

SINGING A NATION

50 Years of Music in Kenya

Edited by

Emily Achieng' Akuno

Contents

Acknowledgements (iv)

List of Contributors (v)

Introduction *Emily Achieng' Akuno* (3)

Part I Music Practice - achievements in the musical arts (9)

- Chapter 1. Kenya at 50: Celebrating the Singing Heroes of the Nation *Silvester Otieno Ogama* (11)
- Chapter 2. Fifty Years of Music Performance: The Kenya Music Festival. *Gabriel Musungu* (27)
- Chapter 3. Arrangement and Composition of African Melodies: A study of *litungu* music of the Bukusu community. *Abigael Masasabi and Mellitus Wanyama* (39)
- Chapter 4. The Growth and Development of Military Brass Band Music in Kenya: The Process of Indigenization. *Jacqueline Zinale Bulindah* (63)
- Chapter 5. Historical Capsules and Linguistic Architecture in Dholuo *Benga* Music *Omondi Oketch* (71)
- Chapter 6: Contribution of Mission Churches to the Growth and Development of Music Education in Kenya: A Fifty-Year Experience. *Wilson Shitandi* (87)
- Chapter 7: Bringing the Spirit: The Place of Music Festivals in the Quest of a Heart Language for Church Music in Kenya. *Evelyne Mushira* (99)

Part II Research and Education - developments in the musical arts (105)

- Chapter 8. Developing Music Teaching Resources: The making of *ZILIZOPENDWA* Fake Book. *Donald Otoy Ondieki* (107)
- Chapter 9. Cultural Expression in the New Dispensation: The development of new music genres in Kenya. *Emily Achieng' Akuno* (123)
- Chapter 10. Exploring Instructional Promise in Traditional Folk Songs and Afro-Classics: A case for including local music resources in Kenyan schools. *Timothy K. Njooa* (143)
- Chapter 11. Re-orientating Musical Arts Education in Post-Colonial Kenya. *Cleniece Gesare Owino* (161)
- Chapter 12: Music Education, Scholarship and Performance in the Kenyan Academy: A reflexive history of its early establishment and continuing development. *Jean N. Kidula* (171)
- Chapter 13: The Impact of Educational Policy on Early Childhood Music Education in Kenya from Independence (1963) to the Present *Elizabeth A. Andang'o* (191)
- Chapter 14: A Policy Perspective on Traditional Music in Kenya since 1963. *Mumbua Kioko* (199)

CHAPTER 3

Arrangement and Composition of African Melodies: A Study of *Litungu* Music of the Bukusu Community

Masasabi Abigael Nancy and Mellitus Nyongesa Wanyama

Abstract

This article examines the composition and arrangement of litungu music of the Bukusu community found in the Western Province of Kenya, and proceeds to compose a work based on the litungu music idiom. Stratified sampling technique was used to get relevant representatives of composers and arrangers of traditional music, and the performers of traditional litungu music. For the performers of litungu music, purposive sampling was used. The sampled population was interviewed thus the article is informed by first hand information by musicians. Participant observation was necessary during some of the performances, and secondary sources such as books and archived materials on litungu were perused. Analysis of recorded litungu music assisted in identifying its main compositional characteristics. These characteristics were used to arrange a litungu music piece of festival standard and to compose a work in the litungu idiom. Based on an analysis of the arrangement of its samples, it was noted that litungu music, like other Kenyan traditional melodies, can be arranged and performed to a wider audience. As such the authors recommend that further research be done to find out ways of merging musical characteristics of two or more Luhya sub-tribes and those from other communities in Kenya, as well as the possibility of creating an orchestra of Kenyan traditional musical instruments. The study forms a part of the intellectual call on the need to have arrangements of traditional African music, litungu music incorporated. Moreover, those interested in the composition and arrangement of litungu music can utilize the findings and analyses carried out in the study.

