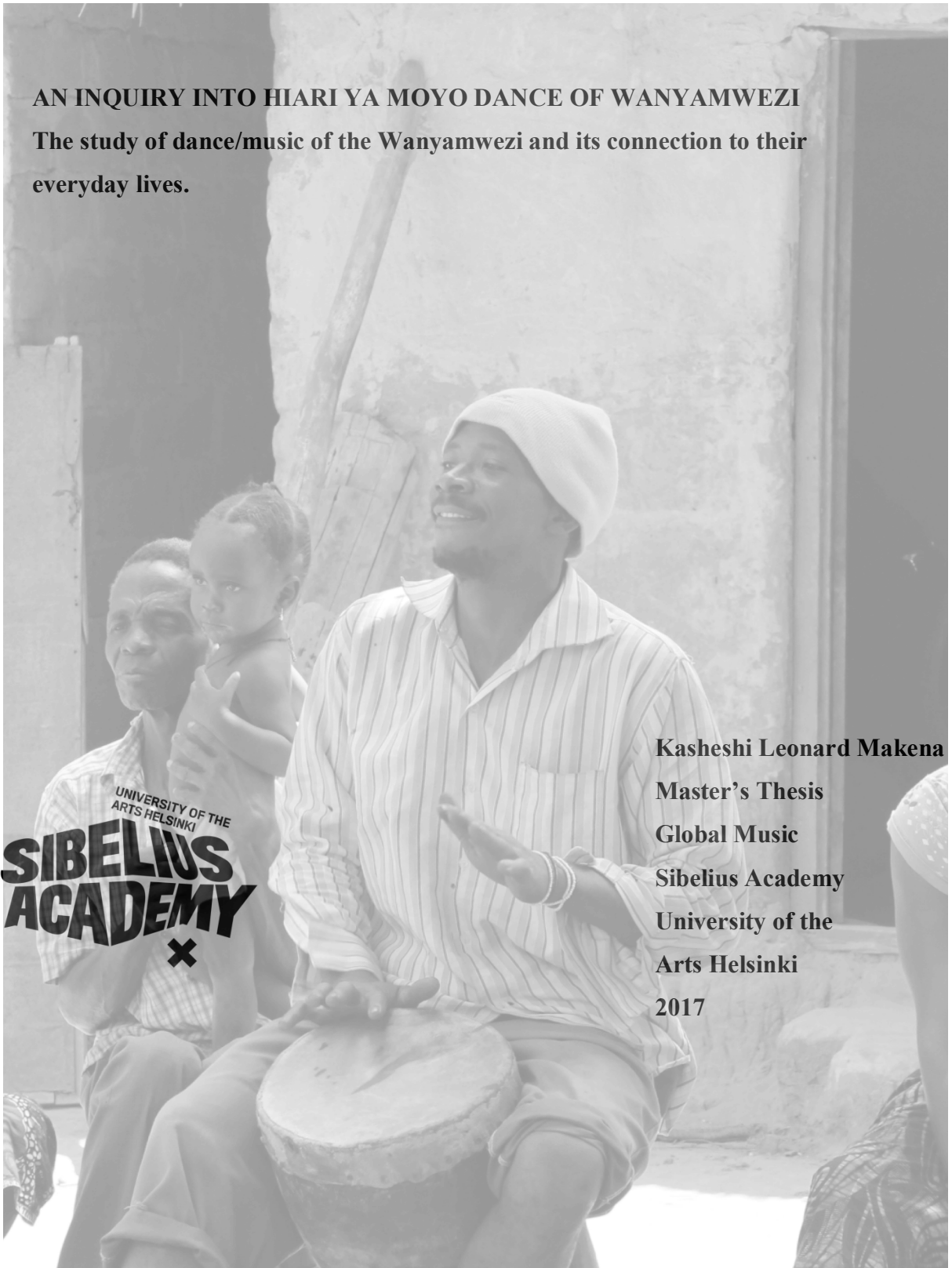


AN INQUIRY INTO HIARI YA MOYO DANCE OF WANYAMWEZI

The study of dance/music of the Wanyamwezi and its connection to their everyday lives.

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Kasheshi Leonard Makena
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Note:

In this writing I have used syllables that are neither used by English nor Swahili languages. In Swahili language you find they drop some letters so that the word will sound Swahili. For example, the word Kabhanga from Nyamwezi people pronunciation changes to be Kabanga in Swahili. The pronunciations system it is called bilabial fricative. A non-verbal sound produced by the vibration of the lower lip against the tongue using air either exhaled or squeezed by the cheeks.

Another thing is the substitution of letter *R* with L * Nyamwezi people don't use the letter R at all. Therefore, you will find that in some places in songs should be R, they just use L instead. For example, Hiari ya Moyo, Nyamwezi people will say *Hiali* ya Moyo, Nyerere will be Nyelele.

There is an attachment of audio and video cd to this writing.

1. Introduction

Being born in certain traditional cultures and norms really affects the way you see things, the way you think, the way you make decisions and how you react to things.

My musical career has been a very fascinating journey. I grew up surrounded by drums resonating during the dusk, overhead the twinkling sky was filled with all the kinds of stars you could possibly count. When I was of a young age, I wasn't allowed outside the house at night and because of this, the sound of drums, female and male voices singing in the distance was something I could not stand while trying to sleep in my bed.

I am sad to say that after I grew up, all these nights of drumming, singing and dancing had stopped. At that time, I didn't see that this tradition was something to be valued. Afterwards I came to realize that I had lost a very tangible thing that could explain who I am. Returning to the village where I grew up in order to try and find out about the *dance/music* wasn't the best idea, because no one was doing the dance anymore. Instead I went to a place that goes by the name of Chabutwa ward – Sikonge district in the Southern part of the Tabora region in Tanzania, which is populated by the Wanyamwezi ethnic group, believing that this is the place where I could get more information about the dance/music *Hiari ya Moyo* of the Wanyamwezi. In this work I won't distinguish between dance and music, therefore when I write Wanyamwezi dance it also refers to the music as well, meaning that dancing, playing and singing are combined together. Otherwise I should use the Swahili term *ngoma* which means the traditional art form, combining music, dancing, storytelling, acting and even some acrobatic movements (such as somersaults) (Chiwalala, 2009, p. 17). But I decided to use dance/music to narrow my writing.

In 2016, I joined a very fascinating Art studies program in Bagamoyo College of Arts (BCA) that time before it was changed to Taasisi ya Sanaa na Utamaduni Bagamoyo (TaSUBa), where I first started accompanying dancers by playing drums. This was the point when I started being both a dancer and accompanist, because as a drum accompanist you must know all the steps of the dance. That makes it easy to learn playing almost all drums parts. This is the great advantage of Tanzanians drummers; that they all know how the dance goes and some can even dance the dances they play. It is different from being a dancer. Dancers learn to hear and follow all the patterns of drums by heart, and in this culture women haven't been given the chance to try drumming, instead they only dance.

I was a student at the Bagamoyo College of Arts (BCA), before changing to Taasisi ya Sanaa na Utamaduni Bagamoyo (TaSUBa) in Tanzania and later to Makumira University Arusha for my Bachelor in Music Education. In Makumira University I got the chance to teach traditional dance and also to be taught by other students

from the music program who came from different ethnic groups. It felt like we were studying each other's culture through sharing, because everyone from 1st year to 3rd year could teach the dances from his/her ethnic group to others.

Afterwards, I moved to Finland and joined the program of The Nordic Master of Global Music (GLOMAS) program, spending two years at the Sibelius Academy, and half a year at The Royal Academy of Music Aarhus in Denmark. This has brought about a very big change in the way I pursue my interaction musically with other people from different cultural backgrounds. I use music notation if necessary in my music sharing or my band leading, this is because learning through imitation is still the primary method of my teachings though now I'm able to notate my music.

One big thing I have noticed is that when teaching traditional music in Tanzania to Tanzanians or indeed sometimes to foreigners, there are very small details during teaching sessions which the students may think are inconsequential or consider them as a natural movement or as natural actions. However, I say that everything you do while dancing or playing on your instrument has an effect, therefore in my teaching I count every move and every breath. I can dare to say that I became aware of this because of being away from my home country.

I have also become more aware of the fact that I must clarify exactly what African music is, because Africa is big, and every ethnic group has their own way of creating music. In that sense my teaching style has been modified because of these issues.

I have to respect the fact that African music is not an omnibus whereby all the music of thousands of ethnic groups within the African continent can be collected together and regarded as similar. I have to say that some ethnic groups can be similar in almost every way, but when you talk about music, they are different, due to the fact that the music is self presentational: when the music is played it represents a specific group of people. The main and most important elements that seem to be held in common according to my African music experience are the following: African music is being seen as an art form of emotional representation, rhythmic ideologies, melodic treatment and lyrical formation. These are almost all similar when analyzing different types of African music. When I say rhythmic ideologies it doesn't mean that in Eastern or Western Africa we think the same, or play the same rhythmic patterns on our instruments, but rather that the interaction and role of each instrument in an ensemble rhythmically and melodically has a given space, every bit, every note is important. Another thing is that different rhythmic patterns that create the so called cross rhythms and the like can be regarded as being similar. For example, one rhythmic pattern that is played in the Hiari ya moyo dance/music using two drums is exactly the same as the one played by Baga people from Guinea in Tiriba dance which is played using djembe. The different thing here is the placement of the rhythm, the Baga people start with the pick up beat while Nyamwezi starts on the beat.

I remember well the first time I was put on the stage to dance. It was a new experience, a thing that I had never done before. It was at that time that something clicked in me and I fell in love with traditional dance for real. I started thinking seriously about carrying on my learning of Tanzanian traditional dance/music as a new journey to add to to my existing dancing life and that of teaching and composing African music. To me, music and dance are not separate things, rather they go together and that is why you will be seeing these two words here together i.e. dance/music. (Kubik, 2010) says "...African music in an extended sense also includes "dance" both are intimately linked aspects of the same cultural complex" (Kubik, 2010, p. 9).

Being exposed to a hugely diverse culture of music making in everyday life in the village that I was born, meant that my ears did not listen so carefully. Indeed, sometimes, even if I would not like to listen, I could still hear the sound of songs and pounding drums night and day. The turning point- when I did start listening, came in the time when this constant exposure to music did not exist anymore. It was then that I wished to one day go back and stay with the Wanyamwezi people and learn from them, in order to view their musical culture in a global context and also to share what I had found as a music educator, performer and researcher. I felt that I had a big responsibility to disclose this music to other music lovers. Many researchers have revealed general information about Wanyamwezi music, but there is a lot of music in different styles performed by this ethnic group. Some are similar, some are completely different, and therefore this work is narrowed down to the Hiari ya moyo dance/music.

In this work I will be examining the dance/music that includes the sung lyrics, drum patterns and melodic and harmonic treatment of the songs. I will also cover the history of the dance and explain the nature of the dance movements. As I have said earlier, because this culture of dancing has died in my home village of Uyogo, I have had to go far away from there to seek out this dance/music.

Hiari ya moyo is the dance form that is well known in Tanzania for its way of powerful singing whereby the singing is a mix of Nyamwezi language and Kiswahili. It is also the dance group's name among the Wanyamwezi dance groups. It is somewhat of a hybrid, that is; the name represents a genre or style of dance/music as well as a group or association name. This is very common for traditional dance groups in Tanzania. Now and then, names of an instrument can also be used as the name of a dance group. And so, Hiari ya Moyo can be considered both a dance style and association name.

By the way, talking only about Hiari ya Moyo dance/music will not suffice without referencing the Manyanga dance/music by Wanyamwezi of Tabora Tanzania as well, as this dance seems to be the mother of Hiari ya Moyo dance/music. This is because some drum patterns of the Hiari ya Moyo dance have been taken from this Manyanga dance and a lot of other elements as well, like a fast part of the dance called Kali and maneuvers called Mikulo in Hiari ya Moyo

which is an element from Manyanga dance. Also the Hiari ya Moyo drummers, or a leader, have doubled some other patterns by adding drums of different sounds creating some patterns which have come about as a result of cross rhythms. This is the influence from Manyanga dance. For example, in Manyanga dance three drummers could play in a way that creates a fourth part as a result of their cross rhythms. Subsequently, in Hiari ya Moyo they made three separate drum parts to be played by one person. Basically the results sound like a separate part. So for this reason, there are more drums in Hiari ya Moyo than in Manyanga dance.

When I am writing this work, it is not only a response to the field work techniques of participant/observer, but also from interviews (structured and unstructured), online materials such as journals, articles and music from archives such as the International Library of African Music (I.L.A.M). I feel like it is relevant to say that it is more than just observing and participating or even these other techniques I have mentioned. Due to the fact that I have grown up in this culture, I am also using my experience of being one of the members of this society.

Purpose and research questions

If you don't know the past, how can you preserve the present situation for future?

I felt like I am responsible for the cultural preservation and documentation of this specific music from the Tabora region. I believe that the culture of a society is centered in the arts, and in Tanzania dance/music is a total art form of emotional expressions. I have not been able to find other scholars who have written about Hiari ya mayo dance/music in detail. There is only very general information about the Nyamwezi people and their music. I was therefore interested in not only learning about the music and dance, as I felt that I had become quite distanced from my mother's ethnic group. I like the language, the music and the culture too, therefore going to study with the Wanyamwezi people was my attempt to quench the thirst that I had felt.

Moreover, I wanted to play a part in trying to document the music and general activities of everyday life from the area, because the amount of people who are still playing this music is countable, and because of technology and the growth of towns, I feel that it will reach a time when this music won't be there anymore.

There are many reasons for this writing, this includes the fact that I am half Nyamwezi and I understand the language. For that reason, I think that it is a significant idea to strengthen the knowledge of dancing, singing, drumming and music making as a music educator from that singing, playing and dancing culture.

I posed the following questions which guided me to the fulfilment of this study;

1. Is it possible to separate singing and dancing in the music of the Wanyamwezi?
2. How is harmony approached in Hiari ya moyo singing?
3. What is the dance/music learning process in this wanyamezi ethnic group?
4. Which other places in Tabora is this Hiari ya Moyo performed in?
5. How is singing/composition connected to everyday life?
6. What are the things that inspire the composing, singing or dancing of the Wanyamwezi people, and how are these compositions made up in Hiari ya moyo dance?

Apart from the other reasons, in 2008 when I was a student at Bagamoyo College of Arts I witnessed the Hiari ya Moyo Dance group in the 27th Bagamoyo Festival of Arts and Culture. The performers were incredible and the singing was amazing, I felt trembling inside me, they moved my mind, and from that day, I was completely in love with the music. The wistful singing from the lead singer, the *Manju* in a mix of Nyamwezi and Swahili was captivating and did not leave behind the non Nyamwezi speakers completely. This was a key point that linked them with the audience.

From this point, I started thinking about myself as a performer and how happy I would be if my audience received the same positive impact as happened to me when I first saw the performers of Hiari ya Moyo on the stage. I felt it is important for me as a performer to have these qualities; that is, to be able to express myself through my compositions - the way I sing or the way I play. I now have the sense of transferring my emotions and feelings to the audience in this way. I think the impact of seeing this performance has caused developments in me. (Cooley, 2008)

I have a great love of the way the Nyamwezi language is mixed with the Swahili language in such a magnificent way in the Hiari ya Moyo dance because it makes it easier to understand the subject addressed in the dance, even for non Nyamwezi speaking people. Learning to sing and compose songs in this way was a must for me.

Moreover, knowing the differences between African ethnic groups is a subject that inspired me to write this work, that is, stating how we Africans differ or relate in terms of music and disclosing how we are not all the same. Most of the information was found aurally, therefore there might be some contradicting information, however, it is my hope that this work might provoke a discussion amongst the people who know the tradition of Wanyamwezi dances,

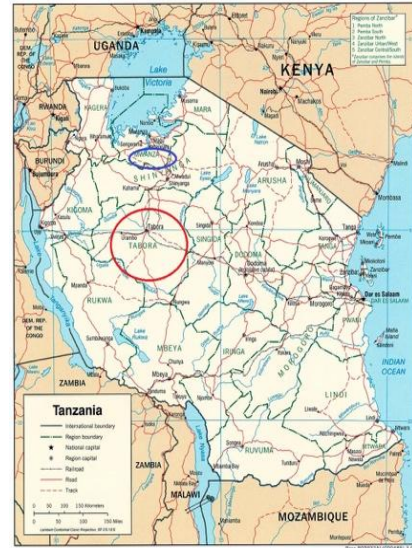
because it is my wish to present this work in Tanzania and if possible to the Wanyamwezi people too.

It is my hope that with this writing, I will inspire the readers to be interested in the Hiari ya Moyo of the Wanyamwezi people. I also hope to gain deeper knowledge of some other cultural aspects, as well as looking to answer the questions; Who, and where, and when, and why this dance/music is practiced.

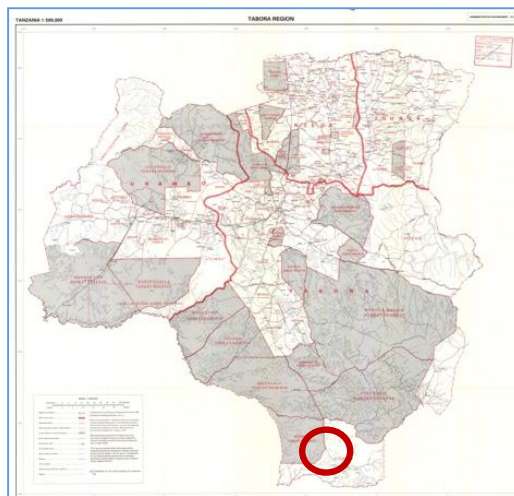
Maps showing the location of my field trip



Tanzanian map (Tabora region)



Tabora region (Chabutwa ward)



2. Fieldwork

This chapter presents the results of the fieldwork and the materials collected, along with the reasons for the field trip and collection of data. I will also describe the methods, techniques and tools that have been used for the gathering of data. In this chapter there will also be the inclusion of transcripts of selected music of the Hiari ya Moyo dance in addition to Mayanga dance. Apart from other elaborations, this chapter will briefly analyze the situations that I faced during the whole process, from when I arrived at Mwl Julius Kambarage Nyerere airport in Dar es Salaam Tanzania to my time in Chabutwa ward, Southern Tabora, the location for my study. The kinds of responses and the reactions I took to the situations seems to be different from different perspectives.

A thousand miles (1200 km) from Dar es Salaam city, far away from all the indispensable things that humans need, there is a very small village with red dusty special smelling soil, a place occupied by a small cluster of people referred to in ethnographic literature as the Wanyamwezi of Chabutwa. The ward is in the Sikonge district, 80 km south of Tabora Urban. This is the area where I spent my time, with organized and unorganized dance groups. The area is estimated to be inhabited by about 6000 people who originate from the three villages Kabanga, Kabhale and Chabutwa. In this population of 6000 inhabitants there are some other ethnic groups such as Waha, Wasukuma, Wapimbwe and Wafipa. In addition to that there are Wanyanyembe and Wakonongo who speak the same Nyamwezi language with a different dialect.

The table below are the people with whom I had set up and interview;

Informant names	Place	Gander
1. Hamadi Komba	Dodoma	M
2. Mwanaidi Mwamedu	Kabhale	Fe
3. George Mtenkwa	Chabutwa	M
4. Ludovic Absalomi	Chabutwa	M
5. Magdalena Gervas Maundo	Chabutwa	Fe
6. Asha Ramadhani	Kabhale	Fe
7. Ifundikila Mgombelo (Fundi)	Kabhale	M
8. Risi Jansoni (Mama Kazyala)	Chabutwa	Fe
9. Mwadawa Saidi Nyamalambo	Kabhanga	Fe
10. Nikolas Haruna Kaswaka (Katyentye)	Chabutwa	M
11. Hilde Kigata	Chabutwa	
12. Chalesi Mtenkwa	Chabutwa	M
13. Ramadhani Petelo	Kabhale	M

In this area people live communally. For example, one day I was coming from my singing lesson with George Mtenkwa when we saw fire light in the very big tree, it would have been quite a surprise for anyone who had not seen local beekeepers take honey from beehives at night when the bees are a bit calm. On this night, were three men taking honey from the beehive, it was dark already, and we stopped. ...*mwamala?* (have you finished already?) Was George's question, *Kukali, nzuki ndaki kweli* (not yet, the bees are aggressive) one person answered, the third person was coming down from the tree. *Hani izu ha!* (come here!) George ordered, then he removed his shoes then his shirt, he climbed the tree and helped take down the beehive and finally we had honey! The main idea I'm trying to bring here is not only telling about bees and honey or what Wanyamwezi people do for their income, I'm also trying to emphasize how socially connected people from this culture are. We didn't have a plan to help someone on the way back home from the forest from my singing lesson, the helping just came

automatically and it wasn't a big issue to have bee stings. I was thinking how happy I was in choosing this forest, just because of its natural beauty and what it gave me back, as I sat tasting the fresh, smoky honey.

In this village you can go to nearby villages either by motorbike *tukutuku*, by bicycle or even on foot. For all of my trips around the other villages I was using a *tukutuku* driven by the younger brother of my assistant, Ludovic Absalomi. Generally, the behavior, customs and norms of Wanyamwezi in Chabutwa are not far from the other Wanyamwezi who live in Tabora.

I worked with three groups in Chabutwa. The first group at Chabutwa ward had 30 adult participants, both men and women (I didn't count children). This was a non-organized group led by George Mtenkwa who was my singing teacher. Another group were led by Mwanaidi Mwamedu or Mama Asha, living in the southern part of the Chabutwa ward in a village called Kabhale (Kabale). This is a professional group with 8 members, 6 of whom were members of one family, specializing in Hiari ya Moyo dance. The third group was from Kabanga and consisted of 6 members. Unfortunately, this group from Kabanga engaged in a different type of dance than what I was looking for, but I ended up paying them anyway for being able to come and share their dance with me.

I spent time with the Nyamwezi people of the Chabutwa ward in Sikonge, a district of the Tabora region, in the western Tanzanian zone. I was in Chabutwa for 24 days from August 4th until 28th 2015, but before arriving at this place I felt like I had forgotten the culture of Tanzanian people, in terms of their attitude towards time, sound pollution, and their calm and relaxed attitude towards almost every matter in life.

