

AN ANALYSIS OF *ZILIZOPENDWA* FOR THE DEVELOPMENT OF INSTRUCTIONAL MATERIALS FOR MUSIC EDUCATION

BY

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DECLARATION

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DEDICATION

To my loving parents:

ALEXINA BONARERI ONDIEKI and PHILIP ONDIEKI MOTITIKWA

And the entire Ondieki Family!

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ABBREVIATIONS AND ACRONYMS

AIC	Africa Inland Church
CLASP	Composing, Literature studies, Audition, Skill acquisition and Performance – Curriculum Model
KBC	Kenya Broadcasting Corporation
KIE	Kenya Institute of Education
KMF	Kenya Music Festivals
MMCP	Manhattanville Music Curriculum Project – Curriculum Model
VoK	Voice of Kenya

DEFINITION OF TERMS

Adaptation:	Change of the musical sound and structure through modification, in this case, mixture with new elements.
Appropriation:	The making, from whatever materials, of a genre of music as one's own.
Assimilation:	The process whereby new music idioms and sounds are absorbed into an existing music sound system.
Curwen Method:	A method of music education that includes all aspects of musical literacy, using the voice as the principle organ, started by John Curwen (1816 – 1880) in England.
Dalcroze Eurythmics:	A method of music education that focuses on rhythmic co-ordination while emphasising the development of the whole person through music movement, initiated by Emile Jacques-Dalcroze (1865 – 1950).
Eurythmics:	Means 'good rhythm', or 'flow', the main philosophy behind Dalcroze method.
Eclecticism:	Selecting or employing individual elements of music from a variety of sources, systems, or styles of music.
Extra Musical Elements:	Any stand-alone items in music within the broader context of lyrics, use of language, poetry and sociological issues.
Indigenous Music:	Music that incorporates idioms and utilizes material resources found in a specific community. It is functional in specified contexts and plays various roles in the social occasions during which it is performed.
Kodály Method:	A method of music education which starts with young children in the nursery school and whose

guiding principle is that of teaching from sound to sight, started by Zoltán Kodály (1882 – 1967) in Hungary.

Litungu:

A seven stringed lyre used among the Luhya Communities of Kenya.

Musical Elements:

Any stand-alone items in music within the broader context of melody, rhythm, harmony form and structure.

Nyatiti:

An eight stringed lyre used by the Luo community of Kenya. It is also known as *kambanane* or *thum*.

Orff Schulwerk:

A method of music education that trains pupils to express themselves through music and to develop their musical skills, started by Carl Orff (1895 – 1982) in Germany.

Traditional idiom:

In this study, the term is used in reference to style of artistic expression characteristic of a particular community and relating to, or in accord with tradition. Some of these characteristics include; clarity of melodies and style, educational value of the text that mainly address deep social concerns, use of poetry and a call and response structure among others.

Zilizopendwa:

This term is commonly used in reference to early Kenyan popular music of around 1950s to 1970s, a period during which countless classic popular hits were composed, produced and released. In this study, in addition to the above, the term is specifically used to represent early Kenyan secular popular music practiced and recorded from 1945 to 1975.

ABSTRACT

This research focused on the development of instructional materials for music education from *Zilizopendwa* (early Kenyan popular music of 1945 - 1975) with the hope of providing a socio-cultural education. The study sought to: establish musical and extra-musical content of *Zilizopendwa*; identify features of *Zilizopendwa* that are practical for use in education; develop an index of song material; each with derivable music concepts; and generate learning materials from *Zilizopendwa* useable for teaching music concepts and skills. The study was conducted in Nairobi and Nyanza provinces. The study population included music teachers, popular musicians and recordings from era under study. Purposive and stratified sampling techniques yielded respondents for the study. Data collection instruments included opinionnaire, observation and analysis schedules. Qualitative data was analysed through the descriptive method that involved the transcription of songs into staff notation for analysis in reference to musical concepts and translation of text into English to facilitate understanding of verbal message. The study authenticates the suitability of *Zilizopendwa* in providing materials functional in music education. Through the analysis, an instructional model was created that validates the genre's applicability for music instruction. The study further generated a collection of song material for classroom use. A song index was developed to guide the selection of this song material for the implementation of various segments of the music curriculum. Finally, in light of the study findings, the recommendations made for possible implementations by relevant authorities included the need for: teaching strategies that involve active experiences with the music; socio-cultural sensitive education policies, methodologies, strategies and resources; equipping teachers with contemporary teaching strategies and techniques and the incorporation of more socio-cultural teaching materials and resources in music education.