KEY WORDS: Analysis, Fundamental Characteristics, *Litungu* Music, Bukusu People, Western Province, Kenya

Introduction

The world has become a global village with the advent of the mass media that disseminates a lot of foreign music, among other cultural artefacts, from different cultures. The popularity of traditional music in Kenya seems to be dwindling as the media markets euro-centric music and that from Central and South Africa. Therefore, "while the old, fully indigenous, traditional arts continue in full strength in many places... there is abundant evidence that they are weakening, rapidly in some cases, while the new arts are growing, also rapidly in some cases" (Mensah, 1989). This, to some extent, is due to the social re-organisation. Among the Bukusu of Bungoma District, traditional *litungu* musical performances can be heard in most cases during burial ceremonies and some wedding ceremonies. Originally, *litungu* music was played during wedding ceremonies, wrestling matches, to encourage the community warriors during war,

during beer parties and other social gatherings. Today recordings of traditional music may be played among the older generation, especially when they are enjoying themselves seated around a pot of indigenous brew. As a result of these few performances of *litungu*, there is need to have more of its performances in a manner that appeals to a wider audience whose ears are inclined to contemporary global styles so that the idiom is not totally forgotten. Hence, it is important to borrow some contemporary musical elements and fuse them with *litungu* music idioms in order for a more diverse audience to identify with it. In cases of cultural contact, one culture does not whole-heartedly adopt to change but instead there are some aspects that are more susceptible to change, that undergo change while others remain constant. The purpose of this treatise is to arrange *litungu* music for a variety of media and compose a creative work with the main characteristics of *litungu* music.

African Popular Music

African popular music is mainly featured in mass media. Its development has seen the integration of African and euro-centric musical elements, making it similar to African art music. According to Manuel (1988: 4), 'The most distinguishing feature of popular music is its close relationship with the mass media' and as such it is urban in province and audience orientation. 'All popular [music] embodies creative interaction between foreign values and local styles' (Impey, 2000: 418). This is as a result of great interaction among nations and the process of globalization. In Africa, there are various types of popular music such as *Chimurenga* of Zimbabwe, *Juju* of Nigeria, *Highlife* of Ghana and *Kwela* of South Africa among others. These styles of music incorporate some African musical instruments, rhythms and/or melody. Impey (2000: 430) explains that there is

a kind of jazz called Marabi developed as a result of mixing American swing with African melodies... mbira melodies to a line up of an electric bass, two guitars (lead and rhythm) and drums.

As if that is not enough, Zap Mama group under the leadership of Marie Daulne play a fusion of acapella melodies, traditional African folksongs and western beats. The trio (Lobi Traore, Vincent Bucher, and Tao Ravao) combines melodies from Canada, rhythms from Madagascar and percussions from Mali forming an Afro-cuban blues. What about Kenya? In Kenya, there are various popular music groups such as Jabali Africa, Kayamba Africa among others. These groups, made up of young people, use Kenyan traditional music re-arranging it to suit a mass audience. Kayamba Africa, for example, specializes in various local dialects among them Luhya, Kikuyu, Dholuo, Kikamba and Kisii. Available writings and critique of these musicians is mainly journalistic rather than academic.

The popular music scene also includes Benga music which originated from Luo music. It spread to the neighbouring Luhya community. The Luhya form of Benga can be heard among Idakho, Isukha and Maragoli sub groups. Bukusu Benga is not as common as that of the above named communities. In as much as Benga is a popular music genre in Kenya, the citizens do not seem to be proud of their music. It is no wonder that Kalle (1999) says that:

...the problem is that Kenyans view local music negatively. It is time Kenyans accepted their own music instead of associating it with immorality and adoring foreign music, most of which they do not understand

This statement reveals attitudes of the Kenyan public towards their own local music. This attitude may be a result of their exposure to euro-centric musical aesthetics, and the social

set-up. The older generation will definitely differ with this viewpoint, but in every case of African popular music, acculturation is evident. All these forms of popular music are rarely transcribed and they keep changing with time to suit the majority audience.

Art Music

There is a considerable amount of literature on African art music. This literature relates to acculturation and its process, revealing the changes that African traditional music has undergone due to the school set up, and the background to these changes. This is reported in the writings of scholars such as Merriam (1964), Manuel (1988), Kubik (1998), Chernoff (1979), Akin (1999), Wachsmann (1971) among others.

