………………………………………………………………………
       ………

20. For each of the occasions, list the venues used?
    a. Burial ceremony:
       ……………………………………………………………………………
    b. Wedding ceremony:
       ……………………………………………………………………………..
    c. Other ceremonies (as identified above):
       …………………………………………………….

21. Who identifies the venue?
    a. Burial ceremony:
       …………………………………………………………………

  b. Wedding ceremony:

   …………………………………………………………………………………

  c. Other ceremony (as identified above):

   …………………………………………………………………………………
   …………………………………………………………………………………
   ……………

  d. Other ceremony (as identified above):

   …………………………………………………………………………………
   …………………………………………………………………………………
   ……………

22. List the songs you know that are played during the occasions:

  a. Burial ceremonies:

   …………………………………………………………………………………
   …………………………………………………………………………………
   …………………………………………………………………………………
   …………………

  b. Wedding ceremonies:

   …………………………………………………………………………………
   …………………………………………………………………………………
   ……………

  c. Other ceremonies (as identified above):

   …………………………………………………………………………………
   …………………………………………………………………………………
   …………………………………………………………………………………
   …………………

23. For every kind of song, what are some of the messages or information
  communicated?

  a. Burial ceremonies:

  …………………………………………………………………………………………
  …………………………………………………………………………………………
  …………………………………………………………………………………………

  b. Wedding ceremonies:

  …………………………………………………………………………………………
  …………………………………………………………………………………………
  …………………………………………………………………………………………

  c. Other (as identified above):

  ----

24. What is your reaction to the following statements about the cultural role of
  ohangla in the Luo community?

	Strongly agree	Agree	Disagree	Strongly disagree

Ohangla traditional music is important during the burial ceremonies of the Luo community				
Ohangla traditional music is important during the wedding ceremonies among the Luo				
Ohangla traditional music is important during OTHER cultural ceremonies among the Luo. (Name the ceremony)				

25. Do you think internet technology affect the role of *ohangla* traditional music in the community? YES _____NO _____

    a. Explain your answer:

    …………………………………………………………………………………………
    …………………………………………………………………………………………
    …………………………………………………………………………………………
    …………………………………………………………………………………………

26. Do you think the use of radio and television affect the role of *ohangla* traditional music in the community? YES _____NO _____

    a. Explain your answer:

    …………………………………………………………………………………………
    …………………………………………………………………………………………
    ………………………………………………………………………………………

27. Is the role of *ohangla* in the rural community similar to that in the urban?

    a. YES _____NO _____
    b. Explain your answer:

----

28. From your opinion, are there roles of *ohangla* in the Luo community that have changed over time? YES _____ NO_____

    a. Explain the reason for your answer:

Economic aspects of *ohangla* music

29. Are *ohangla* musicians compensated or paid for their music? YES: _____NO: _____

    a. Why? Explain your answer above:

      ----

30. Do you think compensation or payment of *ohangla* musicians affect the role of *ohangla* in the community? YES _____NO _____

    a. Explain your answer:

      ----

31. Do you think the use of the internet, radio or television affect the compensation of *ohangla* musicians? YES _____NO _____

    a. Explain your answer:

      ----

32. In your opinion, does the compensation or payment of *ohangla* musicians affect the way they perform or play their music? YES _____NO _____

    a. Explain your answer:

Social aspects of *ohangla* music

33. List the venues where *ohangla* traditional music is performed:

_____

_____

_____

34. For the above venues, provide the following details of their audience:

Venue	Age bracket	Gender	Language- Mother tongue	Place of origin
i………….				
ii……………				
iii…………..				
iv…………….				
v………………				

35. Do the venues and the audience you have described above affect the way *ohangla* music is performed? YES _____NO _____
    a. Explain your answer:

Advancement in Technology
In this section, I will ask questions to get the general opinion on the influence of technology on ohangla music

36. Does the use of radio affect *ohangla* traditional music? YES ___NO _____
    a. Explain your answer:

    ----

37. Does the use of television affect *ohangla* traditional music?
        YES _____NO _____
    a. Explain your answer:

----

38. Does the use of the internet affect *ohangla* traditional music? YES _____NO _____

        a.   Explain your answer:

Conclusion:

39. In your opinion, is *ohangla* music important to the Luo community?
YES ……………. NO ………….

        a.   Explain your answer:

Appendix 2: Interview Guides (Key Informant/ Focus Group Discussion)

Introduction

My name is Vitalice Fredrick Ochieng, from the Department of Sociology and Social work, University of Nairobi. I am conducting a research on the evolution of *ohangla* traditional music in Siaya county. I intend to collect the required data by interviewing people in Siaya county.

You have been selected for interview to provide the required information for this study. The information collected will be used solely for research purpose and will be confidential.
I am kindly requesting you to spare some time for an interview that will take less than one hour.

I will lead the groups in discussions to answer the following questions. Follow up questions may be used to add clarity.