CHAPTER ONE

INTRODUCTION

1.1 BACKGROUND INFORMATION

The year 1945 marked the beginning of the development of popular music in East Africa (Manuel, 1988). In Kenya and elsewhere in the continent, urbanisation, availability of Western instruments and the growth of a pan-ethnic social identity contributed to the rise of a new hybrid music. The relative economic boom following the Second World War (1939 – 1945) also led to the growth of radio and recording industries, especially in Kenya. Consequently, 1945 – 1975 was a period of transition for Kenyan popular music, when distinctive regional styles emerged informed both by local traditions and idiosyncratic synthesis of outside influences (Manuel, 1988). A variety of guitar styles developed. Some of these reflected retention of traditional lyre music, for example, *Nyatiti* and *Litungu* of the Luo and Luhya respectively, among others (Okumu, 1998). Most of these styles, and others alongside *Benga*, *Omutibo*, *Bango*, *Rhumba* and *Kenyan Twist*, that were later to be collectively referred to as '*Zilizopendwa*', are seen as the definitive Kenyan popular music, played by most musicians regardless of language or regional identification and affiliation.

This *Zilizopendwa* exhibits strong qualities similar to traditional idioms. These include clarity of melodies and style, educational value of the text that mainly address deep social concerns, use of poetry and a call and response structure. The music has remained favoured by many Kenyans. School going children and choir leaders have developed a taste for it, to the extent of special creative and competitive classes being featured in the annual Kenya Music Festivals (KMF) where schools vie to outshine each other with appealing arrangements in this genre. To date, these competitive classes of *Zilizopendwa* remain favoured by both participants and audiences at the festival. This phenomenon confirms the viability and social significance of this genre to all Kenyans, yet it is not featured in the music education curriculum.

A large part of the culture of young people revolves around different types of popular music through tools of mass media. Yet music education in Kenya has not concerned itself with the use

of this genre in its formal curriculum. The call for use of music of one's culture for musical education is advocated by the Kodály and Orff Schulwerk music teaching methods. It is also echoed by Kabalevsky (1988). Yet, despite this and recommendations by the Phelps-Stokes Commission in 1922, and the Cambridge Conference on African Education in 1952, music education in Kenya, after all these years, still depends upon the use of materials and resources that are predominantly Western in source and orientation. This includes use of musical excerpts borrowed from mainly English songs and Western classical music in the teaching of musical concepts. It is this anomalous scenario that evoked the study. This raised one major concern: Can *Zilizopendwa*, a genre that incorporated traditional stylistics, provide learning resources and materials that would lead to a culturally sensitive music education process based on materials that contain idioms of traditional music?

1.2 STATEMENT OF THE PROBLEM

As a curricular subject in Kenya, the scope of music is ideally expected to be broadening all the time. It should provide numerous opportunities for musical experiences to meet different needs. Yet in the entire advance, the music curriculum content and resources have remained the same and mainly Western based.

Zilizopendwa merges traditional idioms with foreign influences making it a viable tool for contemporary music education. The social acceptability and viability of this music advocates for its placement in music education. The following four – bar excerpts of songs from the period under study, as transcribed by the researcher, provide practical advocacy for this genre in music education. Below each excerpt is a list of musical concepts that can be taught using the same short excerpts.