Afterwards I started studying the music by going through archives to find any kind of records I could get, because in Tanzania it is a challenge to get records of traditional dances/music. I felt I should not waste time, and therefore took the chance to investigate as much as I could. I learnt a lot before going to the field of study. I learnt to play all drums, to sing and to compose by myself. However, I felt something would still be missing if I didn't meet the people who actually perform this dance/music and have a chance to dance, sing and play with them. It would be a place for me to practice as well as to test the things that I had learnt about the Hiari ya Moyo dance by myself. (Barz & Cooley, 2008, p. 46)

The knowledge of understanding the value of arts in society is another motivation that led me to become curious and I felt it my responsibility to preserve the dance/music of the Wanyamwezi ethnic group. According to Makena (2012) music can release people from fear and come to know what is best or worse and stand for liberation. As a music educator I wanted to fulfil the goal of teaching this dance/music, therefore the only way was to start learning and be able to share it wherever possible and to carry on performing this music.

Below are the songs that I used as a reference to this writing. The first three are songs that I was given by a Nyamwezi friend from the Tabora region, with whom I studied at Makumira University. Because he just gave them to me from his mobile, I'm not sure when they were recorded and which tool was used for recording, therefore I estimated the years according to the topic sung. That way they are not straight from my fieldwork but as I started finding out about this dance/music before the fieldwork trip, I see that these are very relevant songs to be included in this writing. During the field trip I recorded many songs, but here I'm presenting a selection of chosen ones which are relevant for the study. I have documented the data collected through writing, video, audio and pictures.

*Notice song number 1 – 3 and 7 - 8

Song Title	Year recorded	Composer	Source	Instruments
1. Mzushi na Muongo*	1970s	Mwinamila	Unknown, audio	Vocals, ensemble leader, Namba 1 & 2, ankle bells, muziki (goblet shaped drum), gwangadi.
2. Ndelule*	1980	Mwinamila	Unknown, audio	Vocals, ensemble leader Namba 1, gwangadi (3 tin drums), muziki (goblet shaped drum,
				ankle bells, mukwasa (tin)
3. Mwangaluka*	1960	Mwinamila	Unknown, audio	Vocals, ensemble leader, gwangadi, namba 1, muziki (goblet shaped drum, ankle bells, mukwasa (tin)
4. Ninako Kabalubha	05.08.2015	George Mutenkwa	2015, audio and video (field trip)	Vocals, ensemble leader, Namba 1, kilongozi, muziki (goblet shaped drum, ankle bells, whistle.

5. Kilio Tumekipata Tanzania	07.08.2015	Mwanaidi Mwamedii (Mama Asha)	2015, audio and video (field trip)	Vocals, ensemble leader, Namba 1 & 2, muziki (goblet shaped drum.
6. Ngoma yetu ya Hiari ya Moyo	07.08.2015	Mwanaidi Mwamedii (Mama Asha)	2015, audio and video (field trip)	Vocals, ensemble leader, Namba 1 & 2, muziki (goblet shaped drum, ankle bells, whistle
7. Manyanga* *Only drumming. Where I transcribed the lead drum solo.	1950	Huseni Isike Kasomangila	1950 Tanzania Instruments Tanganyika I.L.A.M SOURC E ARCHI VE International	Gwangadi,
8. Inasikitisha * This song it is the result of the fieldwork*	08.11.2017	Kasheshi Makena	Audio, video (from a performance)	Vocals, ensemble leader, Namba 1 & 2, muziki, gwangadi, Mahuje, whistle, ankle bells

Feeling back home

There are those moments in your life where you forget that the place you are is not the place you belong, I received a very warm welcome by my host, Magdalena Gervas Maumba the mother of my old friend Gervas Zombwe who is known here in Chabutwa as Mtemi, the younger brother of Joseph. I grew up with Mtemi, we lived together and shared a childhood in the Urambo district, in the village of Uyogo where I grew up.

It was a shining day and a calm evening. Dusk was at around 18.00 when the sun went down. It had been about thirty years since the last time I met the mother of Gervas, but I wasn't a stranger to her. As a matter of fact, the old ones have a

tendency not to remember the younger ones but the younger ones always remember the old ones. With her it was different. I was just like a son to her, who came back home after a long time travelling in the wilderness and she remembered me. This was a surprise to me and it gave me such a positive feeling.

It was around 6.30 pm. An orange looking sky was filled with the sounds of the last choruses from birds hurrying to their nests for shelter. Slowly the darkness started to swallow the light from the sun. I was now able to see the western star shining. At this time, there were some people here and we were just exchanging ideas, when surprisingly, a group of dancers at Chabutwa, led by George Mtenkwa and other lead singers like Katyentye (his artistic name) gathered and started playing, dancing and singing. It was a very special moment. Hearing the resonance of naturally trained singers and the sounds of conversational drums in the air was like dancing to the moon and shining stars. I wished that they could turn off the few lights that were around so that I could see and count the stars while enjoying listening.

I was back home again having been rejuvenated by the old memories in the Uyogo village. When I was younger, I used to hear a famous Manyanga drummer and singer who goes by the name of Kayaya (Mwana Kayaya) at night when he opened a drumming ceremony with fire and singing. I said to myself, finally I can be in the Wanyamwezi group, dancing with them, which was something that I hadn't done before.

Everyday in the evening, there were some people who visited to have a talk about different things. It reminded me of the time when I was growing up, whereby our parents would gather us outside, seated surrounding the fireplace while listening to some stories and hearing the fire burning, and smelling the smoke from the burnt firewood. It was a very special time for recalling these old memories.

Feeling a foreigner in my own culture

When you are doing fieldwork and you choose the direction that I followed, it is hard to escape being with the people around you. When you are in Tanzania, or perhaps in Africa in general, doing fieldwork about a fixed subject, it is sometimes hard to focus only on the subject. You have to bear in mind that you are dealing with the life of the society in its absolute entirety. You may be exploring for the case of art, but art, music and life are not separate things in Tanzania. I remember that I originally thought I would be writing up notes at night before going to sleep! This could not happen because I stayed awake talking with people about other things, which is common and very important in this society.

Socializing with the subjects of your study is something to be considered. Perhaps they start making a judgment of you, thinking that you feel that you are not in the same class as them, if you choose not to spend a long time chatting with them. After a long

chatting one day into evening, I started to realize that it is very hard to take notes through writing, because in the evenings many people stayed with me, just talking and discussing things that were unrelated to my study. I felt like telling them that I would like to go to rest inside so that I could get a chance to write. But I decided not to because in order to be immersed in the field work, I remembered it is not only to be concerned with the study subject, rather it is a total exploration of the way of life within the society, because it affects a lot in their artistic compositions. Participation – observation I think is effective in this way because you are able to take part in socializing with the people and have fun moments, but also be taking a note in order to not forget the role as a researcher.

I had to do all the writing, reading, listening and transcribing from my fieldwork notes over and over again. This way I could re-correct my writing and notice or remember the situation during recording or

writing at first, the thing that was not written in my field note book or even recorded. Which made me blend the writing to the whole experience by reflecting the activities of the day through all my senses. This is how I used my fieldnotes.

Moreover, having conversations is the best way to discover more, apart from that which you were originally looking for. Of course I sometimes pulled the discussion to my side by asking questions which made the subjects feel as though I was not thinking about my work, but rather that it was a normal conversation with friends. I started bringing my recording tool with me all the time, secretly finding a way to turn on and record the whole conversation, and when I got the chance, I wrote what I could remember in my notebook. When I was done with my field trip I started listening back and took what was relevant for my study. I had a very busy time reading, listening and writing the notes over nights when I was still in the area of my fieldwork. Not all recordings and conversations and answers that I got from my informants were relevant to this writing. I had some phone calls sometimes for the things I needed to clarify after I was back in Finland. I concluded that unstructured interviews worked best in this way.

Another advantage I found was that here, people are very open to talk about things that you would not normally hear if you had set up a formal interview. I also learned that your appearance affects being in a new society a lot. “...*aho nakubhona nuhaya, uyu ikile bhulaya!* George Mtenkwa spoke (when I saw you I was amazed, I asked myself is this the person who lives in Europe!)”

At that time, I was wearing trousers that looked worn out. The gray colour was fading and already the knees looked like goat’s knees. My foot looked like a dried old bone after being hit by sun and rain. There is no escaping this when you walk in bare feet; dust will leave its mark on you. In this way, I made people see me as one who belongs to their society. I knew this from before, because it was the same where I lived in Urambo. When you have lived outside your home village and you go back, people expect you to have a new look, the way you talk, dress and even eat. Therefore, this awareness has afforded me more knowledge as an insider. I was also aware that when

I am researching they also investigate my moves and my actions, remembering this helped me a lot.

Those were not the only things that one might observe in my culture. Most of the time, people don't talk straight. Talking is an art and is regarded as something that should be interesting for the listener. In that way, it affects the thinking of people and the way in which they receive and deliver messages. I had forgotten this notion. And so it happened like this. I asked a friend from the Chabutwa area, whom I was in contact with before going there, to find me a voice lesson teacher and a group that I could play/learn from. However, he did things in his own way, in that he approached three different groups, giving them a lot of information about me and my project, so that I unexpectedly ending up having three groups to work with.

Nonetheless, it turned out to be a good thing, because I ended up with more knowledge than I would if I had spent all of my time with only one group. This was because I accepted the situation and adjusted accordingly. As I said, talking is regarded as an art, and it is not unusual to twist the message, so that one can say one thing, but when you listen carefully, you find that there is a second, or even third meaning in it. Ambiguous sentences are sometimes not intentional, they just occur because it is part of the culture, as happens amongst many Tanzanians. For example, the Taarabu music from the Island of Zanzibar has a lot of dual meaning in its compositions.

And so, when you say something, you might be surprised when you hear it back from a tenth person and find that the meaning has been lost completely, as every person tries to modify the sentence when delivering it to the other, in order to make the thing more interesting. You should understand so as not to always feel lost and confused by the meaning all the time.

Another result of this culture of not being straight was that it was very hard to organize everything, for example, how much I should pay for my voice coaching, transportation and the fee for the dance groups. None of the group leaders said a fixed amount, rather every group leader posed a question to me. When I asked "how much is a nice amount for your group?", I got, "How much do you think you could pay?" This was hard. As is quite common, instead of getting a reply when you ask, you get a question back. In this society, people need money just as they do in other societies, but if they don't have a plan for a source of income and someone comes and asks them to do a project or to work with them, it is like getting an unexpected payment by chance, and because of this, they are willing to receive whatever you are able to offer. So the amount doesn't matter sometimes, what matters is that you get to see the value of what you are looking for. I had lived in a similar society, however I felt uncomfortable to be the one to decide the value, because I felt that these people should be motivated by the fact that they still value and practice the dance. Nonetheless, I had to be the one to decide the amount because they insisted upon it.

We have to explore in order to reassess the things we think we know about our cultures. You can't experience this if you've only stayed with the people from your own culture where you were born. In order to truly reflect, you need to live outside of your culture and go back again, only then will you realize what it is to be an outsider from your own culture. You will clearly see and hear when you step out a bit from the circle.

My friend who organized the groups told me, "don't worry about how much you will pay", he continued, "they don't expect any payment from anywhere at this time". I went there and yes, it happened the way he told me. One very big group which was at the village of my host instead told me, "We are happy to share information with you about the dance/music that is big, but you give us the payment you think is fine, because nobody among us was expecting money." It was Ludovic, my assistant, who was telling me this. I just took a deep breath after this talk, and I felt that things would probably go smoother than I had originally anticipated.

It was a surprise and an amazing experience when I met a composer going by the artist name Katyentye, who participated in the group dancing, leading his own song and drumming. After the group shared the money that I paid, Katyentye bought soap from the share he got. He was so happy I could see the nice rows of teeth in his mouth opened wide as he smiled. In his hand he held one bar of soap as he thanked me. I was pleased. It reminded me that if you decide to give or offer something to someone, however small, it is greatly appreciated.

My conclusion that came from the situations in which I described feeling like a foreigner in the culture that I lived was that, even though these issues came as a surprise, I managed to resolve the situations quickly. This awareness often comes when you happen to live away from where you were born and have the chance to explore other cultures. You can try to make comparisons, but when you go back to live in the place from where you came, it is always a surprise.

When you want to have nice sessions while learning with the masters, I have the feeling that you should not show *them* what you can do, but instead, wait for them to show *you* what you should do. Though it might mean that you are sometimes learning below your level, it has an advantage. One day when the group met for dancing, one drummer was missing, so they started asking, "Who can play the small drum?" I could have said that I can, but at this point I didn't want to show that I could do anything with the music, because there could be the tendency if I did show my skills, where they might start questioning, "Why do you want to learn?"

However, I eventually decided to break the silence because of the time I thought it would take to wait for the drummer, and I asked them to show me how to play this drum. I started with the small drum or *namba 1*. Things went well, there were no

comments on my way of playing. I didn't know if they accepted it or they were too shy to tell me that I was wrong. The following day the group gathered for rehearsal and the leader told Katyentye to play the drum I played the previous day, but he had to stop, because the leader interrupted him. I heard the leader saying "...vihe! Ulikindwa na mugeni kugomba ng'oma? ... "(What's wrong? (how come the guest betters you at your playing?) "Ii! Bhabha si twalendela mukanisa", he answered, (*we have been occupied by the church*). This surprised me. I did feel that I had a nice beginning, though they didn't tell me directly that the way I played was good or bad. From this incident I could conclude that I have learnt well by myself.

Sometimes it is better to show what you can do so that the teacher or instructor knows where to begin, but in my case no one wanted to show me anymore, so I had to believe that I was correct. The same thing happened when I went to meet the Hiari ya Moyo group in Kabhale led by Mwanaidi Mwamedu. The master drummer, Fundi, started playing with an accompaniment of two drums- namba 1 and namba 2. Then I jumped into the circle doing my solo, him following me. Suddenly he stopped playing and rolled over behind me. "Ii! Ii! Ii! Nimekubali" (*waoo! I salute you*), he said with a big smile. *Sisi tulikuambia*, (*we told you*) Mwanaidi the group leader replied. I was there another day before that when we played the drums only. That day I got the chance to play the lead drum, *muziki*, because Fundi wasn't there. So on this day when Fundi was there I asked him if he could give me some muziki (lead drum) playing lessons but he said, "for what? You have all the skills, I heard you played it when I wasn't here and I saw you dancing! You don't need lessons," he finished commenting. I was happy to hear this, however I would not have the chance to sit and get instructions from him for playing because I had showed what I could do. I was, however satisfied with the proof that I could already play well.

I teach you to teach me

Every time that you want to learn a new thing, you need to have space in mind in order to think of starting from the bottom upwards, also bearing in mind the things that you know already that might help you along the way. Learning in life is somewhat like hiking-you start from zero up to the peak, and from there you go down again to where you started. The experience of a first lesson can either make the next lesson easier, or the opposite, so it is very important to remember that every line of study has its own way of learning or adapting. It is hard for somebody who has spent his life learning through a very organized system such as in schools with a syllabus, or a step by step system. When exposed to learning through a social experience where one needs to imitate, it can be a very challenging experience.

It was not very hard for me to have singing lessons from the master Nyamwezi singer and composer George Mtenkwa. This is because it was not the first time for me to learn in this way, whereby I had to listen to him and imitate what he was doing. But I can reflect, for example, if there would be someone coming from a culture where they learn things more formally, whereby instructors or teachers are pedagogically trained to

teach people, or they themselves have established a way of learning, then it would have been very hard to acquire the knowledge. Most of the master drummers, singers and dancers in Africa have learnt through observation and participation, therefore sometimes it is very hard and confusing taking lessons from them. Most of them are not experienced with how to put somebody in a class and start teaching, for example, how to open the jaw for the singers, how to make a growling sound or whatever the case might be.

Also, sometimes they would vary every few seconds from what they taught when they repeated their instructions, so you needed to understand that all the variations are acceptable. If you are not aware of this, you may ask him/her to tell you what is the 'right' way, and in this way, you will limit your knowledge to one or two versions. Consequently, it will be hard for you to have a sense of variation in your playing because you want to do it the 'right' way.

Imitation is number one in learning from this culture. As I said, you can hear a lot of variations when learning with the masters and sometimes it is too hard to follow, as you can be told to do this today, and when you meet the next day it might be the other way around. When you try to say "yesterday it was this!" you might end up causing confusion and misunderstandings. Kwabena Nketia (1974) states ... "the principle everywhere seems to be that of learning through social experience" (p. 59) he continues, "the younger have to rely largely on their imitative ability, and a correction by others when this is volunteered..." (p. 60)

"I learned by imitating the other singers like Mwinamila and Manywele, I followed the groups wherever they went if I could," he continued saying, "I was able to just run following the car's trucks to the place where the group went just for the love of singing." This is how George Mtenkwa shared with me, the way in which he learnt. From this, I got the impression that there was no way of making a situation where he would feel comfortable sharing his singing techniques in a way that he hadn't done before, through teaching step by step. He told me he didn't know how he could teach me to sing.

Something clicked in my mind and I said, almost by heart, "I will teach you to teach me."

After this story I saw that to learn something well needs many essential factors such as time, will, energy, patience and focus. I felt like I had climbed to the peak of the mountain and down again, and now it was a new hiking trip that needed to start from zero. I told myself, "I will teach him to teach me", and we started the first singing lesson that day. We were in the bush a few kilometers from my place at my host. I started from the song he composed, asking him to sing so I could imitate him. when I wanted only to learn an ornament I would ask him to sing and stop at the place I wanted, and keep on repeating that same part until I was satisfied. We did this way every day until the last day of my lesson with him.

I didn't hear him saying even once, "No! Sing this way!" or "That is right". There were no comments on my way of imitating him during the sessions, and so, I had to

convince myself that the silence meant I was doing it right. I might be wrong, but this is how it worked, and of course I had to record every session I had with him so that I could keep on learning by myself. In this way I could listen again whenever I wanted.

3. Methods, transcription and analysis

The method that I worked with for this study was the qualitative method, whereby I used almost all the techniques associated with this method. In trying to be close to the people that I was working with, I used the technique of participant observation because I wanted to get involved in the process of music-making with them (Jamshed, S. 2014; Kvale, & Brinkmann, 2009). This technique worked very well because it made it easier to give the feeling to the Chabutwa people that I was among them, that there was no boundary between them and I as researcher. I noticed that it was hard to enjoy the playing or the dancing sometimes because I was carefully listening and observing what was happening and sometimes forgot to concentrate on my drum patterns, or became stuck during the dances until somebody bumped into me. So I can conclude that, although this worked very well, there is a risk, for example, that when you are fully occupied or moved by the music, you might forget that you are a researcher. For example, when practicing the dances, we were trying to get the step in the body, I needed to concentrate for a while on myself before coming back to my observation of the others.

However, I think it was necessary to get into the dance every once in a while and forget the role of investigator in order to feel the enjoyment of it, in a way that would make the steps easier to remember.

I used participant observation as a core technique when trying to be close to the people, due to the fact that it is “effective as a means of getting close to the experienced realities of social life and thus authenticating the importance of various factors within the research situation itself” (Chernoff, 1979, p. 8). In addition to this, when you are good at imitating, it becomes easier to get close to the reality of what you are looking for. You can observe as well as try out things and ask directly from those who have been doing it as part of their life. In this way you can learn faster than trying to find out by yourself. “... a good imitator, however, can simply observe and learn from the other members of this group, thereby taking advantage of the accumulated experience and wisdom of previous generations” (Henrich & Henrich, 2007, p. 8)

I also used the unstructured interview technique, (Jamshed, S. 2014) whereby I used the questions I had in mind to lead the discussion, and knowing what I wanted from the interviewee, trying sometimes to twist the conversation in the direction that I wanted. In this way I had nice discussions at the evening gatherings where my subjects would give me information without even noticing.

Along with the above methods, the *semi structured interview* was another way of getting information about the dance, as well as general information like social activities, and population studies such as questions about the faith of the majority, because in Tanzania faith is highly valued. This also worked nicely because people had time for chatting. As it is in this society, when there is someone new or someone

is back home after a long time away, there are lot of neighbors and friends who will come by just to exchange ideas.

There are other sources I used to gather information for this writing, and these include a digital library of academic journals, books and primary sources (JSTOR), The International Library of African Music (I.L.A.M) and Wikipedia. In addition to these, I used my own experience of being a Tanzanian dancer, a *manju* (dance leader). Being half of the Wanyamwezi and half of the Sumbwa speaking people it was a big resource, coming from my personal memory that contributed to this writing,

In this fieldwork I recorded and videotaped 54 songs. 23 of them are connected to Hiari ya Moyo and the remaining 31 were from dances like Ladu and Ngelo, both dances of the Nyamwezi speaking people. The songs were recorded in different sessions such as lessons, rehearsals and during discussions or interviews. In that way there are songs that were sung without having an accompaniment of drums.

Transcription

The transcription I have made in this work is based on the dance/music that I collected during the fieldwork trip, in addition to what I have learnt through I.L.A.M archive and from the other Hiari ya Moyo groups that I met. I made comparisons from their drum accompaniments noticing how these could vary in each group, especially for the music I recorded, depending on the amount of drums and who was available during the session. I have used charts to transcribe the drum patterns in order to make it easier for those who can't read staff notation.

Another reason for charts is to make it open for personal interpretation because I have a feeling that if it would be only staff notation it would become like a rule, it would allow no freedom of interpretation. To avoid contradiction, I didn't mark which tempo should be used, this is because most of the time, when the dance/music is done it doesn't stick to the same tempo because the audience plays a big role in affecting the tempo of the group. There is a staff- notated transcription for the drum pattern of one dance, but still I gave first priority to the chart. For example, the charts are best for teaching children.

Transcribing the music took a lot of time. I put a lot of thought into whether or not I should transcribe the music due to the fact that the aesthetics of music in Tanzania combines all art forms as one. Apart from that, music is a tool for identification, people differentiate themselves from the other ethnic groups through dance/music or arts in general. But still I decided to make transcriptions of the elements that I thought would be relevant just for music making and not having all elements of dance performance, which might include things like sculpture and painting in it.