1. What is *ohangla* traditional music?
2. Where did ohangla originate from?
3. What instruments are used for *ohangla* music?
4. What is the role of *ohangla* music in the Luo culture?
5. How are the venues for *ohangla* performance selected? Which ones are they?
6. Who attends *ohangla* traditional music performance? Describe their age, gender, cultural background and place of residence.
7. How are the *ohangla* musicians compensated or paid for their music?
8. How does the payment affect their performance?
9. How does the use of internet, radio and the television affect *ohangla* music?

Appendix 3: NACOSTI Permit Letter

REPUBLIC OF KENYA

NATIONAL COMMISSION FOR SCIENCE,TECHNOLOGY & INNOVATION

Ref No: **911300**

Date of Issue: **17/March/2021**

RESEARCH LICENSE

This is to Certify that Mr.. Vitalice Ochieng of University of Nairobi, has been licensed to conduct research in Siaya on the topic: The Cultural Context of Ohangla Music: A Case of Siaya County, Kenya. for the period ending : 17/March/2022.

License No: **NACOSTI/P/21/9371**

911300

Applicant Identification Number

Director General
NATIONAL COMMISSION FOR
SCIENCE,TECHNOLOGY &
INNOVATION

Verification QR Code

NOTE: This is a computer generated License. To verify the authenticity of this document, Scan the QR Code using QR scanner application.

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THE SCIENCE, TECHNOLOGY AND INNOVATION ACT, 2013

The Grant of Research Licenses is Guided by the Science, Technology and Innovation (Research Licensing) Regulations, 2014

CONDITIONS

1. The License is valid for the proposed research, location and specified period
2. The License any rights thereunder are non-transferable
3. The Licensee shall inform the relevant County Director of Education, County Commissioner and County Governor before commencement of the research
4. Excavation, filming and collection of specimens are subject to further necessary clearence from relevant Government Agencies
5. The License does not give authority to tranfer research materials
6. NACOSTI may monitor and evaluate the licensed research project
7. The Licensee shall submit one hard copy and upload a soft copy of their final report (thesis) within one year of completion of the research
8. NACOSTI reserves the right to modify the conditions of the License including cancellation without prior notice

National Commission for Science, Technology and Innovation
off Waiyaki Way, Upper Kabete,
P. O. Box 30623, 00100 Nairobi, KENYA
Land line: 020 4007000, 020 2241349, 020 3310571, 020 8001077
Mobile: 0713 788 787 / 0735 404 245
E-mail: dg@nacosti.go.ke / registry@nacosti.go.ke
Website: www.nacosti.go.ke

Appendix 4: Letter of Authority from the Department

UNIVERSITY OF NAIROBI
DEPARTMENT OF SOCIOLOGY & SOCIAL WORK

Fax 254-2-245566
Telex 22095
Varsity Nairobi Kenya
Tel. 318262/5 Ext. 28167

P.O. Box 30197, Nairobi
Kenya
Email: dept-sociology@uonbi.ac.ke

February 26, 2021

TO WHOM IT MAY CONCERN

RE: VITALICE FREDRICK OCHIENG - C50/79740/2015

Through this letter, I wish to confirm that the above named is a bonafide postgraduate student at the Department of Sociology & Social Work, University of Nairobi. He has presented his project proposal entitled; **"The Cultural Context of Ohangla Music: A Case of Siaya County, Kenya."**

Vitalice is required to collect data pertaining to the research problem from the selected organization to enable him complete his thesis which is a requirement of the Masters degree.

Kindly give him any assistance he may need.

Thank you
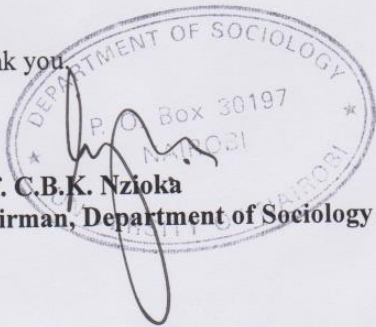
Prof. C.B.K. Nzioka
Chairman, Department of Sociology & Social Work

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Appendix 5: Letter from the County Commissioner

OFFICE OF THE PRESIDENT
MINISTRY OF INTERIOR AND COORDINATION OF
NATIONAL GOVERNMENT

Emails: cc.siaya@yahoo.com
              cc.siaya@interior.go.ke

When replying please quote Ref. & date

THE COUNTY COMMISSIONER
SIAYA COUNTY
P.O.BOX 83– 40600
SIAYA

CC/SC/A.31 VOL.III/144   30th March, 2021

All Deputy County Commissioners
SIAYA COUNTY

RE: RESEARCH AUTHORIZATION – VITALICE OCHEING
_____

The person referred to above from University of Nairobi has been authorized by the Director General/CEO, National Commission for Science, Technology and Innovation vide License No. **NACOSTI/P/21/9371** of 17th March, 2021 to conduct research on the topic: **"The Cultural Context of Ohangla Music: A Case of Siaya County, Kenya,"** for the period ending 17th March, 2022.

The purpose of this letter therefore is to ask you to accord him the necessary assistance

W.G. WACHIRA
FOR: COUNTY COMMISSIONER
SIAYA COUNTY

Copy to   County Director of Education
                    SIAYA COUNTY

                    Mr. Vitalice Ochieng
                    University of Nairobi
                    Department of Sociology and Social work
                    NAIROBI