Omibiyi-Obidike (1992: 28) explains that, 'African art music has the following characterization: it is new, highly experimental and composed by western educated African musicians in western classical idiom. It is designed purely for listening and for an audience that has been exposed to and developed a taste for western music'

African art music can be traced to the coming of the European missionaries into Africa and the music content which was taught in schools that lacked any African traditional music. Schools started producing "educated" Africans who looked down on knowledge of their musical culture. After the independence of African nations, there was a call to rediscover African cultural roots and utilize those roots in creating a modern idiom of art that is uniquely African. Nketia (1998: 41-48) documents an elaborate historical background on this. What then is an African musical composition? Manuel (1988: 17) states that:

a musical composition in this sense involves the reinterpretation of new elements within existing models and reshaping of those models to facilitate adaptation to changing situation.

This means using the musical materials of a given culture, in this case African. In African music, 'vocal style is among the most fundamental trait and is generally the most resistant to change' (Manuel, 1988, p. 20). Akin (1999: 70) adds that, 'language and instruments have a high profile and are often crucial to establishing an African identity', elements such as rhythm and melody are often simplified in the process of acculturation. Complex African rhythms are slowed down. Mensah (1989, p. 222) provides three forms of art music composers and supports Akin (ibid.). They include (1) those that work strictly according to western rules of composition, (2) those that seek to blend western and African musical elements in original compositions, and (3) those that seek to write new compositions for enjoyment as authentic African creations. Composers who fall in the first group include George Kakoma of Uganda and Enoch Sontonya of South Africa. The second category encompasses Fela Sowande of Nigeria, Ephraim Amu of Ghana, Ayo Bankole, Lazarus Ekwueme, Akin Euba of Nigeria, and Arthur Kemoli, Okuku Zalo, George Mwiruki, Ochieng Makokeyo of Kenya. The third group is made of composers such as Akin Euba, Joseph Kyagambiddwa of Uganda and Ochieng Makokeyo of Kenya.

***Litungu* in Traditional Society**

Men in the traditional society performed the *litungu*. It was common for a male in the community to learn playing the instrument under the instruction of his male relatives,

especially fathers and uncles. The repertoire learnt comprised familiar songs played by imitation. After some time of playing, having mastered the technique, one was ready to compose their music. This was enhanced by a player's creativity and regular performances. The *litungu* was considered a male instrument and women were not allowed to play it. However, due to changes in social setting and education, some women can be seen playing the instrument though they are not taken very seriously. 'The *litungu* player is a popular and honoured member of society' (Ikutu, 1980) who is hitherto invited to entertain guests in various social functions. Some of the performers of the *litungu* are also manufacturers of the instrument. A manufacturer must be a player. This enables him to come up with a good *litungu*, as he knows the quality sound expected from the instrument.

The *litungu* was a treasured instrument of the Bukusu. Its value is seen in the words 'Lusia lulayi' used to describe good music among the Bukusu, making it the main instrument in accompanied Bukusu music. Directly translated, the words mean, a good string. *Litungu* music as a whole plays a social role in the sense that it brings people together in celebration and dance. It is performed on all occasions with a high sense of entertainment. This includes functions such as wrestling matches, beer parties, games, weddings and circumcision. During festivities such as weddings, once the music is played there is no young or old, every participant in that function freely dances to the music.

Good *litungu* music must incorporate sections of narration. These sections are used to introduce the performer to his audience, acknowledge the important guests in a given function or to elaborate a story line that may otherwise not be fully told in music alone. These sections are also entertainment oriented. The music is used to enlighten the society on what is going on, mock the ill mannered and praise the well-behaved members of the society. The music is also used to relate the history of the Bukusu community.

A good *litungu* must be able to 'talk'. The *litungu* player does not merely attempt to imitate nature through music, but he takes natural sounds such as the language and incorporates them into the music. This enables him to converse with the instrument. *Litungu* accompanies not only voices but also dances such as Kamabeka and kumukongo dances. The music should therefore have a suitable tempo that evokes dance.