Excerpt 1.1: *Malaika*

MALAIKA

Fadhili William

♩ = 100

Ma - la - i - ka__ na - ku-pe- nda ma - la - i - ka

Table 1.1: *Malaika*

Rhythm	Intervals	Metre	Scale	Harmony
Anacrusis Syncopation	Major Sixth Minor Third Minor Second Major Second Repetition	Simple Quadruple Time	Do, re, mi, fa, so and ti (Major scale)	Thirds Sixths. Descant

Excerpt 1.2: *Dereva Kombo*

DEREVA KOMBO

Paul Mwachupa

♩ = 122

Hi - no a - ja - li ha - i - ki - ngi - ki

Table 1.2: *Dereva Kombo*

Rhythm	Intervals	Metre	Scale	Harmony
Anacrusis Syncopation	Perfect Fourth Major Second Major Third	Simple Quadruple Time	Do, re, mi, so, la and ti (Major scale)	Unison

Excerpt 1.3: *Msichana wa Elimu*

MSICHANA WA SURA NZURI

Daudi Kabaka

♩ = 132

M-si cha na wasu ra nzu ri ni ki-tuga- ni ki na ku fa nya u si o le we

Table 1.3: *Msichana wa Elimu*

Rhythm	Intervals	Metre	Scale	Harmony
Anacrusis Syncopation	Major Thirds Minor Thirds Major Seconds Minor Seconds Perfect Fourth	Compound Quadruple Time	Do, re, mi, fa, so and ti (Major scale)	Thirds Alto

These excerpts clearly show that this music is resourceful and demonstrate alternative instructional sources that can be used to teach a variety of musical concepts like rhythm, pitch intervals, metre, harmony and tonality as shown in tables 1.2, 1.2 and 1.3. These are part of the musical elements taught at various stages of musical learning and these excerpts therefore

provide alternative instructional sources. Though this music contains these qualities, capable of shaping, moulding and training students, it is not featured in the education curriculum.

From the excerpts above, the text and music of these songs are a practicable resource, yet they are not exploited. Could this genre be used to facilitate musicianship as well as general education in the development of character and aesthetics? It is for this concern that this study was developed.

The research was guided by the following questions:

1. What are the characteristics of *Zilizopendwa*?
2. What is the relevance of *Zilizopendwa* to socio-cultural education?
3. How can *Zilizopendwa* be used as a strategy in the teaching of music?

1.3 OBJECTIVES OF THE STUDY

The objectives of the study were to:

1. Establish musical and extra-musical content of *Zilizopendwa*.
2. Identify features of *Zilizopendwa* that are practical for use in education.
3. Develop an index of song material, each with derivable music concepts.
4. Generate learning materials from *Zilizopendwa* useable for teaching music concepts and skills.

1.4 RESEARCH ASSUMPTIONS

The project was pegged on the assumptions that:

1. A people's music is of great value both in itself and as teaching material given that it depicts their cultural identity.
2. Different music styles possess features that are suitable for use in music education
3. Music educators, publishers and musicians can enhance the promotion, appreciation, association, reception and preservation of a people's music.

1.5 RATIONALE OF THE STUDY

The study came at a time when the youth are being continuously bombarded with mainly alien music and cultures through the tools of mass media. Their education in relation to their cultural

background was therefore of paramount importance towards producing a culturally sensitive and responsive generation. Music is a useful tool for such an endeavour.

The current generation of youth, teachers, musicians, disc jockeys and the public at large remained partially ignorant of the foundation, history and intricacies of *Zilizopendwa*. Upcoming musicians and music teachers may have missed opportunities to learn this type of music in school, as it was not offered in the curriculum. When they got to teach and produce music, they mainly emulated what they heard from the West and other cultures expressed through the mass media. Such an environment tends to create a cultural identity void and it is incumbent for researchers to address this issue by undertaking quality studies to fill the knowledge gap. This need forms a central rationale of the study.

The study also sought to capture the promotion and accessibility of *Zilizopendwa* through its inclusion in the education process while at the same time making music education culturally sensitive.

1.6 SIGNIFICANCE OF THE STUDY

The study hoped to facilitate the inspiration of students' musical interests through popular music, a genre that bonds well with most youth and creates accord with the adolescents' natural desire for independence (Vulliamy & Lee, 1980). This would be relevant to the experience of the pupils and a source of motivation.