In addition to that I would say it is not enough if someone is able to just read the charts or notations or listen to the music in order to be able to play or dance. The dance in Tanzania reflects everyday life, and to get better information and skilled at the music, you need to be in the society concerned. For example, sometimes there might be a gesture or a shout made by a manju or somebody in a group that might just be a

reminder for someone of his/her part, (this happens a lot throughout these performances) but to the audience's ears might sound like part of the music. To capture the most skills, will be through participating in the music with the locals while learning the language as well. By learning the language, you will hear a lot that will help you to understand the culture also.

Chernoff (1979) argues that "The meaning of African music is indicated in everything that people say about it and do with it". (1979, p. 9). Sometimes, some of the beauty of the traditional dances is hidden inside the languages. Therefore, I see the language as having a very big impact on the music, and the better you understand the language, the better you can perform and acquire the knowledge. Kubik (2010) also stresses the relation between language and music.

I hope the charts and notations will help to clarify aspects of this music, though they will not deliver the core essence of the total performance of dance. So maybe these should be approached simply as rough pictures of musical structure as Chernoff (1979) hints as well: "Western notation will never succeed in capturing the aesthetic of African music through transcription unless there would be some modification or design of a new notation system that could vividly represent the sound of African music" (p. 44). Floyd (1999) adds: "In the west we tend to use staff notation at an early stage of our learning. Staff notation is an extremely useful and powerful tool, but this also means that, in some respects, it is severely limited" (p. 46).

This is to say that there is an obstacle when transcribing this music because it deals with a complete sense of personal identity - socially, culturally, and economically, and is affected by the nature of the society within the musicians' lives, i.e. it is a total expression of life.

I would say, a student should hear, listen, see and *then* learn. At least that is what I have done in order to acquire this knowledge of Tanzanian traditional dance/music.

Participating in a dance in Tanzania is like having a conversation, so it changes according to what a leading person says. In this case, the master or leading drum and the leading (manju) dancers too, as well as the audience, can make the other drummers react by changing drumming riffs. The audience plays a very big role in any kind of performance in Tanzanian culture, and there are very little barriers between performers and audience. Sometimes the audience can join the dance and a lead drum has to follow her/him. Yes, there are specific rhythms that you play, but you will never be taught exactly how to make variations because the variations are contextual, in that they come from communicating and dialoguing within a group or are influenced by the audience. You can never think of a rhythmic pattern as a block. It changes sometimes and you need to listen carefully to make a variation while allowing to keep the dialogue going, rather than playing on top of your colleagues. Many Tanzanian traditional musicians nearly always look for an empty space to contribute dialogue and although we sometimes argue, this happens only in instrumental ensembles and rarely happens when accompanying the dancers.

The work of transcribing was not easy. Because of being a speaker of the language I could hear more than just basic notes from the lead singers of the music that I collected. So when it came to the process of notating, I have made reductions of some of the things I transcribed, only taking down the elements that I felt were essential. Nettl (1964) says, “reduction of music to notation on paper is at best imperfect, for either a type of notation must select from the acoustic phenomena those which the notator consider most essential, or it will be so complex that it self will be too difficult to perceive” (p. 61) He continues, “since human memory is hardly able to retain, with equal detail, what hears ten seconds ago along with what is being heard in the presence, notation of some sort has become essential for research in music” (Nettl, 1964, p. 61)

Staff notation is a very easy and effective way of communicating musically with people who are able to read notation, a thing that in Tanzania or Africa, is not highly practiced. This is because most African people who are living in the areas of dance/music, participate by first hearing, singing and dancing and then playing. Because we grow up with the music surrounding us, it becomes our everyday language. Those who live in rural areas still have the chance to learn compared to those who live in urban areas, where traditional music is less practiced. We learn through observation and participating.

Up until this point in my life, I still haven't seen a child who is around a place where there is music happening in Tanzania who can cover her/his ears completely. There is no escaping it. However, notation has its limitations, especially if you try to transcribe the music that is conceived orally, because it changes every time depending on who you learn or hear from. In addition to that, our dance/music is a big collection of all aspects of art, and the music is associated with cultural morals and values. So transcribing is not enough - it needs someone to go and sit down and learn with the ethnic group that practices the dance/music in order to understand the aesthetic value of the music performance within the cultural context.

Malcolm opines that “In the West we tend to use staff notation at an early stage of our learning. Staff notation is an extremely useful and powerful tool, but this also means that, in some respects, it is severely limited...” (Malcolm, 1999, p. 46). Despite these limitations, I still decided to use the transcription method in order to document this music.

In my transcriptions, I did my best to create the essential framework for the Nyamwezi dance Hiari ya Moyo/Manyanga drumming and singing, to the point that when you learn from them, you will be able to play with Wanyamwezi who are doing this dance. But the way, this information was passed on to me, so the way I learned it might be different from someone else's interpretation, and you may be shown a different way than the one you find in my transcription. What I present here is specifically what I have played and learnt from Nyamwezi people.

I could have used only audio or video to present this music but as a scholar I found wealth to transcribe the music because transcribing music itself is an excellent way for the scholar to learn the details of a musical style. There are other ways of doing this - studying by means of performance is one, which I have done as well, but transcribing

“imposes on the student a kind of discipline which could hardly be exacted by mere listening to recordings. Thus transcribing has also an educational function” (Nettl, 1964, p. 101 - 103).

This is the reason why I decided to use notation, despite the limitations of transcription. Transcribing resulted in my learning a lot from this music. First I had to listen to the tunes many times, trying to find the pitches and deciding on the time signature. Then I started with a pencil and paper, putting together what was possible. I would say that when the song is already recorded in the form of an audio or video, after a performance you find that there are a lot of things left out. This is because when the song is presented to an audience it already has a fixed form; for example, during the rehearsal when I was doing this research, I observed a lot of variations in the melody in one song which was still in rehearsal phase. It is the group members who suggest sometimes which version fits, and in the end they decide what melody or harmony they should sing.

I made a mistake one day by asking the leader why they had so many variations. I was told that it is an alternative option of how the melody could be sung. Because of my question, in the subsequent rehearsals, the leader was more strict than previous days, trying to make the singing the same every time, on my account. I asked one woman, “What makes you sing different voices from one another? Do you have some rules to follow?” She said, “We always sing what sounds like the style itself, there are no rules that we learn in order to sing.” She continued saying, “After singing for a long time it just comes automatically what you should do or not to do, and you listen to your own voice in order to choose to sing *nyenyela* (soprano) or another voice. Sometimes all the melodic variations are put together and it doesn’t sound like a mistake.” Someone disagreed with her and said that this was wrong, whereas another commented that it is the choice of the singer to sing what fits in. So you will see in the song *Ninako kabalubha kane* (Chapter 5), where I have shown how many variations can happen at one time, and where, on the last day, I recorded the ‘agreed’ version.

Analysis

Why is it important to analyze Hiari ya moyo dance? I think it is very important to analyze this dance/music because many scholars have just given a general view about Wanyamwezi music while not being specific about the different dances. In the Wanyamwezi tradition there is a lot of music and dance happening simultaneously, and there are dances that are both similar and different. Apart from Hiari ya Moyo and Manyanga that are closely related, there are dances like Ngelo, Maswezi, Migabho, and Ladu. These are completely different from each other although they might have the same looking drums.

The specific rhythmic elements of the drum patterns played in this dance were the most significant tool when creating an overall framework of the music, because they have not changed a lot since the 1940s, (according to one informant Hamadi Komba) compared to the dance steps that have been modified over time. Rhythmically, there

are slight variations during the choruses, whereby the tempo might be a bit faster than previous tempos, or the variations might occur in response to the dancers or lead drum. However, these rhythmic variations were left out in order to create a framework that gives an overview of the dance/music. The modification and changes that have happened in the dancing are due to the fact that at some point this dance became not only for the Wanyamwezi people, and so they started choreographing new steps to make it interesting for new audiences, who might not necessarily be Nyamwezi.

I analyzed the basic step (*mswago*) from the rhythms provided by the dancer's feet only. In the Hiari ya Moyo dance I can say there is only one well known step, *mswago*. The rest of the dance parts I would not call steps because they are not specific and they change according to who had choreographed the step, so I called them sections. Therefore, there is section two, which is for creativity from a leader or a group, this section is called *kali*. Then there is a last section which is called *mikulo*, this is a dance solo section. The basic steps are known to almost everybody who is Nyamwezi from the Tabora region or anybody who has been exposed to this dance and it is these dance steps that mark the Wanyamwezi way of dancing, that is why I thought it relevant to tell about it.

The melodic and harmonic elements of the singing have also remained unchanged since 1940s according to Mr. Komba and so I felt it very useful to include the singing in this study. As I have said in chapter one, lyrics are one of the fundamental elements to disclose, because in many songs the message is very important. If you are not from this culture, the outside meaning of the song can be obvious, however you may not understand the inner meaning, because of the metaphoric language or duality in the lyrics. Sometimes there is not only one subject addressed in the songs. Therefore, I see the importance of revealing this.

Drum rhythms and dance steps are not static, and so I am analyzing this music as an overall structure using the elements mentioned. This is because I want to give flexibility to the new learners to feel able to explore and not be bound by the materials given through my transcriptions. I feel that these elements provide enough information to have almost all of the things required to become a Hiari ya Moyo participant.

The dance can't stand by itself and there are a lot of elements surrounding the music that make it a total art form apart from the dancing, singing, and drumming; including acrobatics, sculpture, mime, painting and acting. However, some of these elements have been left out, due to the limitations of time and attempts to narrow the study field.

Bebey (1975) says African music is fundamentally a collective art (p. vi). This is because in Africa, music includes all aspects of the arts, and music and art are not separated as they are in some other people's cultures. When there is a dance performance in Tanzania, you may also find acting, sculpture and painting. Putting on masks and painting bodies is added in order to depict a certain character, and all of this affects the performance.

It is possible that in the future there will be an agreement on a method whereby traditional dances in Tanzania and in Africa could be presented as a whole, although I still foresee that idea as a challenge because having so many ethnic groups doing their own different music will make it hard to create a common rule or agreement on representation.

4. Background of the Wanyamwezi

The Wanyamwezi are among the Bantu speaking people who are said to have migrated from the South and the Congo forest before 1000 A.D in search of fertile soil for farming (Okello, 1976). The Wanyamwezi (Nyamwezi) live in the East African country known as Tanzania in the Tabora region and are the second largest of over 120 ethnic groups in Tanzania.

Tabora is located in the western plateau area of Tanzania, south of Lake Victoria and east of Lake Tanganyika. The Tabora region is part of the western zone of Tanzania.

The region is 75,417 square km, and the forest covers 46% square kilometers. The main economic activities are agriculture and beekeeping. People grow tobacco and cotton as cash crops, and hunting is also part of making a living among the Wanyamwezi. Tabora is a town that connects four regions via the central railway to the eastern part, Dar es Salaam, Mwanza and Shinyanga to the north, and to the western Kigoma region. “The main transportation in Tabora for local people has been bicycles for a long time, but these days there are a lot of motor bikes which are also used for local travel.” (Rodrigue, 1999-2017) When people want to go to and from the urban area of Tabora, the only way is by bus.

Train is limited to the places where the railway is located.

The Wanyamwezi became semi-pastoral because they faced the challenge of infertile soil, though some of them stayed being farmers. Wanyamwezi were a very important people in long distance trade, whereby Tabora was the path for the central major trading route from Kigoma Ujiji to the Coastal Bagamoyo. The Nyamwezi traders were known by the name *Bapagati*¹ according to Gunderson (2008,). They traded cooper, wax, ivory and slaves during the time when they bartered their goods.

Okello (1976) states that, among these groups of Bantu, the Nyamwezi become interested in trade and become one of the earliest important trading clans in Tanzania by 1700.

Because of this, Tabora became a place of interest to other traders, including a Swahili-Zanzibar slave trader nicknamed *Tippu Tip* (Hamad bin Muhammad bin Juma bin Rajab el Murjebi). Tippu Tip was a Swahili slave trade who was from Zanzibar Island, whose father was settled in Tabora. It is said that he was given the name Tippu Tip according to the sound of his rifle, whereas the Nyamwezi gave him the name *Mkangwanzala*; a person who is only afraid of hunger - not war (Downing, 1958). Being involved in this trade he traded things like ivory as well. Tabora, being located on a central caravan route, was influenced culturally and musically by Arabic music,

¹ porters, in Swahili Wapagazi.

because a lot of porters from Tabora went to coastal area Bagamoyo then to Zanzibar. Arabic influence is not clearly heard in Hiari ya Moyo music but still Frank Gunderson writes that Bapagati most likely adopted the melisma and heptatonic scale that characterizes music of the Arabic music diaspora, and that Kubik (2010, p. 17) describes as existing in the Nyamwezi region in the 1960s. This influence is felt today in the wealthy Nyamwezi Arab households in the Urban Centre of Tabora. There are vast evidence of Arabs living in Tabora "...There were small groups of Arabs living along the main routes as well as bigger places like Tabora..." (Clarke, 1965, p. 59)

In trying to understand Nyamwezi culture, it is important to remember that it is not static or insulated from broader political and economic changes that have affected the larger Tanzanian society.

Nyamwezi society and culture have been dynamic, constantly evolving to meet the changing environment of which it is a part. Kubik (2010) states that in East Africa, music traditions displaying Arab or Islamic influences are found even far inland (2010, p. 14). He continues by saying, "thus the shape of African music and dance as we know it today in the various region of Sub – Saharan Africa may be considered the (momentary and transient) results of multitude of factors subject to historical change: ecological, cultural, social, religious, political e. t. c" (2010, p. 21).

We can deduce from this that the Wanyamwezi culture has not stayed static because of interactions from other ethnic groups, environmental change. Furthermore, Islam and Christianity have played a big role in cultural change.

It seems that the Wanyamwezi were one big group before the separation of colonial boundaries. The Wanyamwezi people who lived north of Tabora were known as *Bhanasukuma*, which means 'the people from the North,' and these Wanyamwezi who lived in this *Sukumaland* (Northern land) called the ones living in the south *Bhana ng'weli*. Nowadays this southern group are known as Wanyamwezi and the other group to the North as *Wasukuma* or *Sukuma* by English people. ... "Before the onset of colonial rule, all people who were part of the present day Sukuma, Sumbwa, and Nyamwezi ethnic groups were called Nyamwezi by outsiders to the region, they shared a common language and culture, they did not see themselves as one people and they were never united into one political entity that corresponded with the boundaries of their cultural group. Culturally and linguistically, there is very little that separates the Wanyamwezi from their neighbours, including the Wasukuma." (L. Gall, 2009) Nevertheless, there are some writings that suggest they have separated these people still, for instance Okello states that, The Central and Northern Tanzania includes the Sukuma, Gogo, Zinza, Ha and Nyamwezi...there was a family relationship among these chieftainship of the Nyamwezi and the Sukuma people" (Ayot, 1976, p. 344).

In Wanyamwezi society it is very important to have a long greeting. For example, a greeting among friends includes joking and teasing, and it is impolite to just meet and go straight to the matter in question. So in this way everything in this culture is laid back.

Hospitality is something highly considered. *Mama Mtemi*², *Mama Mtemi!* the other woman calling *Ye! Mama Mtemi* replays, another woman continues *wina panado?* (do you have panadol?) *Walumwa na kamina Mateo* (The scorpion has stung Mathew), *Wakatobha?* (he stepped on it) *Wakatobha kukaya* (Yes at home). It was midnight, and I was trying to read my notes when I heard the sound of someone calling and asking for a Panadol because Mateo (Mathew) the son of the woman came at my host's place had stepped on the scorpion. It was nice to listen to the conversation, and I wanted to write this to show how people react when it is time for seeking help or helping - there are no limitations. This shows how communally they live as I have said earlier.

In Nyamwezi, to have a family and kids is something expected. This is why sometimes you will never know the women's names if you are not brave enough to ask, because they are known or called by the

name of one of their children, usually the first born. For example, in this case *Mama Mtemi* is the mother of Mtemi.

I have to be honest by saying that this kind of politeness and communal life is more practiced in rural areas, and is becoming less the case in urban areas these days, so don't expect sometimes in the big towns of Tanzania to have this kind of treatment.

“The Nyamwezi have a rich cultural heritage. Perhaps the most important part of their heritage is the emphasis on harmonious and balanced social relations. Nyamwezi society has historically placed a high value on tolerance. This has allowed many people from outside Unyamwezi to live peacefully in the area and has allowed the Nyamwezi to live throughout Tanzania.

For the Nyamwezi, music and dance are an important part of their cultural heritage. Both play an important part in wedding festivities and other ceremonies”

(L. Gall, 2009)

² *The women in Tanzania sometimes they are known by the children's names, here it means the mother of Mtemi. Mtemi one of the son of my host*

5. Analysis of Hiari ya Moyo dance – the will of the heart

In this chapter I will introduce the historical background of Hiari ya Moyo dance as well as a list of instruments used. I will tell about the form of the dance and I will pinpoint the changes that have happened in the dance and why they happened. I will also discuss the Manyanga dance, due to the fact that the Hiari ya Moyo dance has taken a lot of elements from Manyanga dance. I will also tell who is involved, as well as a description of when and for what reason this dance is performed.

5.1 Performers

This dance is for both men and women. Children are involved in special cases, for example during the practice for performance, children are allowed to join, otherwise they are around just observing, even if they are not in the group. Mainly the participants are from the Nyamwezi ethnic group, though other people who are not from the same speaking group can be members of the dancing group. When the local people just meet for dancing or at an occasion such as a wedding, then anybody is allowed to join. The big thing is being able to sing and move.

The ones who are interested in becoming drummers have to learn to sing as well, because there is a section where everyone has to sing before the start of the drumming.

Most of the participants in this tradition start as dancers and if they are interested, they can switch to drumming later on. There are no classes for any kind of training, especially within the local groups where the learning is usually through observation and participation, and one can join the dance group even before knowing anything. It is different from professional groups, whereby the groups have specific days for training. Here you can learn drumming or dancing step by step, and in this kind of group you can start directly with whatever you are interested in. The learners in both professional and local groups include the people who are from the Nyamwezi ethnic group and non-Nyamwezi.



The moment the younger ones get to try to see if they can already drum. It happened when one drummer was missing, then Joseph the boy with sticks got a chance to prove his skills. (Chabutwa 6.8.2015)

Photo: by Kasheshi Makena



A picture captured around 8 a.m when this younger boy was playing what he heard during our sessions, this is how learning is in this culture.

(Chabutwa 8.8.2015)
Photo by Kasheshi Makena

It is true that one particular music can represent one particular group of people (Palmberg & Kirkegaard, 2002, p. 9). I think that anyone has the possibility to learn someone's music and make it his/hers, and be able to present it in a way that it has all the elements and signatures of a particular ethnic group. Even though he might not be from the same speaking people, it is enough if he is able to represent the ethnic group concerned through his way of doing. I'm reflecting from my own experience of not being fully Nyamwezi, yet still I can do the music at a definite level.

Wanyamwezi society is not as strict as in other ethnic groups among African societies, where to be a lead singer, soloist or a member of a dance group or instrumentalist, you need to be connected to the previous generation who did play or sing. What matters, as I said earlier, is the language, if you know the language and you can sing well you become a member, and if you can compose you can even become a group leader, a manju. This is how members are found.

The language is a key element that can allow you to participate in the group because there are a lot of words. The leaders sometimes help the group by singing the beginning of the line to help the choir to

remember what comes next. This could be interpreted as part of the style but the fact is that it has a more functional purpose as a prompt for the whole group, it might be even reminding someone to play his/her part. It has sometimes come from a manju as a phrase.

Therefore, I see there is a big need to be fluent in speaking the language. This plays a part in many Tanzanian ethnic groups, unlike in some west African countries for example, where you need to be connected to a griot family to do some of the music. In Tanzania this is not common though I know also for example from the Wagogo ethnic group you need some qualities to be a Nindo³ performer. Some qualities include; being able to sing, being one of the Gogo ethnic group etc. I think one of the reasons that the Nyamwezi people are not so strict in this regard, comes from what I have mentioned in the background history, that the Wanyamwezi people are friendly and open to everybody, and like to joke with every ethnic group in Tanzania, this means they are open to joke with others. It might be different if the group is practicing ritual things in their dance, for example when it comes to the Maswezi and Migabho of the Nyamwezi people, they might be strict about who can be a member.

I have to admit that I don't have any connection to any of the great singers or musicians who lived before in this ethnic group, but what I do know is that my great- great- granddad was a great ndono player and a singer in Wasumbwa ethnic group, a group that speaks a very close language to the Wanyamwezi language.

5.2 Instruments list

In this dance there is a big set of drums, *ngoma*. Some drums play the same rhythmic pattern but as they have different tones they expand the range of the ensemble, giving it an almost panoramic dimension. The drums are made from cow or deer skins, whereby both ends are covered by the skin, except in the case of the lead drum *muziki* and the other conical drums. The drums' bodies are mostly made from the special tree *muhamu* (*Combretum imberbe*) which has a very hard body. This body becomes very soft when it is fresh, and so the middle part is removed to create a hole and the trunk is left to dry, ready for making drums. Material from *muninga* (*Pterocarpus angolensis*) trunks can also be used, undergoing the same process. From *muhamu* they get almost all types of drum sets (i. e. *nganda/gwangadi*, *mahuge* & *ntumbagizyo*) except for *muziki*, conical drums, (*namba moja* 1 and *namba mbili* 2). This is because these drums have special shapes. The *muziki* has a goblet shape like an older form of the djembe drum, and

³ *Is a dance by Gogo ethnic group from Dodoma Tanzania.*

namba 1 and 2 have a conical shape, both of which are impossible to make from the muhama tree, therefore instead they use the muninga tree. The muziki is stretched on one end and at the other end there is a hole.

Almost every group of Hiari ya Moyo has different sets of drums, but the very important drums that are never missing in every group are the *namba moja*, *namba mbili*, *ntumbagizyo* and *the muziki (lead drum)*, which gives the rhythmic character of the dance. In addition to the drums are instruments like *ng'hiinda* (ankle bells) and the wooden whistle. Ng'hiinda are made from very hard iron plates folded like sea snail shells, whereby they put a metal ball inside and string them along any kind of thread onto animal skin, ready to strap to their feet. The wooden whistle is mostly used by a leader to signal changing parts or to inform what comes next and they are made from the heart of the muninga tree.

None of the groups I worked with had a complete set of Hiari ya Moyo drums, therefore what I have listed here is a combination of sets from different groups, including what I will call my set.