A good performance must leave the audience singing the melody at the end. This means that the performer ought to give his melody enough play time, neither a short time nor a lengthy duration, so that the audience can get it without being bored by it. The spontaneity of its performance necessitates the adaptability of the music in a given context. For instance, a common melody may be sung to different words depending on the function in which the music is performed. Finally, a good *litungu* musical performance must have appropriate tuning as will be given below, with an entwined blending of the instrument to the performer's vocal range.

Among the Bukusu, it is believed that the music is as old as man himself. The first parents of the Bukusu, Sela and Mwambu, are believed to have had the *litungu*. The existence of the instrument goes as far back as the oldest community members can remember. This is supported by their folksongs that talk of their migrations, wars and famine. Consciously, the Bukusu acknowledge overwhelming similarities in their music and that of their neighbouring Gisu community. There are many Gisu melodies among the

Bukusu and vice versa. Some circumcision melodies are used in both communities, performed in exactly the same manner.

The Critical Issue of Concern with *Litungu* Music

With the relatively few performances of *litungu* music, there is concern about its survival as a distinct musical idiom in the prevailing musical scene in Kenya. Since the major Bukusu clientele is exposed to euro-centric and pan-African music aesthetics, there is need to have a kind of music that would appeal to them, rooted in their cultural space. The authors note that there are few, if any, arrangements of *litungu* music heard during the Kenya Musical Festival competitions. This is unlike Luhya sub-tribes such as Maragoli whose music features often during the annual festival. The Kenya Music Festival is an annual event that presents the diversity of Kenya's musical culture. One way of ensuring the survival of traditional African music is to popularize it through such festivals. The goal of this paper is to analyse the arrangement and composition of *litungu* music and amalgamate them with euro-centric musical characteristics, while maintaining a distinct identity.

According to Nketia (1974), there has been a 'creation of a new western-derived African music - that is, music based on African melodic and rhythmic structures ... exploiting western harmony and developmental techniques...' Nketia (ibid.) cites Ward who suggests that 'if it could learn from Europe modern developments in form and harmony, African music should grow into an art more magnificent than the world has yet seen.' This indicates the need to have arrangements of traditional African music, *litungu* music incorporated. Kazuhiro Ishikawa, a Japanese entrepreneur and drummer has an interest in African instruments not as artefacts or ornaments but in their potential for practical role in contemporary music. His concern is to adapt and develop African instruments so that they conform to general music scale (Kariuki, 1996). This indicates a need to discover the characteristics of African musical instruments. The authors in this treatise therefore shares information on Bukusu *litungu* music. The analysis of this music can be used by those interested in the composition and arrangement of *litungu*. The generated music presents a sample of contemporary *litungu* music.

Theoretical Framework

The analysis of *litungu* musical arrangement and composition was guided by the theory of Acculturation. In 1935 a committee of three noted anthropologists, Melville Herskovits, Ralph Linton and Robert Redfield, defined the nature and scope of the acculturation process as 'the influence of one society or ethnic group on another as a result of continuous face to face contact' (Wagley, 1993), causing cultural change. Herskovits (1948) is quoted by Wagley, (1993), and defines acculturation as 'cultural transmission in process'. More often, one culture absorbs the cultural patterns of another through a process of selection and modification. It is believed that the acculturation process is gradual and not abrupt. Winthrop (1991: 82-83) in Wagley, (1993), defines acculturation as 'the process of cultural change of a particular society carried out by an alien, dominant society.' In this paper two music cultures will be considered, Euro-centric and the Bukusu. '....No culture escapes the dynamics of change over time. But culture is stable, that is no cultures change wholesale and overnight, the threads of continuity run through every culture, and thus change must always be considered against a background of stability' (Merriam, 1964).

Limitations of Study

The study was limited by the scarcity of previous documentation on the historical development of *litungu* music, and availability of *litungu* music as performed culturally. In addition, the study did not cover all performers of *litungu* music due to logistical constraints. In spite of these limitations, the study provides a framework for identifying and analysing the fundamental features of musical pieces to enhance composition and meet aesthetic needs of audiences as well as performers.