The study promulgated the value of *Zilizopendwa* as a teaching strategy and at the same time outlined its features that are functional in music education. It also provided literature and developed strategies, guidelines and approaches for music education as an avenue towards the development of a curriculum model through which *Zilizopendwa* and other musical heritages can be accessed, promoted and preserved. Finally, the study generated a number of scores of *Zilizopendwa* to facilitate further research.

1.7 SCOPE AND LIMITATIONS

The study focused on analysing *Zilizopendwa* (Kenyan popular music of 1945 – 1975) with the aim of establishing ways through which this genre of music could be promoted and its accessibility enhanced through education. Music mainly composed using Kiswahili, the national

language, was targeted for the purpose of uniformity. This study focused on musical elements found in this genre that could be incorporated in the teaching of music in Kenya. These musical elements were contextualised within general music pedagogy as opposed to being pegged on primary, secondary or tertiary curricula and this aimed at liberating the study's applicability across board. The study focused on the period 1945 to 1975 that represents the first thirty years since the genesis of the recording industry, which is documented to have started around 1945 (Manuel, 1988) and prior to the media domination of extremely foreign music during 1980s.

Questions of moral and cultural values are of great importance. However, since the consideration of the moral and wider social values underpinning varieties of popular music would clearly need a sociologically inclined study in itself, the study confined its efforts to the pedagogies of music education through exploration of the practicalities of using *Zilizopendwa* in general music education. Lastly, due to time and financial constraints the study only covered a section of artists and styles of *Zilizopendwa*. However, since there are many similarities between artists and musical styles, some of the findings can be generalised beyond the selected samples.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 INTRODUCTION

The chapter presents the literature reviewed in various areas that were considered relevant to the study. The reviewed literature included a brief introduction and history to popular music in Kenya with the view of highlighting its development. The review also focused on the use of popular music in music education together with music education methods, approaches and models, and a highlight of music education in Kenya. The aim of the review was to highlight popular music in itself and as teaching material, the philosophies of music education and methodologies, and, discover whether the use of *Zilizopendwa* in music education is viable.

2.2 POPULAR MUSIC IN KENYA

The section gives a general introduction to popular music and a brief historical background on popular music in Kenya.

Popular music is “entertainment, art, status symbol, badge of resistance, and aural wallpaper” (Bradley, 1992). Bradley (1992) is very critical of those music writers, broadcasters and others who are of the view that popular music should not be analysed or studied too closely under the guise that it cannot stand up to such treatment. Of course musical meaning is not easy to pin down in words. There is an irreducible, specific, musical level or moment of meaning which quite simply cannot be translated. This study sought not the translation of musical meaning of *Zilizopendwa* but rather a place for it in music education, either as an area of or as a tool for study.

The definition of popular music has been and still is riddled with complexities and controversial in subject. Many extensive scholarly works have been written on this subject including Birer (1985); Bradley (1992); Manuel (1988); Middleton (1990); and Vulliamy & Lee (1986), (1980), (1982) among others, thus making it an entire field of study on its own. Popular music, being a factor in the reproduction of society and its subjects, has *effects*. It does something to people (Bradley, 1992). Thus, this study draws more attention to studying popular music in reference to

its use in music education in Kenya therefore disentangling itself from the extensive academic debate on the definition of the term 'popular music'. The following section highlights on the development of popular music in Kenya.

In his analysis of guitar music among the Luo, Nyakiti (1988) dates the genesis of guitar playing as far back as 1929 in the mission schools. After the Second World War, many Kenyans trained in military brass playing joined the emerging dance bands, applying their instrumental skills and the fondness for *Rhumba* they developed in the service. Congolese music continued to be a prevailing influence on both guitar and band dance music. Nevertheless, distinctive regional styles emerged, informed both by local traditions and idiosyncratic synthesis of outside influences (Manuel, 1988). The song texts of 'listening oriented' Kenyan styles often dealt with contemporary social issues. Lyrics may have praised political leaders or movements, or they may have commented on phenomena like unemployment or changing social morals. This is commended in this study, as song is traditionally used to convey important messages, a core function of education. This re-affirms the place of this music in the education curriculum.