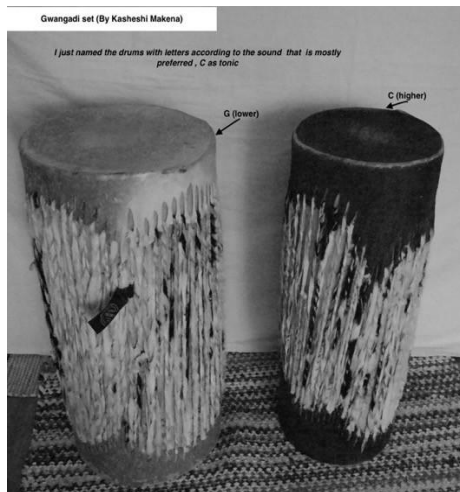


Photo: Kasheshi Makena, 10.04.2017

Gwangadi (fig. i - ii), which can also be known as nganda or mahuje by Mwinamila's dancing group, with the addition of one drum and ntumbagizyo, are constructed in the same way, by using the muhama trunk which is hollowed with skins stretched on both sides. The difference is only in the size, and this is because of wanting different tones. The Gwangadi is a set of two drums of different size as seen in the picture on the left. (My set)

The namba 1 and 2 (fig. iii - iv) are also different in size, the namba 1 is smaller than namba 2. These two also have different playing techniques and different shapes from the other drums (My set)

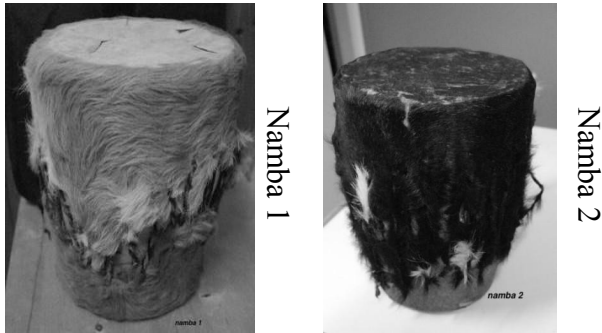
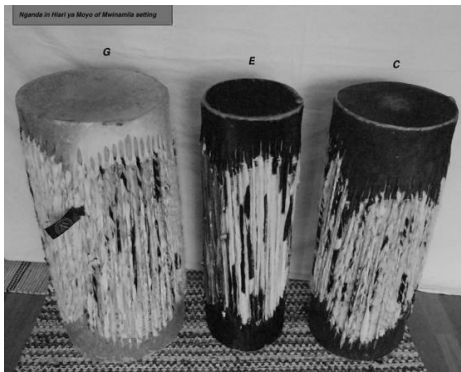


Photo: Kasheshi Makena 19.12.2016

Mahuge, (*Mahuje Sw*), *ntumbagizyo* or *nganda* have an almost similar technique of playing. All of these drums are played using sticks about 1.5 cm diameter except for the muziki (lead drum) which is played using bare hands.



Mahuge set (fig. v)

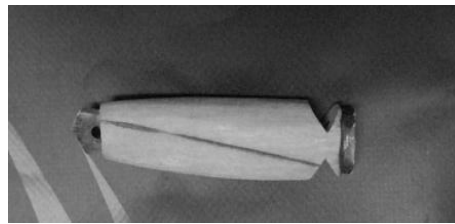
In this picture is a set of mahuge (nganda with one drum added) which includes 1 drum from gwangadi. On top of the drums there are letters which will be explained in the coming few pages. (My set)

Photoes: Kasheshi Makena 10.04.2017

Photo: Danny



ngh'iinda/njuga (metal bells) attached on a thread.



whistle



Muziki (leading drum). A Goblet shaped drum curved from muninga trunk and the deer's skin is stretched over it with the help of wooden pegs as a drumhead, it is played bare hands. Usually the skin is shaved after the stretching is finished, unlike the other drums which are not necessary to shave on top.

Photo: Kasheshi Makena 19. 12. 2016



In this picture is a set of namba 1, 2 and ntumbagizyo. The ntumbagizyo is low compared to the gwangadi set on the picture above

Photo: Kasheshi Makena, 04. 08. 2016 Kabanga village



Drum sticks



Another type of muziki

Photo Kasheshi Makena, 07. 08. 2016, Chabutwa

NB: Names of the drums are either from how they sound or according to their duty in the rhythm section.

Gwangadi = the name is according to how it sounds, 'gwa' sounds higher than 'nga'. The 'di' is the same sound, as gwa gwangadi means '2 drums'.

Ntumbagizyo = comes from the word *tumbagila* which means ‘walk’. *Ntumbagizyo* marks the beat and keeps the tempo.

Mahuge, nganda = I couldn’t get an explanation of the words but they are 3 drums played by one person.

Muziki (lead drum) = there wasn’t a clear elaboration of this name, but it is anyhow an imported name. They say without the muziki drum there is no dance, so the presence of this drum makes a complete drumming set. “Muziki is the dance no muziki no dance” (Fundi, master muziki drummer)

Namba 1, and *2* are given numbers by who starts, and in a small set it is always the *namba moja* (1) that starts, and *namba mbili* (2) comes after. Where there is *ntumbagizyo* then *namba 1* starts together with *ntumbagizyo*.



**Photo: Kasheshi Makena, 07. 08. 2016
Kabhale**

As you can see in the picture, this is one of the *Hiari ya Moyo* sets where there is only the *namba 1* and *2* and the *muziki*. This is the dance group in Kabhale Chabutwa ward lead by Mwanadi Mwamede, the second woman from the left. There weren’t any other drums.



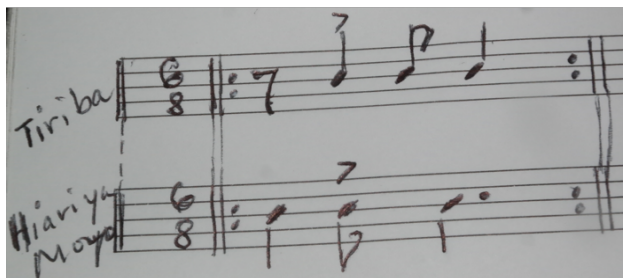
3 In this picture and previous two pages above are the different kinds of muziki drums. There is no official stand on where the muziki drum originated from, but it looks like a djembe from west Africa. My opinion is that the drums have been migrating with people from one place to another within Africa, so it is difficult to say where a certain drum originates. The ethnic groups influence each other because of this migration and so it is hard to say where the Nyamwezi found this kind of shape. Did they see it when people came from the western part of Africa? Or perhaps when the Nyamwezi people were migrating to this part of Tanzania, they saw it on the way? Nobody knows, even the Wanyamwezi themselves say that the muziki is originally from Unyamwezi, because the djembe drum is less used in East Africa.

The sound of the muziki drum is not as sharp as djembes nowadays, but older djembes sound quite similar with muziki, and the drumming techniques are quite similar.

Photo: James Zombwe 07. 08. 2016, Kabhale

By the way, the rhythms of Manyanga/Hiari ya Moyo are completely similar to one pattern of the Tiriba drumming from Boké Guinea by the Baga ethnic group. This is

the ‘pampida’ rhythm, the only difference being that the Nyamwezi starts on the downbeat and the Baga people start on the upbeat. In Boko, this rhythm is played on the djembe and with the Nyamwezi people, it is played on 2 drums, the gwangadi. Here is the transcript of the rhythm.



5.3 Manyanga celebration dance

There is a contradiction about who originally started performing this dance. I was told by two of my informants, Mwanaidi (Mwamed) and Hamadi Komba, that Huseni Isike Kasomangila was the person who started the Hiari ya Moyo. But according to an I.L.A.M archive he is known for being a Manyanga dance leader. [Recorded by H. I. Kasomangila]. (1950). I decided to write a bit about Kasomangila because he seems to be linked to Manyanga dance, the dance that I will discuss before going to the Hiari ya Moyo dance.

Manyanga dance was performed by Wanyamwezi men only, but it is not clear which part of Tabora this dance originated from, and I couldn't find any reasons as to why it was only performed by men. My guess is that the Nyamwezi porters Bapagati (wapagazi)⁴ were the ones who probably started performing this dance because Gunderson writes ... "ng'oma dances on the road could become quite raucous all-night events, where pombe or millet beer flowed... slowly the circle of dancers moved round, while single performers, generally one at a time, hopped into the center and, swinging their weapons to the time of the measure, sprang at regular intervals into the air..." (Gunderson. 2008, p. 15). He continues ... "Bapagati strapped a small bell called ng'hiinda to their legs, which emphasized the beat of the march" Gunderson, 2008, p. 10)

So because of the fact that the Bapagati were men, then it is the reason I thought they are probably the ones who started it, but Mr. Hamadi Komba, one of my informants, said that when Kasomangila started the Hiari ya Moyo there were only men dancing after their day's work. At that time, Kasomangila was working in Tanga Sisal Plantations (manamba⁵). Between that and the information I got from I.L.A.M, I get the feeling that Kasomangila did both dances - Manyanga and Hiari ya Moyo.

I interviewed one of the lead drum players (Fundi) about the drum section, and he said, "Basically, the leading drum imitates the sounds of rifle shots. Though it follows the leader (Manju) or the dancers, you can clearly hear the slap sounds on the muziki drum (lead drum)". (Audio/Video Cd track 7) When you listen to this drum it makes sense because sometimes it is not locking with the rhythms going on, it sometimes plays off-time.

Singing, which is in the Nyamwezi language, is not considered a main part of Manyanga dance. There are no reasons why singing isn't given a large space as it is in Hiari ya Moyo. In the audio cd *Tanzania Instruments, Tanganyika 1950 tracks 14 and*

⁴ *Bapagati, in Nyamwezi language, Wapagazi in Swahili*

⁵ *Swahili word means, workers in big farms for example sisal plantations.*

15 there is a clear example of Manyanga dance by Hamisi Huseni Isike (artistic name Kasomangila) [Recorded by H. I. Kasomangila]. (1950). For this reason, I see Kasomangila as someone who goes between Manyanga and Hiari ya Moyo dance, because he used

both styles sometimes. In Manyanga dance the drums would start, with dancing and singing coming in straight away, while in Hiari ya Moyo, singing comes first, then comes dancing with the the *mswago* step, ending with *kali* which is the Manyanga step.

Singing in Manyanga dance has been a very individual thing for every group leader, as the leaders wanted to have their own identity as a manju through the singing, though the drumming generally stayed almost the same.

The scales and harmony used in Manyanga and Hiari ya Moyo are also the same. For example, when comparing the song *Wantaga kwabule Abudali* by Kasomangila Huseni Isike (Recorded by H. I. Kasomangila). (1950). with *Mtemi mfalume wize mpya* by Masudi Bini Amani with Nyamwezi women, [Recorded by M. Amani]. (1950). The drums sound the same but the lead singers sing quite differently from each other. The scale used is the heptatonic scale, a scale of seven notes.

5.4 Hiari ya Moyo dance - heart's will

According to Hamadi Komba, this dance is said to have been started around 1940 by the legendary Hamisi Huseni Kasomangila in the Tanga region, located in the Northern part of Tanzania. While Mwanaidi Mwamedi informed me that the dance started in Urambo Tabora, where it seemed to originate. Hamadi Komba continued by saying that Kasomangila went to the Tanga region from Tabora Tanzania - Usoke ward, more specifically at the Katuli village where he was born, and became a labour worker (manamba) in sisal plantations. He performed the dance during his free time from work, and at this point only men were dancing and playing. As a result, the dance took on all the elements of the Manyanga dance whereby only the Wanyamwezi men were dancing. The data points that the Hiari ya Moyo dance was started in the Tanga region due to the influence of dances like the Mdumange dance of Wazigua of Tanga, which have similar characteristics to Hiari ya Moyo. In Mwanaidi's explanation she mentioned Katuli village as well as the village where Kasomangila was born.

Komba continues that Kasomangila called the dance Hiari ya Moyo, which means 'heart's will', because he wanted anyone who wanted to, to join for his own will, this is because at that time, Kasomangila was working in Tanga as labourer in sisal plantations where there were not so many Nyamwezi speaking people, so whoever wanted to be in or out was accepted according to the slogan of the dance's name. This was a celebration dance and it was danced in the evening after a heavy day's work in the farms, which explains why it was men only doing this dance at the beginning. I would say Kasomangila was a bridge between these two dance styles, Manyanga and Hiari ya Moyo because he was doing both.

It is said that the person who elevated the Hiari ya Moyo dance to a position where it was recognized by almost all Tanzanians was Salehe Ramadhani Hamadi, who went by the artist name Mwinamila. He worked with Kasomangila's dance group in Tanga. Mwinamila got his name from the Chief of Unyamwezi (at that time known as Fundikila), after they had a dance competition where Salehe Ramadhani Hamadi was announced as winner. When Chief Fundikila announced him aloud in front of the crowd of people and other competitors he said, 'from today all the other groups will bow to you.

This means you are Mwinamilwa". He started his serious career with this name. There is no explanation as to why his name then became Mwinamila instead of the name that was announced. Regarding the contradicting theories as to where the dance started; it might be true that it started in Tanga, but where it originated was Tabora, because when I asked Mr. Komba if he knew the Manyanga dance he said, "Manyanga is Wanyamwezi's dance". From this I can deduce that there is a possibility that Hiari ya Moyo dance started in Tabora, but became famous in Tanga, because a lot of Manyanga dance elements are in Hiari ya Moyo dance.

Mwinamila (1931 –2001) was from Tabora Mabama. He is said to have started dancing the Hiari ya Moyo dance led by Kasomangila in the year 1947, when he was 16 years old. Then he started his own group in Tabora until 1961, when his group was asked to move to Dar es Salaam to work as the national dance group when Dar es Salaam was the capital town of Tanzania. In 1976 the group was moved to Dodoma, the new capital, where they are still giving performances. In the previous pages where I mentioned about the people who participate in this dance I didn't give a reason why the members of the group are not only Wanyamwezi speaking people, but here there is a clear answer.

When the dance acquired the title of national dance group, Nyamwezi people could no longer be the only ones in the group. It must be clarified that Hiari ya Moyo is a group name and style which is very common in Tanzania. So when I write Hiari ya Moyo dance, I don't mean the dance group that is at Dodoma only, it refers to other Hiari ya Moyo groups.

Because of the fact that the Hiari ya Moyo dance group in Dodoma is a national dance group, many of their songs have been either a mix of Swahili and Nyamwezi or only Nyamwezi, because they wanted the message to reach as many people as it could. In trying to get more facts about compositions from discussions that I had, I came up with this conclusion: the songs that are only sung in Nyamwezi are the early ones, most of which were composed before 1961. The songs after 1961 mostly use both languages, Nyamwezi and Swahili. 1961 is the year when Tanzania got its independence from British colonial rule. From then on, singing with the mix of two languages became, and remained, a signature of Hiari ya Moyo dance.

Educational themes, the praising of leaders, and lyrics that reflect everyday life are commonly heard in the Hiari ya Moyo repertoire. As I said earlier, political situations are often reflected in an artist's works, and this fact applies to the songs of this group as well. There are many events in

which this dance can be performed; during national celebrations, during national election campaigns, and during societal activities such as weddings and festivals (Makena. K, 2012, p. 12).

Apart from the Hiari ya Moyo group that is based in Dodoma, there are other groups of Hiari ya Moyo around the Tabora region who are doing the same dance. They are usually a mix of men and women, as well as non- Wanyamwezi speaking people.

Below is the chart shows how Manyanga dance relates and differ from Hiari ya Moyo dance:

Manyanga dance	Hiari ya Moyo
Dancers are only men	Both men and women
They wear Njuga /ng'hiinda (metal bells) both legs	Men wear njuga/ng'hiinda (metal bells) on both fee, women only on the right foot
Few drums were used	There are a lot of drums used
There was mostly one step <i>kali</i> , which was in a fast tempo and <i>mikulo</i> (tricks)	There is mswago step which is done by everybody and this is in a slow tempo. Then they end with kali and mikulo

Singing was in Nyamwezi language only	Singing is in the mix of Swahili and Nyamwezi languages or sometimes only Nyamwezi language.
Same rhythmic structure	Same rhythmic structure
Same harmonic treatment	Same harmonic treatment
Gwangadi (nganda) was played with two drums	Gwangadi (nganda) is played with three drums and gained the name Mahuje.
Singing was less considered.	Singing is taken seriously which is why there are only vocals and a lead singer before starting drumming and dancing.

Instruments: Ntumbagizyo, gwangadi (nganda) namba 1, namba 2 muziki (lead drum), njuga/ng'hiinda (metal bells) and wooden whistle.	Instruments: gwangadi (nganda) namba 1, namba 2 ,mahuje, muziki (lead drum), njuga/ng'hiinda (metal bells) and wooden whistle.
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5.5 Rhythms of the dance

Hiari ya Moyo has all the same rhythmic patterns that were played in Manyanga dance, the only thing that is different in Hiari ya Moyo being the number of drums and their arrangement. For example, they have added drums whose rhythmical function is the resulting sound of the gwangadi (nganda) drums, number 1 & 2 when played together. The three drums sound lower than number 1, 2 and gwangadi. While the ntumbagizyo drum is omitted. Mwinamila called this additional group Mahuje.

Drummer's patterns

In the boxes below are the illustrations of strokes/beats of different drums patterns. There are sections i

– vi, each section represents one of the drums patterns. There are six, seven or thirteen columns, the first column from the left is the sign for hands and the rest are boxes for strokes. In some squares there are subdivisions with dotted lines. This means that in one beat you must have double strokes. In other words, one square box is a single beat

lh – left hand

rh – right hand

H – drum sounding higher

M (column) – drum sounding middle
L – drum sounding low

M (in rows) – presents muted

beats O – open beats

Namba 1 should sound higher than Namba 2

Figure i & ii

The gwangadi drum /nganda in Manyanga/ Hiari ya Moyo

This pattern has two options as shown below, the drums are played with a sticks.

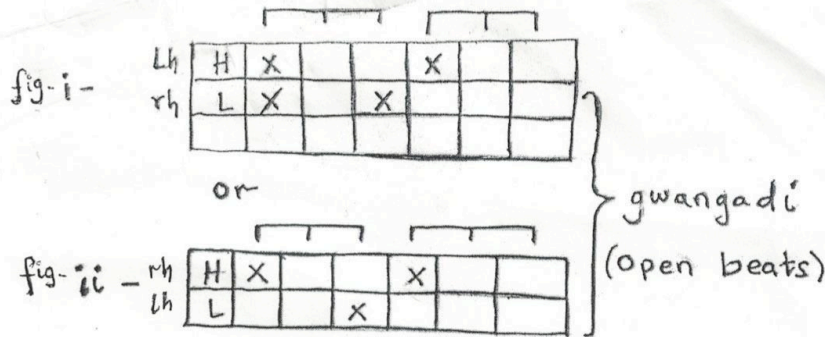
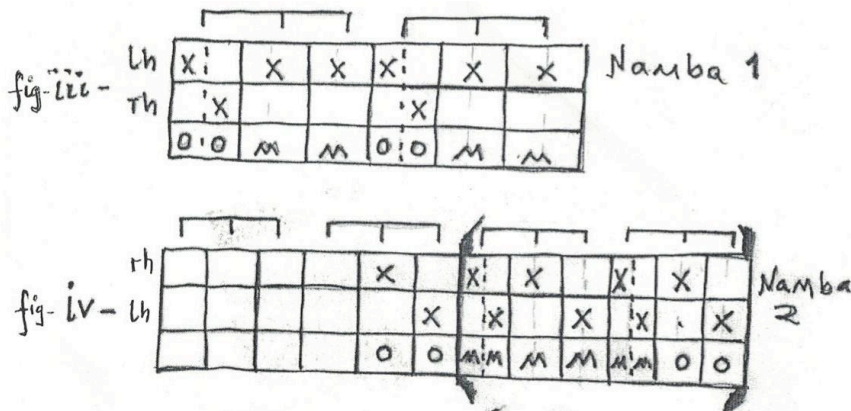
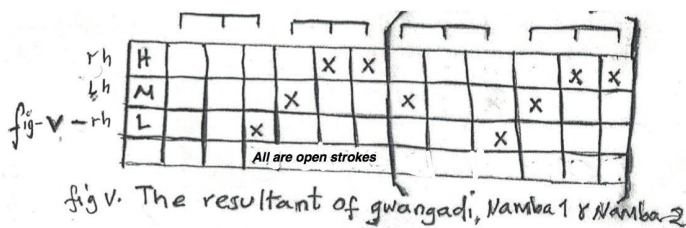


Figure iii & iv Namba 1 & Namba 2



The Namba 1 starts first and then Namba 2 comes after, on the 5th stroke of namba 1. This means the namba 2 starts on the last two eighth notes of the first measure of 6/8 and keeps on looping the strokes in the six box patterns within the brackets.

fig. v. Mahuge

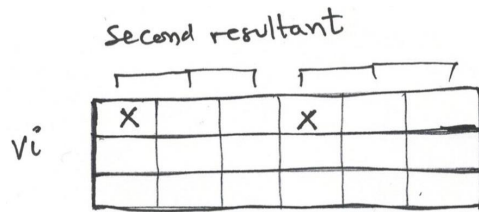


According to how I have learnt to play the drums, the sound of mahuge (the three drums) should be tuned in thirds and fourths, for example, if you assume the key of C,

the drums will be tuned to the note G (low drum), C (mid drum), and E (high drum). The drums should be arranged: G low (middle) C mid (left) E high (right) side, or mid left, high middle and low right hand side. This is how the Nyamwezi people set the drums, and is also my experience after teaching the drumming. It should sound: G C E E C and you keep on looping this flow. However, Mwinamila made a modification with his group, whereby he changed the sound so that when the song is at the chorus where there is only call and response, the drums sound G C C E C.

Fig. vi. Ntumbagizyo

Ntumbagizyo. In this pattern I didn't indicate hands because it can be played with any hand.



In Hiari ya Moyo the patterns played with additional drums, that is, the Mahuje are played using 2 drums as gwangadi in Manyanga. In Hiari ya Moyo the 'vi' result is omitted which in Manyanga is played separately on the ntumbagizyo drum. But still you can hear the 'vi' pattern in figure 'v' above on the 2nd, 5th and 7th beat.

NB: All drums are played using sticks about one-foot-long and 1.5 centimeters in diameter. Alternatively, you can use the sticks that are used for drum sets, but my suggestion would be to hold them on the head side and play with the thick part. Only muziki is played with bare hands.