Materials and Methods

The study was limited to Bungoma District, Kenya, where the Bukusu sub-tribe of the Luhya community live. Stratified sampling technique was used so that there were representatives out of the composers and arrangers of traditional music, and the performers of traditional *litungu* music. To get the performers of *litungu* music, purposive sampling was used. The sampled population provided information through interviews. The results were compared and analyzed to find out the cultural placement of the music, when, how and by who the *litungu* is played, and the challenges composers face in arranging and composing with reference to some of their works. Analysis of recorded *litungu* music was done to identify its main characteristics. Participant observation was necessary during some of the performances. Secondary sources such as books and archived materials on *litungu* provided contextual data. Data was presented under the analysis of *litungu* music.

Results and Discussion

Arrangement of African Melodies

The following analysis of folk music provides an understanding of the genre. In as much as these pieces are categorized as African melodies, they are actually Kenyan traditional melodies, chosen from various ethnic communities of Kenya. In most cases the melody is seated in its original form as the exposition, making use of the musical form theme and variation. For example, below is *Filimbi*, a Giriama melody arranged by Mwiruki.

Table 1: Analyzed Arranged Pieces

Title	Ethnic group	Arranger	Year
<i>Akuwom na Kitela</i>	Turkana	Musambi L. Khadambi	1993
<i>Guku ni Kwau</i>	Kikuyu	D. Thyaka	2001
<i>Asale Cheptanyo</i>	Tugen	Kaskon W. Mindoti	2001
<i>Ting'a Malo</i>	Luo	Ochieng' S. Makokeyo	1997
<i>Filimbi</i>	Giriama	George G.K. Mwiruki	1995
<i>No Musalaba go Genda</i>	Maragoli	Arthur M. Kemoli	
<i>Kalara Ing'ombe</i>	Luhya	Fredrick B. Ngala	1994
<i>Matsai ga Yesu</i>	Luhya	Peter Kuya	1998
<i>Vatende Vanje</i>	Luhya	William M.U. Lubanga	
<i>Chiswa</i>	Bukusu	Ndege, Simon	2001



Filimbi, a Giriama melody

The keys are varied, with modulations to related keys such as the dominant, subdominant and supertonic major. Ngala's *Kalara ingombe*, for example, begins in G major and modulates to the dominant D major, while Kemoli's music begins in C major and modulates to the subdominant F major. Most of the music modulates but ends in the original key. However there are instances of music modulating to the supertonic major and ending there. Lubanga has his music *Vatende Vanje* in G major beginning as



and ending in A major as

Melodies are extended through repetition, shifting of tonality, movement from one voice part to another, and fragmentation in the various voice parts, with some new material above or below the melody. This is evident in the arrangement by Mwiruki as follows:

The image shows two systems of musical notation. The first system consists of three staves of music. The second system, starting with a '4' above the first staff, also consists of three staves. The music is written in a key with four flats and a 2/2 time signature. The notation includes various note values, rests, and phrasing slurs.

Some of the music is set in simple time, while a large number is in compound time. Meter changes in the course of a piece (Matsai ga Yesu alternates between $\frac{9}{8}$ and $\frac{6}{8}$). The triple/duple shift is common in the indigenous music of some communities. Rhythms are highly syncopated with marked tempo changes.

Dynamic markings are indicated and they keep varying in the music, enriching the expressiveness of the music. As indicated in the table above, these arrangements are for female (Soprano one, Soprano two and Alto), mixed voice (Soprano, Alto, Tenor and Bass) and male (Tenor one, Tenor two, Bass one, and Bass two). The texture of the music varies greatly. Monophony exists where all voices sing in unison, frequently at the beginning of the piece. Counterpoint is often introduced. Homophonic texture occurs where the melody is heard in one voice while the other voices provide harmonic accompaniment. Instrumental accompaniment, including drums, bells sticks, and shakers, rarely gets transcribed.

Arrangement

Bubeyi (deceit or a lie) is arranged for S.A.T.B in three sections with a tonality shifting between the Ionian and the Mixolydian modes. Bar 1 - 45 present the theme in solo response; bar 46- 89 contain a solo recitative, slow tutti and duet. The final section recapitulates the theme in solo response.