Recordings and radio brought about new ideas, and so new music making styles arose (Wallis & Malm, 1984). Nyakiti (1988) acknowledges that by 1980s, Luo guitar music was a hybrid of both local and foreign influences. But these recordings and music styles from this period still remain partially unknown to many Kenyans. This study sought to incorporate this music into education as a way of preservation and promotion.

Styles persist past their prime and are often revived by a new musical generation, perhaps in a series of permutations or appropriation. Styles are as much shaped by extra-musical influences (such as the recording industry and radio) as by themselves (Okumu, 1998). This is palpable in current popular music in Kenya where the exposure has been extremely Western predisposed as opposed to indigenously inclined, hence this study.

The study proposed that through music education current and future students of music can be exposed to the evolution of *Zilizopendwa*. This in belief would enhance the reception and appreciation of *Zilizopendwa*, consequently averting the possible demise of this cultural heritage. It should also serve as a model for composers of new music with a culturally recognisable identity.

2.3 POPULAR MUSIC IN MUSIC EDUCATION

This section interrogates the place of popular music in music education and its appropriateness for inclusion in the school curriculum.

Although Vulliamy & Lee (1980) refer specifically to music education in the United Kingdom when writing about popular music in schools, the situation was apparently very similar in many other countries dependent on European-derived education systems. Kenyan music education system, syllabi, curricula, teaching material and resources tend to be inadequate and predominantly Western based (Digolo 1997, Makobi 1985 and Njui 1989). There is a need to break away from this Euro-centrism and adopt a more socio-culturally relevant approach. The study sought, through the use of *Zilizopendwa* in music education, to break from this tradition in order to equip students with skills that are culturally informed, and an attitude that is aware and receptive to popular and traditional idioms.

It is sometimes argued that the use of popular music by teachers constitutes an abandonment of educational and artistic principles. This view is rejected by Vulliamy & Lee (1980). They believe that, apart from the value of popular music as a means of motivating pupils, this field of music, like others, has its own intrinsic worth and system of values. Being a genre that most people respond well to, it can be used to increase interest, to motivate and to impart knowledge. However, teachers who wish to use popular music need resources and exposure to the music. Hitherto, there has been nothing comparable to the many excellent texts on aspects of serious music (Vulliamy & Lee, 1980). This is the missing bridge that the study sought to build in relation to the Kenyan scene.

In summary, popular music has not usually been perceived as a field or instructional resource fit for inclusion in the school curriculum. There has been rigid distinction between what does, and what does not count as “good music”. Young people are normally embroiled in the conflict between music which is acceptable to the school, but which has little to do with their own culture and experience, and music acceptable to themselves, which by inference they are led to believe is of little educational value or artistic significance. Such a situation does nothing but exacerbate the tension that already exists in many areas between the cultural values transmitted through schools and the cultural values of young people themselves, and hence this study.

2.4 MUSIC EDUCATION

This section presents an analysis of music approaches, teaching methods and curriculum models in music education that have been used internationally with a view of finding an approach, curriculum and method that could embrace the incorporation of *Zilizopendwa* for the Kenyan socio-cultural environment.

The first approach to curriculum building as advocated by Swanwick & Taylor (1982) is one which stays very close to first-hand musical experience for the teacher and the pupils. This approach takes into assumption the view that music education is essentially about developing what might be called Musical Appreciation, that is, the ability to perceive what is going on in music and to respond to it with enjoyment and possibly delight. The proposal by Swanwick & Taylor implies that the role of the teacher is to develop in students the ability to respond to music in the fullest possible way across the widest range of experiences. This approach related well to this study as it supports the development of inclusive musical appreciation. In this case the role of the teacher would be to develop students' ability to respond to *Zilizopendwa*.