The rhythms of the feet have changed due to the modification and addition of new choreographies, changing the ankle bells sound to something other than the earliest mswago step. This often echoes what is going on in the drumming rhythms. In this writing I have marked the earliest ankle bells rhythms which are, as well, basic dance rhythms known by the majority of Nyamwezi people. Women ties ankle bells on their right leg while men in both legs. See the charts next page.

-iii- This step is basically like you are walking, when you stomp with right left arm should move as well.
 1. Stomp to the right. 2. Left leg goes where the right leg was, you do the same to the two last beats. In this start straight moving around the circle. Both men and women stomps.

	X			X			X			X		
<i>Women</i>	st			st			st			st		
<i>Men</i>	st			st			st			st		
	R			L			R			L		

-iv- Both men and women does the same.
 1. Two beats stomping with right leg. 2. Two beats shuffling to the right followed by left leg to the right.
 (- x) = no sound is heard

	X			X			-x			-x		
<i>Women</i>	st			st			s			s		
<i>Men</i>	st			st			s			s		
	R			R			R			L		

The playing technique for namba 1 and 2 are different, the others (mahuge and gwangadi) are similar, and muziki is totally different from the rest. Namba 1 is higher than all of the drums, followed by namba 2 and then gwangadi. The Mahuje should be lower than the other drums.

In this dance, the leading drum, muziki, has the very big role of changing every single detail of the dance, it plays the role of ‘father’. As it is in most African countries’ culture, the father is head of the family and the last speaker; whenever he talks you listen and follow. The muziki drum does the same in that it says whatever it wants to say in response to the dancers, leaders or some agreed drumming line. Most of the time it is improvised, and it always gives a call as a sign to the dancers or other drummers to let them know to go to the next step. It also plays the role of following the dancer who jumps in the middle of the circle for the dance solo, or when a manju of the dance decides to do a solo, and sometimes it is a conversation between solo dancer and the lead drum player.

Because the Mziki drum changes rhythms constantly, I was reluctant to transcribe it from all of the music that I selected for presentation here, and so there are only two sample transcriptions that I made for this drum from the songs *Manyanga 1* (appendix 3) and short solo from the song *Inasikitisha*. (appendix 2) The Muziki plays very complicated rhythmic lines, and from the combination of other drums patterns you get cross rhythms patterns. From this experience of drumming made me to disagree with Mr. Herman Rechberger (2006. p. 51). when he says “West Africa seems to be the part of Africa that has the most sophisticated system of drumming performance” he continues “especially ethnic groups in Senegal, Guinea, Mali, Ghana and Nigeria have developed an intriguing complexity of cross rhythm patterns” When you listen to the music of this ethnic group, you will find many cross rhythms as well as complex drumming, which can also be heard in other groups like the Makonde from Southern Tanzania. We should remember that at one time there were no borders, so people could

migrate wherever they wanted to go. Therefore, there are a lot of similarities in rhythmic complexity in African music/dances.

The playing techniques of the muziki drum are related to those found in djembe playing, except that the slaps in the *muziki* are played inside the the drum circle with whole palms and spread fingers. A different tone is made also by pressing down on the membrane at the middle with the elbow. The rest of the techniques are generally the same. Fundi, which was the nickname of one muziki drummer said, “The slaps on the *muziki* imitates the sounds of the rifles filled with only gunpowder.”

In my illustrations of rhythmic patterns, I haven’t indicated the tempo because in real performances the tempo is not fixed, and so the rhythmic pattern can occur at any tempo.

The phenomenon of an ‘individual beat’ in instrumental ensembles is frequently encountered in musical traditions of Bantu languages speakers of east and east – central Africa (Jone 1934, 1959b. 43), as is the case in Hiari ya moyo drumming.

Fundi playing the *muziki* drum with one of the groups I worked with during my field trip in Chabutwa. This picture was taken in a place called Kabhale, one of the provinces of the Chabutwa ward. Observe carefully the hands, this is how it looks when he is about to make a slap on the drum. Then you will hear the imitation sound of the rifle on the drum “...ng’oma dances on the road could become quite raucous all the night events, where pombe or millet beer flowed, and where time was kept by striking spears or rifles loudly on the ground: slowly the circle of dancers moved round, while single performers, generally sit at a time, hopped into the center and, swinging their weapons to the time of the measure, sprang at regular intervals into the air...” (Gunderson, F. 2008, p. 15)



5.6 Singing

The Wanyamwezi use a seven note scale in this style of Hiari ya Moyo. In the vocal parts they make a harmony by singing in a fifth or else at an octave or in unison with the melody note. “The Luo of Kenya and the Nyamwezi of Tanzania use heptatonic scales, but prefer to sing in unison and octaves, and in the case of the Nyamwezi, in chains of fourths or fifths” (Nketia J.H. 1974, p. 162). I argue about the rule of singing in chains of fourths with this Hiari ya moyo; either it doesn’t exist or it might be in other Nyamwezi dances/music. Therefore, it is not all Nyamwezi music that uses the fourth interval for harmonization.

In Hiari ya Moyo a lead singer has many options with regards to the singing because they always start singing solo and then call the group to sing the part that they have just sung. Therefore, during their singing they use whatever decoration and variations in order to put their own signature on their way of singing, a method that is highly practiced by many group leaders, the manju.

In Hiari ya Moyo I noticed two ways of singing. Most of the time when the composer/singer is addressing a very sorrowful and heavy matter they use very unique phrasing, for example flattening the sixth is common, especially when the line descends, however when the chorus enters, they often don’t flatten the sixth, (see the song *Mzushi na Muongo*). Glissandos descending from the 7th to the 6th and on to the 5th is a device commonly used, hence avoiding the strong sound of the 6th. In this music, the sixth along with the 4th interval are rarely used. There are songs that are composed which don’t have the strong sad feeling, and in these kinds of songs it is rare to hear the flat 6th, for example, the song *Ndelule* which is a love song. Another feature is the use of unstable notes. It is very hard to explain the sound of this in words but when listening they can be compared to quarter tones. This is not used by all singers (manju) but is a very special thing that Mwinamila used to do. Longing, missing, a thirst to be quenched, you find the sound I am talking about with this manju Mwinamila. Otherwise the other songs sound similar to the Manyanga dance singing whereby the songs are more lively and more straight with a happy mood, meaning that there are less ambiguous meanings in them, for example the song “*Mwangeluka*” (appendix 15)

There is also a feature that I have decided to call ‘ghost notes’, which is very common to every Hiari ya Moyo lead singer, you don’t hear these notes sung by the other groups. It occurs mostly at the ends of different phrases, and sounds like talking while singing. The voice sounds like it is falling down without a specific tone.

According to my experiences and observations, there is a specific form used in the singing. The lead singer starts with the part ‘A’ whereby he/she sings (solo) a basic melodic structure. This part is freely sung with lots of variations, without having a sense of regular pulse. After finishing this part, he calls for the whole group to sing the same part ‘A’ in harmonies, this part is always a capella and is freely sung as well. The leader helps the group to remember what is the next line by saying or singing a few words which contain the beginning of the line or a sentence See appendix 10 and listen to audio track no 1. The lead singers tend to put in some decorations, for

In addition to that the melodic and harmonic structure, it appears that there is less use of the 4th and a little more of the 5th octaves and unison. The rhythmic structure, especially when the drums come in, is always 6/8 or 12/8, but the singing is more in 2/4 with a swing feel.

5.7 Lyrics

In Wanyamwezi culture, compositions are like those found in other African cultures, whereby the lyrics reflect the everyday activities of life. Politics, nature, religion, cultural and morals are the major influences on creativity, for example, famine, lack of rainfall or too much rainfall. Sometimes the group leaders are commissioned to compose songs for whatever subject it is. Composers are not composing about myth, though these kinds of compositions about myth have existed before as Hinkkanen informs about Shing'weng'we⁷. (Hinkkanen, 2006, p. 31)

The very special thing about these lyrics is that the composers sometimes play with words to give hidden meaning to their compositions. They also use pictorial language, and most of the time if the song does not have a direct or open meaning or if it addresses a very heavy matter, the language can be twisted and multiple messages occur... "The information conveyed is given in a clandestine way, as is the case with many traditional ngoma songs..." (Palmberg & Kirkegaard, 2002, p. 173). Also the writer of *Warimi music from Tanzania* writes the categories of Warimi music saying one of the category is "Music of... (This is the music with a dual meaning. He continues, ...usually this kind of music has a message that is dedicated to an individual person in a tricky way" (Strumpf & Sanga, 2010, p. 71). The intention is not to hide the message, but because of the influence from the culture whereby the leaders or elders teach that you should not spill out your misfortunes directly, the only solution is to play with words. If you are not clever enough to understand, there will be one old one who will and can help the person concerned to get the message. Another reason for this metaphorical language I think is to present an abstract idea for everyone to take from what he/she wants, because one song can touch many people. In this way, people feel the song is about them and not someone who is openly mentioned.

⁷ *the monster who had swallowed all mankind except for a young boy and his mother. This young boy killed the monster (who explained how his body should be treated as a sacrificial victim) and secured all the people, from within the monster's body.*

In his song *Mzushi na Muongo*, Mwinamila tells of someone who likes to tell of things that he/she is not sure is entirely true in order to create a big scandal. He sees this person like a poison, and says that it is better to be lied to completely than to believe in rumours. Then he jumps ahead talking about saboteurs of public properties, and then talks about inter-tribal wars. At the end he gives his message to the person that the song was originally addressed to, but he has touched many people throughout this one composition. This is the richness that you find in many lyrics of Hiari ya Moyo songs, especially with uncommissioned compositions. Floyd Malcolm has noticed this as well when he writes "...These lyrics are concerned with everyday life and social conditions..." (Floyd, 2006, p. 213). Therefore, real stories are the things that are sung. Chernoff adds to this observation on African music. "African music is not set apart from its social and cultural context... master drum is the father, who, according to their traditional, is in charge of everything" (1979, pp. 33 - 43).

Gunderson (2008, p. 18) writes that "bapagati songs acknowledge the power or generosity of the mzungu or white man. However, the song *Mwaluleta Lunanda* (You've Brought Friction), (p. 18,19) ...expressed a common sentiment that was felt about the behavior of the Europeans..." (p. 37) Sometimes the compositions are carrying double or triple and ambiguous meanings depending on who is addressed in the composition. *Aliselema aleja* (He is flowing, He is Going) (Gunderson, 2008, p. 20) is said in popular discourse to have originated with bapagati carrying chiefs from place to place (Kezilihabi, 1981, p. 30), thus the phrase, "he is flowing, he is going". This metaphor expanded to include the presence of any dignitary or charismatic leader..." (Gunderson, 2008, p. 20)

In Tanzania music making and composition is influenced by social, religious, economic or political factors. This is the case regarding Nyamwezi music as well and affects the structure and the form of the performances also.

I have mentioned the use of pictorial language in the compositions. One example of this occurred when I was in Chabutwa. George Mtenkwa, the leader of the group where I was hosted, composed a song as a message to me, but the way it was done you could think it was not me that the song was about.

Song lyrics:

1. *Ninako Kabalubha*

Ninako kabalubha kane nalituma mabhulaya Finilandi,

Bwana mudogo hangama Isimba lyane yikabhe miyeye na mumaswa

Kunu Tanzania kwina misayo ya bhuyaga kukalikwendelea kumbele

Lasilimali zetu sisi zimekwisha zote, bahanya buhujumu sasa na wega kuduha bananchi kudahila bhyoya.

Tuna misitu alimasi gesi na zahabu, mino ga nzovu na ga mpela kondi bhubhalile bhuchina hukwakuguzizya. Manumba gose mutabola gakabha magofu, izabho lya byashara lya matabhe kwasiga kitumba tutu bhananchi kudahila makasa

Chorus

Kuma Sikonge (walelo)

Kuma Sikonge (bhagosya kulafwe bhuzota bhinane) Kuma Tabola (walelo)

Kuma Bhuyubhi (bhagosya kulafwe bhuzota bhinane) Kuma Sikonge (walelo)

Kuma Bhulambo (bhagosya kulafwe bhuzota bhinane) Kuma Sikonge (walelo)

Kuma Tabola (bhagosya kulafwe bhuzota bhinane)

Kulafwe bhuzota bhinane wa (Kulafwe bhuzota bhinane)

Translation

I have a small letter I'm sending it to Finland, my younger brother the lion be strong,
so that when you move everybody trembles.

Here in Tanzania there are a lot of sad things. We are not developing at all

Our natural resources all have finished, the leaders are taking them for their benefits,
they are not even shy to do that, citizens we are ending up with feathers.

We have forests, diamond, gas and gold, tusks and rhinoceros's horns let me tell you,
China is where they are sold.

All houses in Tabora they have become ruins, tobacco our cash crop we earn nothing

Chorus

In Sikonge (today) We'll die poorly. In Tabora (today)

2. *Ndelule (bird's name) (pictorial and direct)*

Mama ndelule yane ng'oma yane Mwinamila, Mwaileta Ndelule dada, Masele Ndelule ng'oma
yane fumbela My love, my beautiful Ndelule bird, my dance Mwinamila, Father, you
have brought Ndelule, Masele Ndelule my dance is so good

Mwaileta Ndelule bhabha, bhabha ndelule ngoma yane fumbela
Father you've brought Ndelule, my dance is so good

Mwaileta Ndelule dada, Bhuholo Ndelule, ngoma yane fumbela
Mwaileta Ndelule bhabha, bhabha ndelule ngoma yane fumbela
Ndelule ndelule ye! bhasuntila hamuyombo lukalulila handa

weka! fanti Mama ndelule ye Mwinamila masabhikilwa kululwa, Mama ndelule dada,
Masele ndelule ye ng'oma yane fumbela

Mwaileta Ndelule bhabha, bhabha ndelule ngoma yane fumbela
Lugabhuhisi ndelule (ng'oma yane fumbela) Iya bhuhisi ndelule (ngoma yane
fumbela)

Leka Masele ndelule (ng'oma yane fumbela), Lola muziki ndelule (ng'oma yane
fumbela)

Mwaileta Ndelule dada, Malole Ndelule ye! ng'oma yane fumbela
Mwaileta Ndelule bhabha, bhabha ndelule ng'oma yane fumbela

In this song the composer talks about a bird, however, it is a love song whereby the
composer is relating his loved one as a colourful bird called Ndelule. He talks also
about his dance but he could mean his lover is a dance as well.

*3. Mzushi na Muongo (more than three messages in the song, hidden
meaning)*

Mzushi na Muongo bora Muongo, Bhananchi bhuhujumu (sabotage) sasa Tanzania na mpaka
bha.

Bhabhuda bhanabhane, welude bha dada bhane

Muzushi na muongo bora muongo, Bhananchi bhuhujumu sasa Tanzania na mpaka bha!

Muzushi na muongo ye! Mwaseka mudima mbuli na mwaniki lafumila mulaseka,

Bhose twakabha mapuge magabhulila

hamulomo. Vita vya mugati sasa ilimazyia masala.

Mipaka yote inavuja wanatoa, mali mino ga nzovu, zahabu na mabhuganga sibhitali kusanga
muduhu.

Byashara zyose zya magendo yaaga Bhulundi, Ndili zya nsubhi, zahabu na nsimba ziko pa!
sukali kusanga malundo

Ukifa mutu mwenye mwanya na kipala mali, mutwe gwa kipala gwinabei Malekani hu kwa kuguzizya.

Nene napila Makona muntambile mbuzi. Mnyazi Mungu tupe galika tumezidi laana, Chasiga kintu kimo ninashaka aibu kuyomba mubhanu, lakini wa masala alamanya.

Itimusaada bhadugu bhane nane hakupatila nyele,

Ninga zya bandia ene kahema mulozi kululinda kupela kusekwa

Tembea uone, tembea uone Nyerere angalia mipaka ya nchi bwana, Tembea uone

Hello my children, wake up gentlemen, Better be a liar than saying unsure things

Our citizens are sabotaging Tanzania purposely

You are laughing hold a goat for bride price paying, here comes a woman you laugh

We've become wild dogs, dividing our prey while standing

Inter tribal war is storming, all borders are dripping the wealth is going

Tusks, gold are going. In hospitals there aren't medicine.

All smuggling businesses go to Burundi, leopard's, lion's skins, gold and sugar they are sold in bunches.

When a bolded person dies it is counter as wealth, the bolded head has a big value America is where is sold. I'm alive Makona take a goat for sacrifice.

God give us floods, cause the curse is increasing, one thing left I'm worried, and to say in front of people it is a shame but the wise person will understand.

It is not aid my friends, so that I got the chance to have my hair back

Even just an artificial hair poor guy, I'm ready to wait I won't run to be laughed

Go for a tour Nyerere, try to see the country's borders. Go for tour.

The song is advising people not to publish things which are not sure, he tells how citizens are undermining the natural resources of the country, he talks also about the business of selling human body parts, saying he is alive, he has to sacrifice a goat. He also talks about the aid that is given by developed countries to non - developed countries warning the undeveloped countries saying it is not only aid without a big reason of plans for exploitation, that is what he sees about aid. Lastly he says openly to whom the song is directed and for what matter this person should be concerned. Seems this song was directed to Julius Kambarage Nyerere who was the first president of Tanzania.

5.8 Dance

In Hiari ya Moyo dance, the dance form has gone through many changes especially the 'B' and 'C' parts (*kali* and *mikulo*), otherwise the basic step which is *mswago* has stayed almost the same. (George, Komba and Mwanaidi) This is because of a need to commercialize the dance or to avoid the boredom of having the same movements for hours during a performance on the stage. For example, after the dance group of Hiari ya Moyo that is based in Dodoma became the national dance group in 1960, it became a show dance group, unlike before where it was a less formal dance among the Wanyamwezi community. As it was the national dance group, different people from different ethnic group were allowed to join, therefore other movements from these groups were adopted, most especially in 'B' and 'C' parts which are the more creative parts. This has affected the other groups as well, and those that do stage performances have taken on the same form. In this way it has become like a form for stage performance, where there is a separation of performers and audience.

In rural areas where this dance is performed without the separation of audience and performers it has only *mswago* (basic step) and *mikulo* (tricks), and the *mikulo* is for anyone who may dance the solo. The dance movement in the rural area involves the dancers going around anticlockwise in a circle dancing the *mswago* step. There are three different *mswago* steps, and women do their step slightly differently from men. There are basically three sections in this dance. The first section is the slow one, where the *mswago* step is used. The second section which is faster than *mswago* is called *kali*/hot. Here there is no specific step, it is a part for creativity and new choreography, whereby the leader or the dancers are responsible for creating new movements. Then there is the last section *mikulo*/tricks. In this section the tempo might be the same or faster than in the *kali* section. The section is for solo dancing where by there are selected people for the section. Sometimes it is only the *manju*, the dance leader, who dances this part, and after he/she finishes then it is the end of the dance. In some groups, the *mikulo* section is the time for doing some acrobatics as well, but still the one who closes the dance is the one who performs the dance solo.

I have decided to present the *mswago* section as a basic step because it has specific movements which have stayed almost the same. I also wanted to present this step because it is well known to the majority of the Wanyamwezi ethnic group and is enough by itself to represent the dance. In this step, women sweep the ground with their feet and stomp while wiggling their shoulders and their hips. If I had to teach this it would be; sweep right, sweep right, stomp right, stomp left, repeated over and over. Men do the same step but instead of sweeping they stomp all the steps (stomp right, stomp right, stomp right, stomp left). They also wiggle their shoulders but with stiffer hip movements. Women tie ankle bells to their right foot, while men tie them to both feet, they strap these *ngh'iinda* on their feet to emphasize the rhythm. The men's movement is closely related to the women's movement, the difference being that men emphasize all beats by stomping while women have two soft beats before they stomp with their right and left foot.

Another reason I had for choosing this step is because most of the groups use it, and though they might have very small differences in their feet work, it always has the four stomps. There are three steps within mswago that I observed when I participated during my study of this dance with the locals, whereby people were in groups doing different steps without even realizing. I felt so lucky to observe this and so I decided to transcribe all the rhythms from their feet. For more explanations, see in the appendix 1.

Women's and Men's feet steps options.

Basically every 2nd last beat/stomp it is the preparation for moving the step to the right, so in this beat you move to the right and followed by left leg, either shuffling or stomping. remember the movement of the dance it is anticlockwise in the circle. The *X* presents the beats.

-i- R= right leg, L= left leg, st= stomp and S= shuffle.

The 1st two beats (women) shuffle to the left in an inclined angle, last beat shuffle to the left.

	X			X			X			X		
Women	s			s			Weak stomp to the right			s		
Men	st			st			Stomp to the right			st		
	R			R			R			L		

-ii- 1. Stand feet apart. 2. Step 'R' like you want to start walking same time lift your arms. 3. Put back the foot same time arms down. 4. Step opening to the right same time arms up. 5. Back the foot as well as arms. 6. Repeat the '2'. 7. Repeat '3'. 8. 2nd last beat, stomp to the right. 9. Shuffle to the right (women) men you stomp. All steps from the 2nd you are on the same place movements start on 8th step

	X		X		X		X		X		X		X
W	st		st		st		st		st		st		s
M	st		st		st		st		st		st		st
	R		R		R		R		R		R		L

-iii- This step is basically like you are walking, when you stomp with right left arm should move as well.

1. Stomp to the right. 2. Left leg goes where the right leg was, you do the same to the two last beats. In this step you start straight moving around the circle. Both men and women stomps.

	X		X		X		X
Women	st		st		st		st
Men	st		st		st		st
	R		L		R		L

-iv- Both men and women does the same.

1. Two beats stomping with right leg. 2. Two beats shuffling to the right followed by left leg to the right. (-x) = no sound is heard

	X		X		-x		-x
Women	st		st		s		s
Men	st		st		s		s
	R		R		R		L

The second section kali (hot) is the fast part which will be the 'B' part of the dance, where the fast tempo of the Manyanga dance is seen, here is where a leader or members of the group prove how skillful they are in creating new steps. Women and men do completely separate movements with no similarities in a way you can count on.

Then comes the last section called *mikulo* (tricks) which I have named 'C'. This section is done by the ones who are doing solos in the center of the circle. In local groups, the 'B' section (kali) is skipped. They only do the basic 'A' step (mswago),

and after that anybody who feels like doing a solo just jumps at the middle of the circle and carries on!