BUBEYI

Nancy A Masasabi

$\text{♩} = 120$

SOPRANO *mf*
Wa - na-kha - mu - na ni - we pa - pa,

ALTO *mf*
wa -

TENOR *mf*
Wa

BASS *mf*
La la la la La la la_ la, La la la_ la La la la_ la Wa

7

Wa - na-kha - mu - na ni - we ma - yi, E -

na -kha-mu-nau-no ka - bo mu-ndu. wa - na-kha-mu-nau-no ka - bo mu-ndu.

na -kha-mu-nau-no ka - bo mu-ndu. wa - na-kha-mu-nau-no ka - bo mu-ndu.

na -kha-mu-nau-no ka - bo mu-ndu. wa - na-kha-mu-nau-no ka - bo mu-ndu. La

Copyright © Masasabi

13

bi-sie bio la ni - we ma - yi, Bu be - yi ha-na si-ndu si - bi,
 E - bi-se bio-la ni bam'ma - nya.
 E - bi-se bio-la ni bam'ma - nya.
 la la la La la la_ la, La la la_ la La la la_ la La la la la La la la_ la, La

19

ae___ wa-kha-ba mwi na-mi
 Bu-be - yi bwi-ka - la chin' - la. ka-me - chi ke ka - bo mwi-na-mi.
 Bu-be - yi bwi-ka - la ching' - la. ka-me - chi ke ka - bo mwi-na-mi.
 la la_ la La la la_ la La la la la La la la_ la, La la la_ la La la la_ la

25

Cresc. Ka-me - chi ke ka - bo mwi-na-mi. *f* ka - me - chi ke ka - bo-mwi-na mi...
Cresc. ka - me - chi ke ka - bo mwi-na-mi. *f* ka - me - chi ke ka - bo mwi - na-mi. *mf* Ku - mo - yo, - oh kwa - nge ku -
Cresc. ka - me - chi ke ka - bo mwi-na-mi. *f* ka - me - chi ke ka - bo mwi - na-mi.
Cresc. Ka - me - chi ke ka - bo mwi-na-mi. *f* ka - me - chi ke ka - bo mwi - na-mi, *mf* Ku - mo - yo, - oh kwa - nge ku -

31

ku-mwo yo_ oh kwa- nge ku-mwo-yo kwa-nge ku-chu-na_

mo-yo kwa-nge ku-chu-na_ ku-

Ku - mo - yo_ oh kwa- nge ku - mo - yo kwa-nge ku - chu - na_

mo-yo kwa-nge ku-chu-na_

37

ku - mwo-yo kwa - nge oh ku - chu - na_ ku - mwo-yo kwa - nge

mo - yo_ oh kwa - nge, ku - mo-yo kwa - nge ku - chu - na_ ku - mo - yo_ oh kwa - nge, ku -

Ku - mo - yo kwa - nge, kwa - nge. Ku - mo - yo kwa - nge_

Ku - mo - yo kwa - nge_ kwa - nge. Ku - mo - yo kwa - ng_

43

oh, ku - chu - na_ $\text{♩} = 60$ Solo

mo-yo kwa-nge ku-chu-na_ Ka-ma-khu-wa_ ke khu-lia sia na - mu-nyu ka-khu-kai-le mu-si-re-ke-le.

_ kwa - nge.

_ kwa - nge.

49

mf A - ye, bu - be - yi bu -
mf O - khwa - li - ka o - mu - kha - na khu - ba - ndu ba - ka - li. o - li we - nya chi - kha - fu, A - ye bu - be - yi bu -
mf A - ye bu - be - yi bu -

57

bi... A - ye bu - be - yi bu - bi...
 bi... A - ye bu - be - yi bu - bi...
 bi... A - ye bu - be - yi bu - bi... Bu - be - yi bu - bi be - yi oh bu - bi.
 A - ye bu - be - yi bu - sa... Bu - be - yi bu - bi be - yi oh bu - bi.

70

E - si - ti - ti si - no O bu - be - yi bu - no O bu - be - yi se - khwe - nya ta.
 Ee bu - be - yi bu - sa Ee bu - be - yi bu - sa O bu - be - yi se - khwe - nya ta. *Solo* ♩ = 60
 Ee bu - be - yi bu - sa, Ee bu - be - yi bu - sa, O bu - be - yi se - khwe - nya ta. Oh
 Ee bu - be - yi bu - sa, Ee bu - be - yi bu - sa, O bu - be - yi se - khwe - nya ta.