According to Swanwick (1994), the two coordinates between music and people are the nature and quality of musical knowledge itself and sensitivity in understanding other people as they respond to music as music-makers or music-takers in a cultural context. Music as a phenomenon, one's response to music and the processes of music education are the three strands out of which Swanwick's (1994) principle is composed. All in all he does not prescribe detailed curriculum practice and day-to-day teaching methods, but instead draws attention to the elements of educational transactions in music that appear to have the greatest vitality, and suggests ways in which they can be sustained. These elements of musical education transactions were relevant to the study because musical knowledge must go hand in hand with the value of music. *Zilizopendwa* is certainly of great value in reconstruction of the musical history of this country. Researching on its associated musical experiences and analysis created material for musical learning and teaching which adds value to musical knowledge.

In reference to the early Tsarist Russia, Kabalevsky (1988) offers a second approach, which notes that a new syllabus for the general school does not come about by chance and cannot be reached abruptly. There are objective reasons for it, reasons stemming from the needs of our time

and of our society. This fundamentally suggests an approach to music teaching that would naturally relate music as an art to music as a school subject, and school work to real life. The main stimulus for this kind of syllabus is its general approach and its content which in result develop a high level of culture. This approach attempts to relate music as an art to music as a subject, and school work to reality thus a means of relating to culture. It consequently supported the objectives of this study. Kabalevsky confirms the need to make music education socio-culturally relevant since that would be the only way of balancing formal and creative principles alongside interest and motivation, hence the study.

In the case of music education, it is clear that the social and cultural conventions and traditions of different countries, particularly of their educational institutions, play a key role in shaping the nature of musical development. In some cases this might stem from particularly strong pedagogical traditions, such as the Kodály method of Hungary or the Orff and Suzuki 'methods', which originate from Germany and Japan respectively, but which have a much wider application. In other cases the influence is attributable not only to the teacher's resourcefulness and productivity but to more general aspects of educational policy such as the degree of reliance on published schemes of work or the role of assessment. These specific conditions, which shape music education in each country – details of curriculum content and objectives and the specific methods and attitudes of the teachers involved – clearly have a direct influence upon children's musical development and learning. Hargreaves & North (2001) explore these influences.

It is impossible to consider music learning and development in Africa without being drawn into historical, cultural and political issues. Throughout the continent there has been an uneasy co-existence of African and Western traditions; traditions which, together with popular culture, carry fundamentally different approaches to music learning (Akuno, 2005). The pervasiveness of Western culture, the legacies of colonialist structures, the effects of globalisation and the desire to regain and maintain African (including Kenyan) traditions have become major issues in the field of education (Akuno, 2005). This strongly supported the quest for socio-cultural music education as posed in the second research question.

While Swanwick's (1994) proposal implies that the role of the teacher is to develop the ability to respond to music in the fullest possible way, Kabalevsky (1988) draws attention on how to make

music interesting and attractive to the children and Hargreaves & North (2001) implore on specific conditions which shape music education in each country (mainly cultural). The approaches discussed above were of relevance to this study as the first one centred on the exposure to music and the consequent ability to respond to it. The second focused on the educators' biggest task of making music learning interesting and attractive to the students. The third explored socio-cultural relevance of music education. All these approaches may be used in making the Kenyan music curriculum more culturally relevant.

2.4.1 Music Teaching Methods

In order to appreciate the demands and possibilities raised more recently for music education, it was necessary to investigate some music teaching methods, models and theories (Akuno, 2005). The music teaching methods discussed were Dalcroze Eurythmics, Curwen method, Orff Schulwerk and the Kodály method.

Eurythmics, meaning 'good rhythm, or 'flow' (Brown, 1987), is a methodology focusing on rhythmic co-ordination and emphasising the development of the whole person through music movement. It promotes the study of music through active listening, the use of the voice and body movement. Initiated by Emile Jacques-Dalcroze, it is often referred to as Dalcroze Eurythmics (Brown, 1987). The Dalcroze Eurythmics method related well to this study as the objectives of this method could be achieved by using *Zilizopendwa* as a tool or resource material.