There are no restrictions like there are in the groups doing the stage performance whereby the solos are only for selected people or the manju.

In professional or stage performance groups, every change of step, movement or a section is prompted either by a leader's whistle or a leading drum cue. Sometimes the leader assigns the lead drum player to play a call pattern and when this is played everybody knows what to do next. When the dancers hear one of these signals they get prepared for what is coming.

Here, the dance has changed from dancing in the circle anticlockwise to facing the audience in a semicircle. In these circumstances the drummers are setting up their drums either behind, or to the right or left of the dancers. After it changed to be presented on the stage setting, more choreographies included spectacles such as acrobatics. "In old days about in the 1950s the drummers used to set up their drums at the middle of the circle while dancers are going around them" ... (Komba & Mwamedu).

Learning the dance steps or drumming is by social experience through observation and participation. In this culture, no one asks to have lessons for either dancing or playing the drums, the learning starts by being enthused and following the group or joining in, and people join the group even before they know what they want to do. Most of the new members in a group start with dancing even if they want to play drums, and afterwards they may learn to play drums just by imitating. In learning this way no one will correct you if you play wrong, but it more often reaches a point where you start sounding good! You may be surprised one day when one drummer will be missing and you are pointed out to take his place, this is how it happens. If by yourself you cannot manage to play well, they will tell you not yet. But if you are not told not yet, then you become a drummer. This happens as well with the dancing and is very common within the local groups. It is different with the professional groups that meet on specific days for rehearsal, here people are taught because they join with the special goal of being either a dancer or drummer.

6. Artistic and personal Interpretation of the Hiari ya Moyo

In this section I am discussing my views and how I now understand about this dance and what are the possible changes can be made.

In addition to what I have discussed here, I also write about what I have adopted from this music as part of my career, and how I see the Hiari ya Moyo dance as a possible tool for teaching Tanzanian culture and music/dance. In this chapter I also give my views on how this dance can be performed in a new stage setting.

“To be called Hiari ya Moyo dance/music you need to use Nyamwezi language with the mix of Swahili language in the compositions, because there are no wanyamwezi dances that separate these two languages” (Mtenkwa George). This is true to this music from the point that it was made to be the dance not only for Nyamwezi people, but a national dance group. The other crucial elements are drum patterns played by muziki (lead drum), mahuje, namba 1 and 2, in addition to ngh'iinda (metal bells). Singing, especially when the leader starts (solo), the way he/she phrases and using decorations like raising a bit the 3rd and the 4th using flat 6th and non- tonal voices (ghost notes) at the end of some words are key elements of this dance/music. The things I mentioned here as elements of Hiari ya Moyo are there to be followed if you really want to sound like Hiari ya Moyo. Therefore, the ones who are trying to keep the tradition of this dance/music follow every detail of the style.

Hiari ya Moyo I see as dance that hasn't stayed static, rather it has been changing over time. Subsequently, I think it is better to learn the way it is or was done by participating with different groups and finally finding the way to do it yourself, because I have observed many differences among almost every group, especially regarding the dancing steps. The dancing steps have changed according to who has choreographed them, though it seems that the basic step (mswago) has had only slight variations and no big changes. The big changes have been in the second section 'B' kali.

The changes happened when this dance was announced among other dances to be one of the National dances in 1960, one year before Tanzanian independence. Therefore, I see a possibility to have changes as well in drumming especially in the 'B' section. “creating new steps wasn't necessary for Wanyamwezi, but for us in this group it was a must, for example when we were given two hours to perform, we could not do the same step mswago all the time, people would run away...” says Komba Hamadi who is one of the interviewees. Mr. Komba himself is not from Nyamwezi speaking people he is from the South eastern of Tanzania region called Songea but he is in the Hiari ya Moyo dance group based in Dodoma region the capital town of Tanzania.

Although the drumming hasn't changed much, in my teaching I tell drummers to vary their patterns so that they don't get tired of playing the same thing for more than 5 minutes, keeping in mind that they shouldn't veer away from the given parts completely. This is because the simple parts that are played together make very

complicated results and therefore when you learn to listen to these results, you will always want to hear them. In my teaching I am sometimes being asked, “Do I play this all the time?” I have felt that Europeans who are not from my culture either feel it is boring or too simple. Playing the same simple part for a couple of minutes for me means respecting the others and appreciating the ideology of making music together, so that everyone is equal no matter what you play. Sometimes there are variations, and these are based on what you hear your neighbour do. Of course as well as spontaneous variation, it may also be planned, so when you hear a different riff played you know how to comment on it. This comes after playing for a long time, when you can appreciate playing as a language and not only the sounds of the drums.

In order to be creative and based on the fact that no one knows what was the exact original version of the dance, I see the possibility of inventing new sounds from the drums at the section when the dance is on call and response or dancing only. But to be able to create new patterns, one must learn the other patterns very well, because every drum has its own space and no drum is playing on top of another.

In my teaching of this dance/music, I tell the learner to vary and have variations on their patterns not only because I want them to explore, but also because I am waiting for the time for them to realize that the part they are playing interlocks with the other parts to create a unique result. Believing that when they learn to listen to these variations during their playing they will learn to stay and play them for hours. If they don't discover this, I always tell them to listen carefully while playing so that they find the patterns. I also feel that inviting them to variety is a good way to encourage them. I don't see it as a crisis if they change a pattern and come back again to the given one. The variations are sometimes not in the right place, forcing me to listen carefully and to keep on waiting for it to resolve, because when a variation is played for example for 4 seconds, I hear a foreign part and it is like an ear twist to me. But when they come back to the original part I feel safe.

From this experience of teaching I have noticed that it is also possible to only teach drumming patterns of this dance, which is the thing that I have started doing.

Along with teaching, I have used the material of Hiari ya Moyo to inspire my own compositions and instrument playing. When I want to compose a song according to the Hiari ya Moyo style I do as the other composers have been doing, I don't stray too far from the fundamentals, because I want to maintain the characteristics of the style. If I would not do that, then it probably would not be called Hiari ya Moyo. I also use ambiguous sentences and phrases sometimes, depending on the issue I am addressing. This is not only because it is in the style but because I lived in the culture where using language with multiple meaning was a part of everyday life.

For example, the song I composed for my final Master's concert for the dance had both hidden meaning and open meaning. It was a song talking about corruption and views about corrupt leaders in Tanzania. But the way I used the language one could understand, at some point, that I am singing about a snail. In this song I have mentioned the current Tanzanian president John Magufuli Pombe and say a prayer for him. But the way I used his name it might not be clear for either Swahili or Nyamwezi speaking

people. I sung *Chubu Igufuli*⁸ *lyakapanga Tanzania wapandika, bhibhi bhose yewa bhulila*. (Tanzania you have got Chubb lux a strong lock, all thieves are crying). Some people would think I was praising the Chubb lux lock, it is ok but the core meaning is talking about the president John Magufuli Pombe. In the 'B' part I sing about the snail that has been kicked. There is a saying in Swahili '*Ukitaka kumuua konokono mgeuze chini juu*' which means; if you want to kill a snail just turn him upside down. In this part I'm showing my happiness and moment of comfort, because those leaders who tried to collect the wealth from natural resources for their families are having a hard time and fearing that they will probably be taken to court. So in a simple way, someone would think I'm happy because the snail has been kicked down, yes! But the deeper meaning is the one I have explained.

This might raise the question - what is the meaning of performing if you or I try to perform something that people won't understand? The fact is, I do this because of the reflection from my culture whereby talking it is not so direct sometimes, people play with words a lot in their talking, talking is considered as an art of abstract painting. From time to time it is a task of the listener to find a core meaning of what is heard. In these kinds of composition, there are always key themes, and if a person is smart, they will understand.

Another reason is finding an effect of a storyteller. Having a choice of whether to be open like a realistic painting, or like an untitled abstract painting. Therefore, the one who sees it has the final decision as regards which feelings and emotions she/he takes from it.

The main idea here is to try not to hide the meaning of the message of the song, and whether or not this is effective depends on the art of storytelling.

The hard part is when this kind of music/dance is performed in a totally foreign place, like in Europe. It requires me to really think about what elements I'm taking with me to present to these people. Is it just dancing vigorously? Of course, this is the expectation of many people in Europe, who think all African dance is fast and energetic - it is not! In that sense, I think it is better to tell the story behind the composition at first, and if time allows, to try and perform it step by step, or section after section, to let the audience see the development and changes clearly. The challenge always lies with the time limitation- for example trying to do the dance which is normally performed for 10 minutes in 5 minutes means that you have to remove many things. When it came to my own composition, I skipped the part that we should have danced and sung slowly (mswago) while drumming and singing. Here, there was another challenge apart from

⁸ A lock singular in Nyamwezi language, Magufuli is plural form of Igufuli

the limited performance time on stage, which was the challenge of singing while drumming. This was due to the fact that we only had a few rehearsals. So I changed the form of the dance. This happens in other groups in Tanzania when they bring the dance to the stage. The elements that stay are the rhythmic section of the drumming and singing, though the steps may change. In local groups, the dance still follows the elements that were traditionally used, such as dancing in a circle, with the drummer being in the middle. Freedom of movements means that it is not necessary for them to have only one mswago step. You may find that some people move differently to the others.

Therefore, the local groups always try to keep what they call the original version of the dance.

To conclude this, I see that the very essential elements that should not be left out are the drumming rhythms used in namba 1 and namba 2 drums, the first step mswago, the language used, which is Nyamwezi and Swahili at the same time, and the way the leader sings with the harmony. These are the core elements of Hiari ya Moyo.

Eventually, I managed to bring Hiari ya Moyo's dance and some other elements into my master's final concert, whereby I composed a song and taught some movements, and I used both chants and imitation for drum pattern teaching. It produced some really nice results. The elements that I took for my composition included, drum patterns played by mahuje, gwangadi, namba 1 and 2 in addition to ngh'iinda (metal bells). I also used the style and technique of singing along with the basic step mswago. The only thing I made a new arrangement for was the form and choreography of the fast part (kali), with the cooperation of one participating member. The metal bells were strapped to both legs of the men and women. Taking almost all the elements of this dance/music was because I wanted to present the form as much as possible in order to showcase how the professionals of this dance/music would do it. That is why I used most of these core elements.

In the text of the song I use pictorial language when I say for example, '*Yiza nzungamba yewa itandula mbale ipesalume* (Then came a bull that doesn't fear a thing crashes rocks, walks in the narrow path who doesn't fear dew that can wet him). Here I compare the person as a bull with those characteristics. I used double meaning less in these sentences, because this song is meant to be a reply to the song "*Ninako Kabalubha kane*"⁹ composed for me by George Mtenkwa, whereby he tells sad things about bad political leaders and the effects they have on people's lives i.e. becoming poor and losing hope of living. I decided to reply to him,

⁹ *I have a small letter*

reflecting the new leadership in Tanzania the present day. (See p 5, 5.9). For more information (see appendix.4. *Inasikitisha*) In this way, both my lyrics and Mtenkwa's are reflecting real life in Tanzania. When teaching the song, I taught the rules for harmonizing first and afterwards it was easy to teach the whole song.

I also used some of the rhythmic elements in other compositions that I performed at this concert. I now have new tools that help me to create my own grooves or melodic riffs¹⁰ from drums, using methods I decided to call omission, beat skipping and beat additional. These methods are essential in the creation of new grooves, which in turn can lead to a new composition.

Apart from that I also feel like I am now using a lot of the singing techniques of Hiari ya Moyo, when I compare with how I used to sing before. This includes fast speaking singing like in some lines of my songs and non-specific tones at the end of some words.

Since the dance was born it has acquired a lot of changes to meet the needs of audience, therefore I think it is not necessary that the dance should be performed as it was performed in the 70s. I think all elements of this dance/music can be adapted to suit other instruments as much as possible, as I'm doing now, and steps can be re-choreographed. If you want to change the instrumentation, you should try to consider the sound of each instrument, because a listener should still be able to hear the conversation between the drums. For example, conga drums could be a nice substitution for nganda or mahuge drums if there was no way to get ngoma drums.

Teaching the dance is the thing I'm considering most at the moment, using imitation as a core method of learning. Charts and notation will remain just as a backup to have in case memory fails. Because I feel like imitation is very fast and accurate it gives nice results. In the song composition of the dance that I taught the group, I had to agree to using notation because of the challenge with the language.

¹⁰ **Melodic riffs from drums, the drums that are used in Hiari ya Moyo dance especially mahuje and gwangadi they have different tones, whenever you change their rhythms you get a new melody.*

I use imitation more than charts and notation methods, because in Tanzania a student has to imitate from what he/she sees and hears, and the learning is mostly done aurally. I wanted to try this method and see how it would work for Westerners, especially here in Europe. As Nketia (1975) says, “traditional instruction is not generally organized on a formal institutional basis, for it is believed that natural endowment and person’s ability to develop on his own are essentially what is needed” (pp. 58-59). I think it is nice to teach using this method because it gives a chance for the learner to find for himself the way to have the best results from what he is told to play or sing. Still I faced challenges, for example, I had to say or tell where the first beat was. When you tell, then the ‘finding the way yourself’ method goes away, I prefer not to do this, but most of the time I have to do it to save time. I am of the opinion that this method works better for children and people who haven’t acquired musical knowledge through the formal way of learning and the use of staff notation.

In Tanzania, learners in this case try to find the feeling of ‘one’ or a first beat by themselves, no matter how long it takes. You rarely hear the musician asking where is the ‘one’ or the ‘why’ question. I think it is a cultural thing that, in Tanzania, there is less of why questions in some cases like learning, I am not sure what might be the reason. Learners try to find out the solution themselves. I feel that in Tanzania it might not help anyway even to tell where the first beat is, because that is not the way we think when we get together playing, because we have a different sense of timing compared to people in Europe.

In Tanzania, learners might take a long time finding the feel of the music or a groove but when they have it, no matter what you play in your solo, nobody will get lost because they have the feeling of the music/dance. They are not listening for the ‘one’, because sometimes the soloist or singers may change the feel, intentionally or by chance, and if you have the feeling of the music it is easy to adjust, but if you only listen for the ‘one’ you may end up in confusion. Of course I expected the question ‘where is the one?’ so it wasn’t a surprise to me, and I had prepared well for it.

I am not trying to say that this is the best way of learning, rather I am trying to open to the readers of this writing that when you are playing or taking lessons from the kind of people who gained their musical knowledge through imitation or oral training in Tanzania, it might be hard for them to tell you where the first beat is. This is because all music is connected to dance and it will be easier for him to instruct you based on what the dancers do. I have noticed in many dances that the dancers dance on the beat one, so if you know the dance well, then you already know the ‘one’. For the one who does ask this question to the master (or whoever), it is not a silly question, it is just a different way of learning, and both should understand the background of each other and try to meet somewhere in the middle. This means that the one who has adopted the skills through formal learning or vice versa should step out from their understanding zone, and try to share their expertise fifty-fifty.

In this dance, the singers used to be very close to each other when they perform, and I think that being in the circle is for the purpose that they can see each other and can inspire and impact each other. It also makes it easier for the voices to blend together. However, when the dance is performed on the stage, it becomes harder to feel as one, because the setting is different and there is no moment of dancing in the circle. It makes it harder to communicate. In my performance I had to plan a setting on the stage where each of the members was able to communicate and be close to each other as much as possible, but still it could not be successfully done. I tried, but I felt we were in smaller groups and not together as one dance group. So I think there is a need to break down this rule of dancing to the audience and avoiding showing your back, in order to have facial contact within the group. I think the local dancing groups in Tanzania perform for themselves, so the audience who is there is not waiting to observe the faces of the performers, but enjoying every moment, whatever they are able to see. For me, communication on the stage as a group is very important.

In my lessons I tell stories which are connected to Tanzanian culture, to open up more things to the learners, either before starting or in the middle of the sessions of playing, singing or dancing.

Moreover, I think it should be said that your understanding of this music or the limits thereof, should not prevent you from trying to explore it more and making it your own for the best results. This means that a learner should try to vary from what is transcribed, in order to own the music. She/he doesn't need to be a Nyamwezi to do the music. So I would encourage one to learn the music and gain inspiration for creating new music from these music transcriptions, through the ideas of omission, adding and skipping beats. For me, the best you can get from this work, is enough inspiration for your own expressions and creations. Because what matters it is not what you are able to do, but how you do it, that is most important to me. You may play exactly like it is written in the transcripts that I have provided, but regardless, if you do not feel and own what you are playing then it won't have a very positive energy for either those you are performing with, or the listeners.

7. Conclusion

If there was ever a moment that I felt like being reborn, it was the time I spent getting closer to the music culture that I had yearned to know for a long time. Playing, talking and dancing together with the Wanyamwezi people, and finally, putting together facts and thoughts about the Hiari ya Moyo dance/music, was an honour. I feel that the more you know your roots from your artistic standpoint is when you become inspiring to others, doing something not because you know how to do it, but because you have experienced it. Then it attaches to you and becomes a part of you. So when you stand up to express yourself you are not acting but rather you are doing the thing that you have experienced or lived. It might be that you ask yourself if it is a must to know your ancestry so that you become good in what you do in your artistic work. For me it is not a must although it helps, the main point is that when you feel passionate about a certain music and embrace it and make it part of you, then it becomes part of your own culture. Then you can go on to perform the music based on the knowledge you have acquired—that is, the aesthetics of the music you are learning, and only then can you decide to play it in other ways that you think is best for you.

I feel I have succeeded in putting into practice the preservation and documentation of Hiari ya Moyo Dance as one of my fieldwork goals and that I am able to share the findings literally and practically. I also know that all the dance/music happening in the Tabora Region is for a specific occasion where groups or local people meet and sing, play and dance. Hence song lyrics are made to reflect each occasion concerned, or sometimes even to pose a message to the society about different matters.

In every journey of study, there are surprises and sometimes failures. It was a surprising moment when I was told by one of my informants that the district of Urambo, where I grew up, is the place where this dance is highly practiced, namely the place called Kaliua, 34.5 km away from my hometown. I was given a name of one manju Mkiwa who I found had passed one year before my fieldwork trip. Besides the absence of Mkiwa, I felt like this is the opening of new connections for someone who would like to study this dance/music more. It appears that in the location I chose for my fieldwork fewer people than I thought were involved with music.

In addition to that, I have found that, when you find local groups then you are able to learn many things that you won't be able to learn from professional groups while the audience is very close and free to join the dancing. Professional groups tend to have less involvement with their audience because of less freedom on stage to allow other people to join in or to improvise.

But studying music in Tanzania, especially traditional music, is the study of the complete life of the ethnic group concerned or Tanzania in general, because the dance/music lives in the past, present and future life. The stories, lyrics and dance movements depict the significance of life. The music has a purpose.

Who will sustain the existence of traditional music under this globalization and technological development? And why should we do that? I see this music as having a very big role in cultural preservation and development so it should be taken into great consideration as to how and who should take part in making it live on in whatever way possible. Teaching, performing, documenting, composing, promoting, broadcasting, and the organizing of traditional music festivals are all things that should be done. My thinking is to one day be able to facilitate a traditional music festival in the Tabora area.

In this Hiari ya Moyo music/dance and in some other dances in Tanzania every performance is connected to a certain situation, therefore, the movements and lyrics tell or express the situation. I found it challenging to present every aspect of the dance, because of the audience not being able to understand the language. Sometimes I ask myself 'Why perform Tanzanian dances? Is it performing because we want to show how skilled we are in dancing? No!' Expression from the lyrics plays a big part in the movements, so there is a need to tell the story of the music first before starting performing. Another issue that arises is whether or not the ones who are performing with you have enough information about the music/dance that allows them to really be able to think what they are doing - not only beating the drums. What is the essence of giving such a performance? Is it transposition of energy, message, or fragments of the rhythmic patterns? Does the audience and the people who you play with hear these fragments of the rhythms?

I feel that there is a need to identify the core element of the tradition and present that to the audience, rather than trying to show energetic and fast movements as is the case with most African dances that are performed in Europe or in stage performances in Africa. I see this as a challenge for artists who feel pressured to fulfil the needs of patrons. People might argue that there is no creativity in presenting old forms of the dances/music, but I feel that there is always the chance for creativity if you first know what is the root or the core elements of a tradition, otherwise we will end up composing a new thing today and witness it dying tomorrow. Equally, creativity is not represented by an increase of speed in playing or dancing. It is possible also to tell your story at a slow pace.

Apart from having nice connections, I found that it is necessary to meet with people who are immersed in the tradition that you are studying because through these encounters you are able to find out much more than the facts you see presented already on the stage. This happened when I was watching the dancing one day, observing many steps going on. After I asked, I was told there are many steps with that part of the dancing but it should not be so if they would have practiced for a stage show and agreed which step to use, so basically what we see as a final result has many things left out. So if you observe from local people then you can have a variety of things to choose, or mix them together.

I also found that in music that is not meant to be performed solo, unity and respect are the biggest things that are emphasized. I think that this comes from a culture where the people always want to work together, though this ideology of working

together is now practiced more in the rural areas. I can see that this idea of working together and respecting each other's contribution is adopted in the music. You learn to play very simple and repetitive parts that, when combined, make a big result together and it doesn't matter which instrument you play, big or small, a lot of notes or three notes, what matters is your enjoyment and contribution. In Europe, when these repetitive parts are played, they become frustrating to the students because of their simplicity and the way they are played, the same from beginning to the end. The same applies to the size of instrument. Once someone saw my pentatonic xylophone (Zaramo marimba) which I made by myself and asked if she could try playing it. She appreciated it, but what surprised me is the question she asked. She asked, "did you make it for your child?" In Africa, what matters is how you can present your emotions and communicate with your audience through whatever you have as an instrument. Therefore, I think, to be able to enjoy the dance/music from Tanzania generally in Europe some people need to understand the cultural ideologies in the African performance scene, where the aim of the performance is its ability to extract sensibility and desires as much as possible through sound.