80

Solo

Oh ma-yi ka-ma-khu-wa se-khwe-nya ta Oh

pa-pa ka-ma-khu-wa se-khwe-ya ta, Oh ma-yi ka-ma-khu-wa se-khwe-nya ta, Oh

86

$\text{♩} = 120$

Wa - na-kha-mu - nau-no ka - bo mu-ndu, wa - na-kha - mu - na ni -

ma-yi ka-ma-khu-wa se-khwe-nya ta. Wa - na-kha - mu - na ni -

ma-yi ka-ma-khu-wa se-khwe-nya ta. Wa - na-kha - mu - na ni -

Wa - na-kha-mu - nau-no ka - bo mu-ndu, Wa - na-kha - mu - na ni -

92

wo mu-ndu wa - na-kha - mu - na ni - wo mu-ndu. *mf* wa-khe-kho-la *p* khu-ba e-nde-mu oh o -

wo mu-ndu, wa - na-kha - mu - na ni - wo mu-ndu. *p* O - kha - chi - ru - nge. *mf* O - lo-bi-leo - ka-ni - leo

wo mu-ndu, wa - na-kha mu - na ni - wo mu-ndu. *p* Wa - khe-kho - la e - nde - mu Oh

wo mu-ndu, wa - na-kha - mu - na ni - wo mu-ndu. *p* Wa - khe-kho - la e - nde - mu,

98

kha-chi-ru - nge. o - kha-chi-ru - nge, o - kha-chi-ru - nge.

kha-chi-ru - nge, O - kha ehi-ru - nge, O - kha-chi-ru - nge, o - kha-chi-ru - nge, O - kha ehi-ru - nge.

O - kha-chi-ru - nge, O - kha-chi-ru - nge, o - kha-chi-ru - nge, O - kha-chi-ru - nge.

O - kha - chi - ru - nge, O - kha-chi-ru - nge, O - kha-chi-ru - nge.

103

Wa - kha - ti - ba o - kwe e - mu-mbo oh o - kha-chi-ru - nge.

O - kha - chi - ru - nge. O - lo-bi-leo - ka - ni - leo - kha-chi-ru - nge.

Wa - kha - ti - ba e mu - mbo,

Wa - kha - ti - ba e mu - mbo, La

107

Wa - khaa - mbu - kha wo - le e - tu - ti Oh o - kha-chi-ru - nge.

Wa - kha - a - mbu - kha, O - lo-bi-leo - ka - ni - leo - kha-chi-ru - nge.

Ee Ee Oh O - lo-bi-leo - ka - ni - leo - kha-chi-ru - nge.

la la la, la la la la la la la la la la.

Composition

The composition is titled 'Bukhino' meaning dance. The piece is composed for recorder, *isiriri*, *conga* drums and piano. The recorder was chosen, as it is a melodic instrument whose sound contrasts that of the *isiriri*. The recorder and *isiriri* play a similar role imitating, each other, leading and responding to each other. The conga drums give a rhythmic accompaniment with three tones C, G and F. The piano imitates the *litungu* in playing an ostinato at the beginning, playing a melody and giving a rhythmic accompaniment.

This composition makes use of the modal scale. *Litungu* music normally has the Ionian mode without the leading note. Due to the introduction of western classical harmony, the leading note is used. Modulation moves to the Lydian and Mixolydian modes.

The first eight bars are an introduction where the *isiriri* responds to a recorder solo. Next sixteen bars give the theme as stated by the *isiriri* and recorder with a rhythmic piano ostinato. The theme shifts from the recorder, *isiriri* to piano ending the first section at bar 65, in the Ionian mode. The second section has a slow tempo and is lyrical, imitating the recitative part of *litungu* music. Recorder and *isiriri* unlike the solo part in *litungu* music perform this section. It is interrupted by a solo response part up to bar 107. The next bar sees the introduction of new materials moving through the mixo- Lydian and Lydian modes. The third section in the Ionian mode starts at bar a 125 to the end. There is a counter melody introduced in this section.