The Curwen method, started as a means of teaching singing by John Curwen in the 1840's (Rainbow, 1967). This method was developed to include all aspects of musical literacy, using the voice as the principle organ. This method articulates five principles that guide the process of learning and teaching: moving from concept to symbol; mental placement of individual sounds within a tonality; pictorial realisation of pitch relationships; leading pupils to notice and discover; and the use of logically arranged, finely graded progressive steps. The key philosophy considers the purpose of learning namely life, and so pupils should be able to apply what is learned in the pleasurable situations and activities of life and hence this study.

Orff Schulwerk is a method of music education initiated by Carl Orff that trains pupils to express themselves through music and to develop their musical skills (Buchanan, 1996). This is an approach that values the spontaneous musical experience, however simple, and emphasises the

need for sensitivity in performance at every level (Buchanan, 1996). The guiding philosophy of this method, stems from a belief that children should be allowed to grow through their own natural resources, and that a careful balance of external intervention should aid the process of growth. This was relevant to this study as it supported learning that is culturally based and sensitive in its borrowing.

The Kodály method is a music education approach developed in Hungary by Zoltán Kodály which starts with young children in the nursery school. Its guiding principle is that teaching should move from sound to sight (Choksy, 1974). This leads to the experience of a concept before the introduction of the symbol that represents it. This method relies on songs of three categories as learning material: authentic children's games and nursery songs involving movement; authentic folk songs; and good composed music, written by recognised composers (Choksy, 1974). The last category then became relevant to this study since the study sought to recognise *Zilizopendwa* as good composed music that was written by renowned composers as learning material. The guiding principle of 'sound to symbol' when combined with the principle of 'known to unknown' related well with the third objective of the study. This is because *Zilizopendwa* is 'musical sound' that is 'known' to the learners, thus it is already familiar, hence accessible.

The music teaching methods surveyed above originated from renowned music educators. They have in turn been adapted by teachers, and applied widely, at times beyond the geographical and cultural boundaries for which they were initially designed. Their widespread use is no doubt a result of some positive elements that ensure success in their use (Akuno, 2005). The idea of a well balanced development, both musical and social, is encompassed in the methods outlined above. Akuno (1997) analyses these music teaching methods and the current Kenyan music education curriculum with the objective of identifying their suitability and cultural relevance under the Kenya social and cultural context. These music teaching methods were relevant to this study because they exhibited trends that make them relevant towards pupils' total development as individuals. This went in line with the search for a more culturally relevant music educational model.

The use of songs as a teaching medium is promoted in the teaching methods analysed. The choice of songs is made to foster pupils' cultural growth which in this case is advocated through use of *Zilizopendwa*. The issue of relevance here is twofold – the concern for pupils' cultural needs and the content of the curriculum. The call for use of music of one's culture for musical education, as stipulated by Kodály and Orff, is echoed by Kabalevsky. Essentially, the music used to facilitate the methods should vary from country to country, but in Kenya a lot of the music used is still heavily foreign.

2.4.2 Music Curriculum Models

The two models discussed below are not teaching methods as the ones analysed above. The purpose of the analysis below was to gain insight into the structure and principles of curriculum models that characterise contemporary Western music education thought and practice, information that assisted in the decision as to what structure to adopt in the establishment of a culturally effective music education in Kenya (Akuno, 2005).

Spiral Curriculum Model – Manhattanville Music Curriculum Project (MMCP)

The Manhattanville Music Curriculum Project (MMCP) was the result of a project sponsored and encouraged in the United States of America by the country's Office of Education, and developed between 1965 and 1970. It is not a methodology confined to any particular level of learning, but an outline of carefully sequenced educational activities. These are based on principles applicable for all levels of learning. The purpose of this model of music education is to foster discovery. It attempts to provide material and motivation that lead to continued personal growth and discovery. The Plan of the curriculum is to enable pupils deal with concepts of music within the context of the sounds that give each concept meaning. The curriculum aims at eliciting behaviour from pupils, which is achieved through interaction with music in various environments. This action-oriented curriculum was designed as a guide for progressive creativity.