It is impossible in Tanzania or anywhere else to tell the teacher "I teach you to teach me", and this should be taken into consideration when learning with the *masters*¹¹ in Tanzania. I think most of people know that in Africa we have incredible musicians who haven't learned to be the way they are through formal education, hence they don't have papers that say which level they have accomplished. They haven't gone through the system of so-called teaching pedagogics, therefore when you ask them to teach you it can sometimes be a big challenge. I think most students don't realize it is a challenge for them, because they might be confused by what they are told to do or by their teacher's demonstrations. In my case, I had to ask my voice teacher George Mtenkwa if I could stop him in between, or ask him to repeat the phrases when he was demonstrating the singing style of Hiari ya Moyo, the main reason being that I wanted to grasp the techniques he used before I forgot. I'm not sure if he noticed what was the aim but this is the thing I call 'I teach you to teach me'. The main point here is that to learn with the masters it needs patience and this ideology of mine 'I teach you to teach me.'

In order to be able to reach many people in my transcriptions I use both staff notation and charts that indicate beats. I will recommend using the charts first before trying to start reading the notation, because I see freedom of interpretation in using the charts. You will notice in the charts there is no tempo or speed marks, this is because the music in my culture may get faster and faster from the situation depending on the audience, or

¹¹ *The musicians in Africa who their skills are gained through social experience through observation and participation.*

it might be slow at the beginning but at the end it might end up faster than it started. For example, if the audience is cheering during the dance, the tempo automatically tends to go up. So I didn't see it as relevant to put in tempo marks.

Last but not least, I have found an easy and effective way of teaching the rhythms, whereby I indicate the pulse from the dancing steps by stomping and starting tapping the rhythms on the bodies without saying or mentioning that we are learning drums patterns. This includes singing the rhythms with words that are related to the sound of the learned drum. I am not telling the learner about the tapped rhythms because my aim is that they discover that we have already learned the patterns when they start playing the drums. I have found that it is very effective to learn a basic step of the dance and impose the drums' rhythms on the bodies before transferring them to the drums.

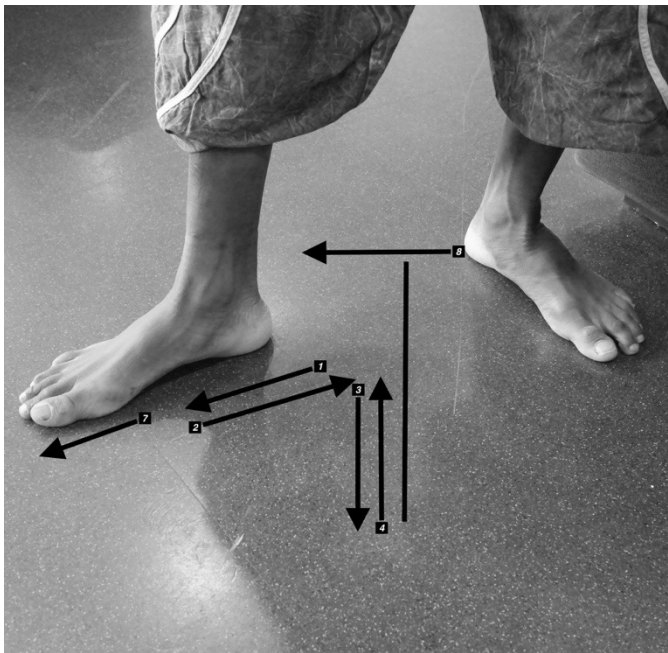
Conclusively, to be able to see and recognize cultural differences happens when you step out from the culture in which you belong for a while, live in a foreign culture, and go back again. It is sometimes frustrating to see what is happening to your own culture, but I learned to embrace and respect it anyway because it is the thing that makes me be as I am.

I have to say that sometimes people do things to other people, not because they want to, but because of their cultural behaviours. So if you become aware of, or understand these things, then you are more able to live with whomever.

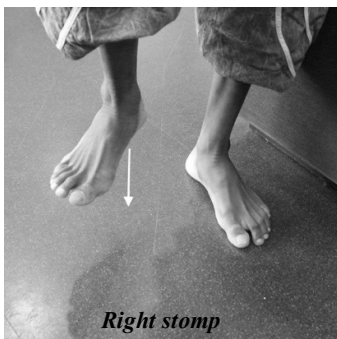
8. Appendices

In this page there are music transcription and additional pictures.

Appendix 1



*The feet movement in picture from fig ii
1 side, 2 back, 3 front, 4 back (5th & 6th)
as 1st and 2nd, the 7 you shuffle to right
followed by left leg*



Appendix 2

A short solo demonstration of muziki (leading drum)

Ntumbagizyo

Gwangadi

Namba 1

Namba 2

Mahuje

Ngh'iinda/ ankle bells

Muziki

Nt

Gw

N.1

N.2

Mj

Ng/AB

Mz

slap mute open

Appendix 3

Manyanga 1

Approximately (♩.=160)

Namba 1

Gwangadi

N 1

GD

Mz

N 1

GD

Mz

Ad lib

Mz

This bar was played by a high conical drum

Mz

Mz

Mz

Mz

Mz

Appendix 4

Inasikitisha

Kasheshi L. Makena

A

I-na - si - ki - ti - sha, I-na - si - ki - ti - sha, kwa - mba - La - si - li - ma - li tu - na - zo,

I-na - si - ki - ti - sha, kwa - mba - La - si - li - ma - li tu - na - zo,

12 la - ki - ni tu - na - ku - fa Lo - fa - - - Ma-di - ni yo - te

12 la - ki - ni tu - na - ku - fa Lo - fa - - - Ma-di - ni yo - te

23 Mi - si - tu na - wa - nya - ma ni ma - li za - si - ri, si ma - li a - si - li - a te - na -

23 Mi - si - tu na - wa - nya - ma ni ma - li za - si - ri, si ma - li a - si - li - a te - na -

34 Bha - ha - nya bho - se bhu - ku - la nda ndi - mu zyu - si - ka Nsi ya - si - ga - mwo - ngo - I - na -

34 Bha - ha - nya bho - se bhu - ku - la nda ndi - mu zyu - si - ka Nsi ya - si - ga - mwo - ngo - I - na -

45 si - ki - ti - sha sa - na , ku - o - na tu - na ha - nga - i - ka . La - ki - ni

45 si - ki - ti - sha sa - na , ku - o - na tu - na ha - nga - i - ka .

55 le - o, - ni - na - i - mba Ma - ke - na ni - na - fu - ra - ha ni - na fu - ra - ha ni - ge - le

2
66
8

mi - sa - yo mu - mo - yo, Yi - za — Nza - ga - mba ye - wa, yi - za — Nza - ga - mba ye - wa - i -

77
8

ta - ndu - la Mba - le i - pe - sa lu - me, Chu - bu I - gu - fu - li lya - ka - pa - nga, Ta - nza - ni - a wa - pa - ndi - ka

89
8

Bhi - hi bho - se ye - wa bhu - li - la sa - sa — bha - ha - nya nda - zyu - fwe - la — ki - ti Mu - fwe - lo

101
8

A! a - ho gwa pa - mwa — ni - na fu - ra - ha ye! — Nu - wi - mba - ni - ge - le mi - sa -

113
8

yo mu - mo - yo Ki - li - ngo - ku — fu - mya I - gu - fu - li mu - te - te - zi wa — Wa - nyo - nge -

Ki - li - ngo - ku — fu - mya I - gu - fu - li mu - te - te - zi wa — Wa - nyo - nge -

123
8

- ha - nga - ma — , Twa - to - a du - a kwa - ke Mo - la — Mu - lu - ngu a ku - li -

123
8

- ha - nga - ma — , Twa - to - a du - a kwa - ke Mo - la — Mu - lu - ngu a ku - li -

134
8

- nde, twa - to - a du - a kwa - ke Mo - la — Mu - lu - ngu a - ku - li - nde I - na - si - ki - ti -

134
8

- nde, twa - to - a du - a kwa - ke Mo - la — Mu - lu - ngu a - ku - li - nde —

145 A₂ B 3

8 **D.S.** This supposed to be a part for singing, dancing and drumming

145 sha, _____

15

Ka-mu-fwe - lo ka pa-mwa no - ne na - se-ka,
 Ka - u - fwe - lo ka - pa-mwa no - ne na - se-ka,

167 Wa!

8

167 Ka-mu-fwe - lo ka - pa-mwa no - ne na se-ka,
 Ka-mu-fwe - lo ka - pa-mwa cha - u - vi - vu we!

174 I - gu - fu - li lya tu - nga - ma - gi, Wa! I - gu - fu - li lya

8

Ka-mu-fwe - lo ka-pa-mwa! tu - fa - nye ka-zi wa!
 Ka-mu-fwe - lo ka-pa-mwa! wa-cha bfu-vi-vu Ka

174 Mikulo (solo part) C

8

tu-nga-ma-gi, Wa! I-gu-fu-li lya tu-nga-ma-gi, _____

Appendix 5

Umoja Wetu Kina Mama

Mwanaidi Mwamedzi
Transcribed by Kasheshi Makena

A lead singer call

U - mo - ja we - tu ki - na - ma - ma - eh!, U - mo - ja we - tu ki - na - ma - ma u - na - se - ma kwa - mba,

6

Tu - u - nga - ne wo - te - ki - na ma - ma tu - bhe - zye me - nde - le - o ku - ngo - ma, ku - le - ke kwi - li - nga - ku - mi - lo - mo -

12

- Ngo - ma ye - tu ya Hi - a - li ya Mo - yo ta - ngu bha - he - nga bhi - swe, Ka - li - bu - ni - wo - te ki - na ma - ni - mwe wo -

19

ma - tu - e - nde - le - ze m - ka - nda. nda. Ka - li - bu - ni - wo -
nde - le - ze m - ka - nda wa - le - lo - ye. ni - mwe wo -

repeat 2x **B** Lead singer call the drumming and dancing starts as well.
With the variation of 2nd rpt

The line looks like a second voice it is to be sung by a lead singer during the second repeat.

D.C. al Fine **C**

24

te ki - na ma - ma tu - e - nde - le - ze m - ka - nda. nda. Tu - e -
nde - le - ze m - ka - nda wa - le - lo - ye. nda. Tu - e -

29

nde - le - ze m - ka - nda wa - le - lo, tu - e - nde - le - ze m - ka - nda. Tu - e - nda.

Form of the song will be the lead singer sing from "A" to "B" without a regular tempo, the calling the group to sing from the beginning.

This version is assumed the lead had finished her part and straight she called the group to sing.

rpt = repeat

Hiari ya Moyo Group (Kabhale Chabutwa)

Appendix 6

Kilio tumekipata Tanzania nzima

Mwanaidi Mwamed

A

Ki - li - o tu - me - ki - pa - ta - eh! Ki - li - o - tu - me - ki - pa - ta Ta - nza - ni - a nzi - ma, Te - le - ni ya ku - fu -

7 ma Da - le - sa - la - mu i - lwa ku - so - nga mbe - le, li - va - si yu - sho - ka nyu - ma. Ku - i - li - ngi - li - la Ma - be - he - wa

14 a - ja - li ku - bha - nu bha - fwa. A - ja - li hi i - me - to - ke a - ma - ka - o Do - do - ma Ju - ma - ta - tu I - shi - ri - ni na - n

21 ne Ju - ni bha - nu ka - he - mbe bha - fwa Ma - i - ti bha - na - n - nchi bha - fu - mya.

26 1. A - ngu - ki - li - o tu - me - ki - pa - ta eh! 2. Ki - li - o - tu - Twa - wa - pa po - le ndu - gu ze - tu wa - fi - wa wo - te, Mu - ngu na M - tu -

33 me bhe - ne bha - ki - ma - nya ma - ga - mbo, li - li - lo a - ndi - kwa na Mu - ngu Mu - ga - ngu - zi ha - du - hu, A - ja - li hi -

39 4. - Ku - li - la ku - li - la, ku - li - la ku - li - la ma - ko - nko - li kwa - si - ga - la i swe Ka - ko - ko ka

B **C**

46 1. D.C. al Fine 2. wi - su - nge e Ku - li - la Ka - ko - ko ka - wi - su - nge - e ka - ko - ko - ka

51 Fine wi - su - nge - e Ka - ko - ko ka wi - su - nge ma - a ma, ka - ko - ko ka wi - su - nge - e ka - ko - ko ka

Appendix 7

Ninako Kabalubha Kane

A

George Mtenkwa

Lead 

Ni-na - ko ka - ba-lu - bha ka - ne na-le - tu - ma Ma - bhu - la - ya Fi - ni-la ndi,

Ld 

Bwa-na mu-do - go-ha - nga - mi - si - mba lya - ne yi - ka - bhe mi - ye - ye na mu - ma-swa.

Ld 

Ku - nu Ta - nza-ni - ya ku - nu Ta - nza-ni - ya kwi - na mi - sa - yo ya bhu - ya - ga, ku - ka - li

Ld 

kwe - nde - le - ya ku - mbe - le. La - si - li - ma - li ze - tu si - si zi - me - kwi - sha zo - te, bha - ha - nya

Ld 

bhu - hu - ju - mu sa - sa na - bhwe - ga - ku - du - hu, bha - na - nchi ku - da - hi - la bhwo - ya. Tu - na - mi -

Ld 

si - tu, Tu - na - mi - si - tu a - li - ma - si, ge - si na za - ha - bu, mi - no ga Nzo - vu na ga Mpe -

Ld 

la ko - ndi mu - bha - li - le, Bhu - chi - na hu - kwa - ku - gu - zi - zya. Tu - na mi - si - tu, Ma - nu - mba

Ld 

go - se! Ma - nu - mba go - se mu - Ta - bo - la ga - ka - bha ma - go - fu i - za - bho lya bya - sha -

Ld 

ra lya Ma - ta - bhe kwa - si - ga ki - tu - mba - tu tu, bha - na - nchi ku - da - hi - la Ma - ka - sa.

Ld 

Eh! Ni - na - ko ka - ba - lu - bha ka - ne Ni - na - ko ka - ba - lu - bha ka - ne na - le - tu - ma



Ni - na - ko ka - ba - lu - bha ka - ne na - le - tu - ma

2
98

Ld  Ma - bhu - la - ya Fi - ni - la ndi, Bwa - na mu - do - go - ha - nga - mi - si - mba lya - ne

Vox  Ma - bhu - la - ya Fi - ni - la ndi, Bwa - na mu - do - go - ha - nga - mi - si - mba lya - ne

108

Ld  yi - ka - bhe mi - ye - ye na mu - ma - swa. Ku - nu Ta - nza - ni - ya ku - nu Ta - nza - ni - ya kwi - na mi - sa -

Vox  yi - ka - bhe mi - ye - ye na mu - ma - swa. ku - nu Ta - nza - ni - ya kwi - na mi - sa -

118

Ld  yo ya bhu - ya - ga, ku - ka - li kwe - nde - le - ya ku - mbe - le. La - si - li - ma - li ye! la - si - li - ma - li ze -

Vox  yo ya bhu - ya - ga, ku - ka - li kwe - nde - le - ya ku - mbe - le. la - si - li - ma - li ze -

128

Ld  - tu si - si zi - me - kwi - sha zo - te, bha - ha - nya bhu - hu - ju - mu sa - sa na - bhwe - ga - ku - du - hu,

Vox  - tu si - si zi - me - kwi - sha zo - te, bha - ha - nya bhu - hu - ju - mu sa - sa na - bhwe - ga - ku - du - hu,

138

Ld  bha - na - nchi ku - da - hi - la bhwo - ya. Tu - na - mi - si - tu, Tu - na - mi - si - tu a - li - ma -

Vox  bha - na - nchi ku - da - hi - la bhwo - ya. Tu - na - mi - si - tu a - li - ma -

147

Ld  si, ge - si na za - ha - bu, mi - no ga Nzo - vu na ga Mpe - la ko - ndi mu - bha - li - le, Bhu - chi - na

Vox  si, ge - si na za - ha - bu, mi - no ga Nzo - vu na ga Mpe - la ko - ndi mu - bha - li - le, Bhu - chi - na

157

Ld 

Vox 

166

Ld 

Vox 

175

Ld 

Vox 

185

Ld 

Vox 

196

Ld 

Vox 

205

Ld 

Vox 

Appendix 8

Ndelule

Salehe R. Hamadi Mwinamiila

A

Mwi - na-mi-la ngo-ma, Ma - ma - Nde - lu-le mfu-go ya - ne Nde - lu - le bhu-li - la

7

Mwa-i - le - ta Nde - lu - le da - da Ma - se - le - Nde-lu - le, ngo'-ma ya - ne fu - mbe - la.

B

Mwa-i - le - ta Nde-lu - le bha - bha bha - bha - Nde-lu - le, ng'o-ma - ya - ne fu - mbe - la.

19

Mwa-i - le - ta Nde - lu - le da - da Bhu - ho - lo Nde - lu - le eh, ng'o-ma ya - ne fu - mbe - la.

C

Nde - lu - le Nde-lu - le ye! bha-sunti - la ha - mu - yo - mbo, lu - ka - ku - li - la ha - nda.

29

we - ka! fa - nti! Ma - ma Nde - lu - le ye! Mwi - na - mi - la ma -

38

sa - bhi - ki - lwa ku - lu - la, Ma - ma

42

Nde-lu - le da - da, Ma - se - le e Nde - lu - le ye! ng'o-ma ya - ne fu - mbe - la. Mwa-i - le - ta Nde-lu - le bha -

49

jump to dance after the repeat

D

bha bha - bha - Nde-lu - le, ng'o-ma - ya - ne fu - mbe - la. Lu - ga - bhu - bhi - si Nde - lu - le
Le - ka Ma - se - le Nde - lu - le ,

55

ng'o-ma - ya - ne fu - mbe - la. I - ya - bhu - bhi - si Nde - lu - le
Lo - la - mu - zi - ki Nde - lu - le ng'o-ma - ya - ne fu - mbe - la.

62  *dance*
 Mwa-i - le - ta Nde - lu - le da - da Ma-lo - le Nde - lu - le eh, ng'o-ma ya - ne fu - mbe - la.

69 
 Yi - le - ta - Nde-lu - le - da - da Ma-lo - le Nde - lu - le wa ng'o-ma ya - ne fu - mbe - la.

76  *jump to dance after the repeat*
 Mwa-i - le - ta Nde-lu - le bha - bha bha - bha - Nde-lu - le, ng'o-ma - ya - ne fu - mbe - la.

82  *3*
 Yi - le - ta Nde-lu - le da - da ye! Mwi-na-mi-lwa ma - sa - bhi - ki - lwa ha - mu - yo - mbo ko-mba-mi-la - la,

86  *3 3*
 ku-mba mu-ga-nda lya-gwa Ma-lo-le ya-cha-nji-a-ma-bhu-ya mu-ka-nka-ma, Sa-le-he na-ne ye! mu-lu-ki-lwe-lu ngu-me-ya-ne-ya,

90  *3*
 Ma - Ma Nde - lu - le da - da Ma-lo-le Nde-lu-le - ng'o-ma ya - ne fu - mbe - la.

Additional text on "D" second repeat
 Lead.
 Waleka Bhuholo ndelule
 Kulola muziki ndelule

*repeat from measure 47
 up to the measure
 that has word "dance"*

*Note heads with 'x' it is more talking like.
 NB: the language is tonal that is why there is pitch*

Appendix 9

Wafuma Mwikulu/Wangaluka

Salehe R. Hamadi Mwinamiila

A $\text{♪} = \text{♩}^3$

Bha - na bha - ne bhwa - nga bha - bha che - sa ma - bha - nga - , Mwi - na - mi - la i - ya - nga - lu - la. I -

6 ya - nda lya - ne ye - we che - za wa - ne wa - le - lo a - ha! Ku - mba mu - ga - nda lya - gwa nya - nga - lu - la

12 Mwi - na - mi - la. mwi - li - we mwi - li - we, mwi - li - we mwi - li - we, mwi - li - we mwi - li - we? Mwi - li - we. Ja - ma - ni
Ye! bha - bha

16 ye? Ye! Ka - la - gwe? Ki - ze! Nsu - lu - yu? wa bha - ngi, Nsu - lu - yu? wa bha - ngi! U - si - ku? m - cha - na.

23 ye? Ye!
Nye - re - re, Ke - nya - ta, Ka - u - nda na O - bo - te Ja - wa - bu Ku - su - di - o la - o ni - ni? shi - li - ki - sho La ni - ni? la

29 A - fri - ka Kwe - li? kwe - li, Sa - u - ti ya m - zee! na - e - nde - le - a kwa mi - a - ka mi - ta - no Bha - mna - ngo - ko bha - m -

35 go - lo - ke - la Si - misi na M - le - no kwa - mba, A - fri - ka! mo - to - mo - to twi - za - ni - je? djiii! Wa - fu -

43 ma mwi - ku - lu, wa - nga - lu - ka wa mwa - na wa Nte - mi A - lu - yu Nye - re - re wa -

53 - syo - ka wa Mwa - na wa Nte - mi Ha - nga - ma Nye - re - re bha - bha wa - syo - ka, Mwa -

63 - na wa Nte - mi Wa - fu - ma mwi - ku - lu wa - nga - lu - ka wa mwa - na wa

73 **B**
Nte - mi ye! Wa - fu - ma mwi - ku - lu, wa - nga - lu - ka mwa - na wa Nte - mi Wa - fu - ma mwi -

80

 ku - lu, wa - nga - lu - ka mwa - na wa Nte - mi _____ A - lu - yu Nye - re -

84

 re wa - syo - ka Mwa - na wa Nte - mi _____ Wa - fu - ma mwi - ku - lu _____ Wa - fu - ma mwi - ku - lu, wa - nga - lu -

91

 ka mwa - na wa Nte - mi _____ Wa - fu - ma he? Wa - nga - lu - ka wa mwa - na - wa

98

 Nte - miwe! _____ Kala - ga ma - ma - bha - bhu - dabha - na bha - ne, a - bha chesa - ma - bha - nga. wa - fuma mwi - ku - lumwe ga - cha - nji - a

105

 ma - bhu - ya lu - ka - ya - bha - ga - ngwe. I - ya - nda - lyane ye - wa - che - za wa - ne. fu - ma Mwi - ku - lu wa - nga - lu - ka - wa

111

 mwa - na - wa Nte - mi _____ Ha - nga - ma Nye - re - re wa wa - syo - ka, Mwa -

117

 - na wa _____ Nte - mi _____ Wa - fu - ma mwi - ku - lu _____ wa - nga - lu -

125

 ka wa mwa - na wa Nte - mi ye! _____

letter "D"

2. Bhana bhane mwanga bhabhuya bha Mwinamila,
 Nyangalula Lukanya
 Mwendu kutaga bhabha bhacheza bhane
 Yamulu ndafwe mulasizze nsala bhasanzya,
 bhana mbilya kucheziye Mwinamila ngoma.
 Iyanda lyane yewa cheza wane aha ha aha!
 Mwalimu doshi baba Masudi bhabhuya,
 bhule ndachanjia Mabhuya Lukanya
 Funa mwikulu Wangaluka wa mwana wa Ntemi ye!