BUKHINO

Nancy A. Masasabi

$\text{♩} = 100$

Descant Recorder

Isiriri

Conga Drums

$\text{♩} = 100$

Piano

9

D. Rec.

Is.

C.D.

Pno.

Copyright © 2002

2

15

D. Rec.

Is.

C.D.

Pno.

21

D. Rec.

Is.

C.D.

Pno.

27

D. Rec.

Is.

C.D.

Pno.

33

D. Rec.

Is.

C.D.

Pno.

40

D. Rec.

Is.

C.D.

Pno.

47

D. Rec.

Is.

C.D.

Pno.

54

D. Rec.

Is.

C.D.

Pno.

61

D. Rec.

Is.

C.D.

Pno.

1. 2. ♩ = 60

69

D. Rec.

Is.

C.D.

Pno.

4

54

D. Rec.

Is.

C.D.

Pno.

61

D. Rec.

Is.

C.D.

Pno.

1. 2. ♩ = 60

69

D. Rec.

Is.

C.D.

Pno.

77

D. Rec.

Is.

C.D.

Pno.

83

D. Rec.

Is.

C.D.

Pno.

91

D. Rec.

Is.

C.D.

Pno.

6

98

D. Rec.

Is.

C.D.

Pno.

104

D. Rec.

Is.

C.D.

Pno.

110

D. Rec.

Is.

C.D.

Pno.

116

D. Rec.

Is.

C.D.

Pno.

122

D. Rec.

Is.

C.D.

Pno.

$\text{♩} = 100$

130

D. Rec.

Is.

C.D.

Pno.

137

D. Rec.

Is.

C.D.

Pno.

143

D. Rec.

Is.

C.D.

Pno.

149

D. Rec.

Is.

C.D.

Pno.

Conclusion and Recommendations

The findings and analyses carried out above show that *Litungu* music, like other Kenyan traditional melodies, can be arranged and performed to a wider audience. With this in mind, the authors recommend that more research be done to determine ways of merging musical characteristics of two or more Luhya sub-tribes and those from other communities in Kenya. This will provide a basis for comparative analysis which can then be extended to experimentation with the merging of African traditional music with other forms of music in Africa and beyond. In addition, the possibility of creating an orchestra of Kenyan traditional musical instruments should also be looked into.

References

- Akin, E. (1999). African Traditional Music Instruments in Neo-African and Contexts. In *Turn Up Volume*.
- Chernoff, J. M. (1979). *African Rhythm and African Sensibility*. Chicago and London: University Of Chicago Press.
- Ikutu, R. K. (1980). *Notes on Traditional Musical Instruments of Kenya*. Nairobi: Kenya Institute of Education.
- Impey, A. (2000). Popular Music in Africa. In *The Gerald*.
- Kalle, O. (1999, November 11). *East African Standard*. Nairobi: The Standard Group Ltd
- Karuiki, J. (1996, July 29-August 4). Adapting African Instruments to Modern Music Trends. *The East African*. Nairobi: Nation Centre.
- Kubik, G. (1998). Intra-African Streams of Influence. *The Gerald*.
- Manuel, P. (1988). *Popular Music of the Non-Western World*. New York: Oxford University Press.
- Mensah, A. A. (1989). The Art Of Africa: Dawn or Twilight. In *African Musicology*, 2.
- Merriam, A. P. (1964). *Anthropology of Music*. Evanston: North western University Press.
- Nketia, J. H. K. (1974). *The Music Of Africa*. London: Victor Gollancs Ltd.
- Nketia, J. H. K. (1998). The Scholarly Study of African Music: A Historical Review. *The Gerald*.
- Omibiyi-Obidike, M. (1992). The Process of Education and Search for Identity in Contemporary African Music. *African Musicology*, 2.
- Wachsmann, K. P. (1971). *Essays on Music And History in Africa*. USA: Northwestern University Press. P. 127.
- Wagley, C. (1993). Acculturation. in *New Grolier Multimedia Encyclopaedia*. Grolier Inc.