Last introducing the group.

3. Bhana bhane ehe!
 Mwangoganda lyegwa bhanabhane chanjia mabhuya,
 Kumba muganda lyegwa Mwinamila nyangalula.
 Saidi Amani mwana wane ndakafwe bhulele humbili Wa Musoma,
 bhose kumba mukamba jewa Mwakasunzu, ah nene,
 Iyanda lyane bha Fundi bhabhuya muhenge kungoma mutingina,
 bhose bha Faraji bha Mutumwa mfulu mwakayinga,
 hangama Muhenga ye wa Mwakasunzu,
 mayu Jenerali bha Biti Umari bhasolo munamba, bha Biti Hassani,
 Wa Useni, nene nkamunwite nungoma kutingina,
 Biti Ramadhani mayu wiko lyane,
 Na wa Useja nke wane ndakafwe muzche kambili mwamusoma, aha!
 Dede bhabha timbe bhahyazi bhane, Mama Masudi wa ulinda mung'oma,
 wafuma mwikulu wangaluka wa mwana wa ntemi (bhabhuda bhabha) Wafuma mwikulu... Kondee!

Appendix 10

MZUSHI NA MUONGO

MWINAMILA

LEAD

BHA-BHU-DA BHA-NA BHA - NE, ME-LU-DE BHA-DA-DA BHA-NE, MU-ZU-SHI NA

VOCALS

MU-ZU-SHI NA

L 2

E-NE-MU

5

MU-O-NGO BO-RA MU-O-NGO, BHA-NA-NCHI BHU-HU-JU-MU SA-SA TA-NZA-NI-A NA MPA-KA BHA!

Vox.

MU-O-NGO BO-RA MU-O-NGO, BHA-NA-NCHI BHU-HU-JU-MU SA-SA TA-NZA-NI-A NA MPA-KA

L 2

10

ZU-SHI NA MU-O-NGO YE!

L

10

MZU-SHI NA MU-O-NGO YE! MU-ZU-SHI NA MU-O-NGO BO-RA MU-O-NGO, BHA-NA-NCHI

Vox.

MU-ZU-SHI NA MU-O-NGO BO-RA MU-O-NGO, BHA-NA-NCHI

L

15

BHU-HU-JU-MU SA-SA TA-NZA-NI-A NA MPA-KA - MMA-SE-KA MU-DI-MA MBU-ZI NA MMA-NI-KI-LEA

Vox.

BHU-HU-JU-MU SA-SA TA-NZA-NI-A NA MPA-KA - MMA-SE-KA MU-DI-MA MBU-LI NA MMA-NI-KI-LEA

4

A

20⁸

L
FU-MI-LA MU - LA - SE-KA, BHO-SE KWA KA-BHA MA-PU-GE MA - GA-BHU-LI-LA HA-MU-LO-MO.

Vox.
FU-MI-LA HA MU-LA - SE-KA, BHO-SE KWA KA-BHA MA-PU-GE MA - GA-BHU-LI-LA HA-MU-LO-MO.

L2

MI - PA - KA YO - TE

25⁸

L
MWA - SE-KA. VI - TA YA MU-GA - TI-SA-SA I - LI - MA-ZYA MA-SA-LA. MI-PA - KA YO - TE I -

Vox.
MWA - SE-KA. VI - TA YA MU-GA - TI-SA-SA I - LI - MA-ZYA MA-SA-LA. MI-PA - KA YO - TE I -

30⁸

L
- NA-VU - JA WA - NA - TO - A MA - LI, MI - NO GA - NZO-VU, ZA-HA - BU, NA MA - BHU-GA - NGA SI -

Vox.
- NA-VU - JA WA - NA - TO - A MA - LI, MI - NO GA - NZO-VU, ZA-HA - BU, NA MA - BHU-GA - NGA SI -

L2

MI-PA - KA yo - Te!

35⁸

L
BHI-TA-LI KU-SA - NGA MU-DU-HU. MI-PA-KA YO-TE I - NA-VU - JA WA - NA - TO - A MA - LI,

Vox.
BHI-TA-LI KU-SA - NGA MU-DU-HU. MI-PA - KA YO - TE I - NA-VU - JA WA - NA -

40⁸

L
MI - NO GA NZO-VU, ZA-HA - BU NA MA - BHU-GA - NGA SI - BHI-TA - LI KU-SA - NGA MU-DU-HU.

Vox.
TO - A MA - LI, MI - NO GA NZO-VU, ZA-HA - BU NA MA - BHU-GA - NGA SI - BHI-TA - LI KU-SA -

L2

45

Vox.

L2

50

Vox.

L2

55

Vox.

L

Vox.

L2

M-NYA - ZI MU NGU EH!

L 63 ⁸ MBI - LE MBU - ZI. U - KI - FA MU - TU, MWE - NYE MWA - ³ NYA NA KI - PA - LA MA - LI.

Vox. NE - NE NA - PI - LA MA - KO - NA MU - NTA - MBI - LE MBU - ZI. MU - NYA - ZI MU - NGU TU - PE GA - LI - KA TU - ME -

L 68 ⁸ MU - TWE GWA - KI - PA - LA GWI - NA BE - I MA - LE - KA - NI HU - KWA - KU - GU - ZI - ZYA, NE - NE NA - PI - LA

Vox. ZI - DI LA - NA, CHA - SI - GA KI - NU KI - MO NI - NA - SHA - KA A - I - BU KU - YO -

L2 72 ⁸ I - TI MU - SA - DA,

L 72 ⁸ MA - KO - NA MU - NTA - MBI - LE MBU - ZI, MU - NYA - ZI MU - NGU TU PE GA - LI - KA TU - ME - ZI - DI LA - NA,

Vox. MBA - MU - BHA - NU LA - KI - NI NA - MA - SA - LA A - LA - MA - NYA. I - TI MU - SA - A - DA BHA - DU GU BHA - NE NA - NE

L2

1 I - TI MU - SA - A - DA

L 77 ⁸ CHA - SI - GA KI - NU KI - MO NI - NA - SHA - KA A - I - BU KU - YO - MBA - MU - BHA - NU

Vox. HA - KU - PA - TI - LA NYE - LE, NI - NGA ZYA - BA - NDI - YA NE - NE KA - HE - MA - MU - LO - ZI I - TI

L2 *TE - MBE - A BA - BA* *Not a clear pitch*

83
L *LA - KI - NI WA - MA - SA - LA A - TA - MA - NYA. I - TI MU - SA - A - DA BHA - DU GU BHA - NE NA - NE*

Vox. *LO - ZI KU - LU - LI - NDA KU - PE - LA KU - SE - KWA. TE - MBE - A U - O - NE*

87
L *HA - KU - PA - TI - LA NYE - LE, NI - NGA ZYA - BA - NDI - YA MPA - TE KA - HE - MA - MU - LO - ZI KU - LU - LI - NDA*

Vox. *TE - MBE - A U - O - NE NYE - RE - RE A - NGA - LI - A MI - PA - KA YA NCHI TE -*

88 **D.S. AL FINE**

L2 *TE - MBE - A U - O - NE TE - MBE - A U - O - NE NYE - RE - RE A - NGA -*

D.S. AL FINE

92
L *KU - PE - LA KU - SE - KWA. TE - MBE - A U - O - NE TE - MBE - A U - O - NE NYE - RE - RE A - NGA - LI - A MI - PA - KA YA*

Vox. *MBE - A U - O - NE*

99 *LI - A MI - PA - KA YA NCHI BWA - NA TE - MBE - A U - O - NE YE!* *Go straight bar 104*

99 *NCHI TE - MBE - A U - O - NE E - NE MU - ZU - SHI NA MU - O - NGO - YE!*

D.C. AL CODA

♩ = 110

102
L *TE - MBE - A U - O - NE TE - MBE - A U - O - NE NYE - RE RE NGA - LI - A MI -*

Vox. *TE - MBE - A U - O - NE TE - MBE - A U - O - NE NYE - RE - RE A - NGA - LI - A MI -*

6

FINE C rpt 2x

L2

FINE

FINE

10%

Vox.

Lead singer starts up to measure 103 when he calls a group (vocals) to sing, when the group sing the lead sing along and make sometimes own lines as in L2 line.

Fisrt gage i wrote 2 voices, this should continue in other pages, means the 1st and 2nd voice should be doubled by male singers, except where there is only one voice here the group sing in unison.

Small notes are stanging for the variation when the phrase is repeated
NB: After measure 103 don't follow the lead part.

The notes with x heads is for notes either spoken like or the end note after glissing the note before.

Key signature is as an idea , not necessary that should be in E major
You can listen the audio track no 4 for more details.

B part the L2 sings the line and call for the drums measure 102

Appendix 11



Fundi (the muziki drummer) could not believe his eyes after my solo dancing while he was playing the muziki drum.
Photo: James Zombwe (8.8.2016)



A picture of me and Ladu dancing group of Kabhale and Hiari ya Moyo group from Kabhanga. **Photo: Ludovic Absalomi (7.8.2016)**



The image of bee hives hanged in the tree. I captured the image around 6am. One of the economic activities of the Wanyamwezi, bee keeping.

Photo: Kasheshi Makena (10.8.2016)



George Mtenkwa, my voice coach during the rehearsal in Chabutwa.
Photo: Kasheshi Makenan (3.8.2016)



When it is time to prove your skills don't hesitate. In this picture I decided to jump in the circle for the dance solo. This was in Kabhale village

Photo: Ludovik Absalomi (8.8.2016)



Bargaining in Tanzania it is in something you should learn to do. Bargaining with group leaders for payment before starting the sessions. From the right my assistance Ludovic carefully following the discussion, Kasheshi with watch on the left hand, to my right the leader of Ladu dance of Kabhanga, then a husband of the Hiari ya moyo group from Kabhale, in front of me is Mwanaidi Mwamedidi dance

Photo: James Zombwe (7.8.2016)

Appendix 12

Songs translation.’

Inasikitisha (It is so sad)

Inasikitisha, kwamba (ra)laslimali tunazo,
lakini tunakufa lofa,

It is so sad that we have resources but poorly
dying

Madini yote, misitu na wanyama, ni mali za
siri, si maliasili tena.

Minerals, forest and animals secretly a used
not any more natural resource

Bhahanya bhose bukula nda, ndimu zyusiika
nsi yasiiga mwongo,

Leaders’ bellies are growing bigger animals
are finishing the land has remained holes from
mineral digging.

Inasikitisha sana, kuona tunahangaika.

It is so sad see we are suffering

Lakini leo ninaimba Makena nina furaha,

But today I am singing I am happy.

Nina furaha nigele misayo mumoyo.

I’m happy no sorrow in my heart
(Yiza nzagamba yewa), yiza nzagamba yewa
itandula mbale ipesa lume

We’ve got a bull doesn’t get scared by dew
the one crushes stones. I’m very happy

Chubu igufuli lya kapanga, Tanzania
wapandika,

Chublux the real lock you’ve got Tanzania,

Bhibhibhose (yewa) bhulila, sasa bahanya nda
zyufwela
Kiti mufwelo aha, ahogwa pamwa nina furaha
ye!

Thieves are crying, bad leaders’ bellies are
getting smaller and smaller
Like a snail when it is kicked upside down.

Nuwimba nigele misayo mumoyo.

I sing I don’t have sorrows in my heart.

Kilingo kufumya Igufuli mtetezi wa
wanyonge, hangama
Twatoa dua, kwake Mola, Mulungu akulinde.

We say our word, Igufuli the voice of low
class, we pray God guides you.

Kamufwelo kapamwa wa (none naseka)

A snail has been kicked (I'm happy)

Igufuli lyatunga maagi

The door has been locked

Kamufwelo kapamwa wa (bhafuvi twaseka)

The poor are smiling

Kamufwelo kapamwa wa (tufanye kazi wa)

Let's work

Kamufwelo kapamwa wa (wacha uvivu wa)

Stop being lazy

Kamufwelo kapamwa wa (tufanye kazi wa)

Appendix 13

Kilio Tumekipata (We have got thorough)

Kilio tumekipata eh!

Kilio tumekipata Tanzania nzima.

We've got thorough a whole Nation

Teleni yakufuma Dalesalamu ilwa kusoonga
mbele, Livasi yushoka nyuma
Kuilingilila mabehewa ajali kubhanu bhafwa.

The train from Dar es Salaam failed, it
reversed and we witnessed blood shed

Ajali hii imetokea makao Dodoma,
This happened in capital town Dodoma

Jumatatu Ishirini na Nne Juni Bhanu kahembe
bhafwa, maiti bhananchi bhafumya.

Monday twenty fourth June a lot of people died

Angu kilio tumekipata eh!

We've got thorough!

Twawapa pole ndugu zetu wafiwa wote,
We give condolence to those lost their relatives
Mungu na mtume bhene bhakimanya magambo.
Only God knows.

Lililo andikwa na Mungu muganguzi haduhu (ajali hii)

The thing written by God no one can change it

Kulila, kulila, kulila, kulila makonkoli

We are crying, we are crying endlessly

kwasigala iswe kakoko kawisunge

We've have remained lonely

Kakoko kawisunge mama (kakoko

Lonely like a chick looking food here and there.

Kawisunge)

Appendix 14

Ngoma yetu ya Hiari ya Moyo (Our Hiari ya Moyo dance)

Umoja wetu kina mama eh!

Mothers union!

Umoja wetu kina mama unasema kwamba,
tuungane bhoze kina mama tubhezye
mendeleo kungoma, Kuleke kwilinga
kumilomo

Our unions states that let's unite to
bring changes to our dance not staring at
each other

Appendix 15

Wafuma mwikulu (You are from the Castle)

Bhana bhane bhwanga bhabha chesa
mabhanga, Mwinamila iyangalula.
My kids! My kids, I'm undefeatable
Mwinamila
Iyanda lyane yewe cheza wane, Walelo
aha!

Kumba muganda lyagwa nyangalula
Mwinamila.

Dance today my son

Mwiliwe, mwiliwe, mwiliwe, mwiliwe,
mwiliwe, mwiliwe? Mwiliwe! x2
Hello? Hello?

Ngoma yetu ya Hiari ya Moyo tangu
bhahenga bhiswe.

Hiari ya Moyo dance from decades
since our ancestors.

Kalibuni wote kina mama tuendeleze
mkanda

You're all welcomed to develop this
Tuendeleze mkanda waleloye
Let's continue this juncture today

Jamani ye? (ye) bha bhabha ye? (ye)
(Kalagwe? Kize) x2
Hello? I want to give you a puzzle,
carry on!

Nsulu yu, wa bhabhangi x2 Usiku? Mchana
This crazy guy, not ours, night? Day,

Nyerere, Kenyata, Kaunda na Obote? Jawabu
x2

Kusudio lao nini? Shilikisho, la nini? la Afrika
Kweli? Kweli!!

Nyerere, Kenyata, Kaunda and Obote?
The answer,

What they were aiming for? Union, of
what? Africa, Is it? Truly

Sauti ya mzee!? naendelea kwa miaka
mitano x2

Old man's voice, I will continue for five
years

Bhamnangoko? Bhamgolokela, Simisi
na Mleno kwamba
Afrika! Motomoto, twizanije djiiii!
Divination has given an answer lets
agree, djiiiiii

L - Wafuma mwikulu, wanaluka wa
mwana wa Ntemi x2

You came from the castle you are prince

Aluyu Nyerere wa wasyoka wa Mwana
wa Ntemi

This is prince Nyerere the son of a king
Hangama Nyerere bhabha wasyoka,
Mwana wa Ntemi

Wafuma mwikulu x3, wa-nga-lu-ka wa
mwa-na wa Nte-mi ye! x2

Be strong Nyerere you came from the
castle

*V- :/: Wa-fu-ma mwi-ku-lu, wa-nga-lu-
ka mwa-na wa Nte-mi (bhana bhane eh)
x2*

*(Aluyu ye!) A-lu-yu Nye-re-re wa-syo-ka
Mwa-na wa Nte-mi (bhana bhane eh) x2*

*(Wafuma) (sawa sawanyika) Wa-fu-ma mwi-ku-
lu x2 :/:*

*Wa-fu-ma mwi-ku-lu, wa-nga-lu-ka mwa-na wa
Nte-mi*

L – Wa-fu-ma he? Wa-nga-lu-ka wa mwa-na wa
Nte-mi we!

Ka-la-ga ma-ma bha-bhu-da bha-na bha-ne a-
bha che-sa ma-bha-nga,

*Wafuma mwikulu mwe gachanjia mabhuya
lukayabha kangwe*

*Iyanda lyane yewa cheza wane, fuma mwikulu,
wanaluka wa Mwana wa Ntemi*

*Hangama Nyerere wa, wasyoka wa mwana wa
Ntemi x2*

*Wafuma mwikulu x2, wanaluka wa Mwana wa
Ntemi ye!*

*(Lead) Bhana bhane mwanga bhabhudya bha
Mwinamila Nyangalula Lukanya*

Mwenda kutaga bhabha bhacheza bhane

*Yamulu ndafwe mulasinze msala bhasanzya,
bhana mbilya kucheze Mwinamila ngoma*

Iyanda lyane yewa cheza wane aha ha aha!

*Mwalimu doshi baba Masudi
bhabhudya bhule ndachanja Mabhuya
Lukanya
Fuma mwikulu Wangaluka wa mwana
wa Ntemi ye!*

*Bhana bhane ehe!
Mwamuganda lyagwa bhanabhane
chanja mabhuya, Kumba muganda
lyagwa Mwinamila nyangalula.
Saidi Amani mwana wane ndakafwe
bhulele humbili Wa Musoma, bhoze
kumba mukamba jewa Mwakasunzu, ah
nene, Iyanda lyane bha Fundi
bhabhudya muhenge kungoma*

*mutingina, bhoze bha Faraji bha
Mutumwa mfugo mwakayinga,
hangama Muhenga ye wa Mwakasunzu,
mayu Jenerali bha Biti Umari bhasolo
munamba, bha Biti Hassani, Wa Useni,
nene nkamumwine mungoma kutingina,
Biti Ramadhani mayu wikolo lyane, Na
wa Useja mke wane ndakafwe muzehe
kumbili mwamusoma, aha! Dede bhabha
timbe bhabhyazi bhane, Mama Masudi
wa ulinda mung'oma, wafuma mwikulu
wangaluka wa mwana wa ntemi
(bhabhuda bhabha) Wafuma mwikulu...
Kondee!*

NB: About all lyrics in this song say the same thing.

Dictionary

Sw – Swahili.

Nyam – Nyamwezi

Baga – Ethnic group in Guinea

Bulaya – Europe

Bhabha – Father, dude.

Bhanang'weli – Southern people, known as Wanyamwezi today

Bhanasukuma – Northern people, today known as Wasukuma

Chabutwa ward - something has been cut. Used as a name of the ward in Sikonge district

Fundi – the one who knows, technician

Hiari – Will

Izu (Nyam) – Come

Kabhale (Kabale, Sw)– A village in Chabutwa ward, a small stone.

Kabhanga (Kabanga, Sw) pericopsis angolensis, a village in Chabutwa – A ward in Sikonge district, a very hard tree to cut using axe

Kali – hot, in this context it has used as fast.

Katuli – A village in Tabora, means also a small mortar

Kayaya – (Mwana Kayaya) – The man of the work, (the son of Kayaya), chaos.

Kilongozi – leader

Kukaali (Nyam) - not yet

Kamina (Nyam) – Scorpion

Ladu – A Nyamwezi dance

Mahuge – combination of three drums in Hiari ya Moyo dance/music

Manju - dance leader

Manamba – People who were employed in big plantations of sisal in the 1940s, means collective of numbers.

Maswezi – A divination and ritual dance/music by Nyamwezi people

Migabho – A divination and ritual dance/music by Nyamwezi people

Mikulo – tricks, free improvisation in Hiari ya Moyo and Manyanga dance/music

Moyo - Heart

Mdumange – A dance/music by Zigua people of Tanga

Muhama – Combretum imberbe, lead wood

Muziki – A leading drum in Hiari ya Moyo

Mkangwanzala – A person who is only afraid of hunger

Mkiwa - A late manju for Hiari ya Moyo dance/music was from Kaliua – Urambo.

Mkwasa – A pattern that is played on the side of an instrument takes a role of a bell pattern.

Mninga - Pterocarpus angolensis

Mswago – a first step in Hiari ya Moyo.

Mtemi – King

Mwamala (Nyam) - have you finished?

Mwinamilwa (Nyam) – a person that everybody should bow to him

Namba moja 1 – Number one, first small drum in Hiari ya moyo

Namba mbili 2 – Number two, second small drum in Hiari ya Moyo

Nimekubali (Sw) – I have agreed

Ndelule (Nyam) – A colorful bird flying in groups.

Ndono – A single string instrument, like a berimbau where a calabash is attached at the middle.

Nzuki (Nyam) – bees

Ngoma – it is a combination of singing, dancing, drumming and some other aspects of arts like acting and sculpture during the performance

Nindo – A Gogo ethnic dance/music for ritual practice

Ngelo – A Nyamwezi women dance

Ngoma drums – tin drums common in East African countries.

Ng'hinda (Nyam), Njuga (Sw) – ankle bells

Ntumbagizyo - a drum that marks the down beat (comes from Nyam language from the word tumbagila means walk, in other way you can say the drum that walk the whole dance/music

Nyenyela – A very high soprano

Pampida = gwandadi – rhythmic word for a pattern in Hiari ya Moyo and Tiriba drumming.

Shing'weng'we – A monster in Sukuma people mythology story

Taarabu – Tanzanian music from Zanzibar Island and from coastal region. The music has Arabs influence.

Tiriba – A dance done by Baga people of Guinea

Tukutuku – Motobike

Wapagazi (Sw), Bapagati (Nyam) – long distance trades among the Wanyamwezi ethnic group during the time of slave trade.

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