Swanwick's CLASP Curriculum Model

Keith Swanwick's curriculum model stems from his theories of musical knowing and meaning (Swanwick, 1979; Swanwick & Taylor, 1982), with a learning structure aimed at enabling pupils to appreciate music and to value it as a life-enhancing experience. The curriculum model is built

around the five parameters of musical experience namely; Composing, Literature studies, Audition, Skill acquisition and Performance - CLASP (Swanwick, 1979; Swanwick & Taylor, 1982). This curriculum is born from the idea that musical understanding involves perception of these elements, which signify the expressive character and the perceptible structure of music and thus putting knowledge into practice.

The MMCP Spiral and CLASP curriculum models present sound principles and structures for the foundations of musical education. The emphasis is laid on creativity by pupils, so that at each stage, pupils are expected, and hence led to create music. This creation appears expressively as an act of composition and improvisation. These two models were of relevance to this study as they called for pupils' involvement with music in the process of music education leading to a deepened understanding and mastery of their culture. They augured well for this study as they focused on activity with music that resulted in music making from the onset.

The music teaching methods and models analysed could be useful in guiding teaching of Kenyan children if their need for cultural awareness and development is to be met. Besides, if education is to promote culture, then the content of the curriculum must reflect the culture spoken of, in this case the Kenyan culture in all its diversity. These teaching methods and curriculum models were designed for specific cultural environments which are different from the Kenyan situation. However, these teaching methods are valuable and could be adopted and adjusted accordingly for use in the country's overall goals for education, without neglecting the pupil's need for cultural growth.

2.5 MUSIC EDUCATION IN KENYA

This section aims at tracing the history of music education in Kenya since the introduction of formal education in the country and analysing the past and present music programmes in a bid to discover the best approach, method and curriculum suited to make music education more culturally relevant.

Traditionally children were educated within the confines of their cultural experiences. According to Kamenyi (1977), education was geared towards equipping members of the community with knowledge about the environment and how to cope with it. What was taught and learned grew

out of the environment and social situations. The learning of music, a part of societal life, was done in a similar manner, namely through participation in activities that involved the use of music.

In the 19th Century, Christian Missionaries from Europe started to settle along the coast and in the interior of Kenya. The content of the mission school curriculum was devoid of African music, so the mission school produced educated Africans who lacked the knowledge of their musical culture. This resulted in disparity between the school and the socio-cultural environment of Africans who went to school, creating people of two worlds, so to speak (Omibiyi-Obidike, 1992). The elite ended up thinking of their people's musical practices as inferior and backward, primitive and uneducated (sic) (Denyer, 1979). The need to set education within the cultural environment of the child was a concern raised by the Phelps-Stoke Commission in 1922, and the Cambridge Conference on African Education in 1952. The '1925 Memorandum', the British Colonial Office's statement on African education entitled 'Education Policy in Tropical Africa', called for, among other issues: the adaptation of education to the needs of the local community, the preservation of the best of traditional society and preparation of the pupil for the world. This was definitely against both Missionary and Settlers beliefs and designs that relegated the African to a position inferior to the white 'man' (sic) (Akuno, 1997).

In summary, the philosophies of music education, curricular considerations and methodologies best suited to Kenyan music, with relevant cultural considerations, have not received adequate attention. Even the teaching of African music itself, as opposed to how to teach it, is allocated very little time. The training that music teachers receive, especially from teacher training colleges, should really focus on both the content (music that is socio-culturally relevant) and the principles of music education, equipping teachers with skills to make them proficient in Kenyan music, and to use this music as the basic tool for the musical education of Kenyan students. The study therefore recognised the need for the introduction of the rich and varied repertoire of *Zilizopendwa* as part of the basic song material to be incorporated in the music curriculum and used for the teaching of musical concepts and the development of skills in Kenya.

2.6 THEORETICAL FRAMEWORK

The focus of this study was music pedagogy and performance within the context of contemporary trends that are set against the historical background laid by Kenyan popular music. The study's focal point therefore was on the passing of musical skills, knowledge and tradition based on culturally relevant materials and resources.

Culture is dynamic and not static and therefore music as an element of culture is dynamic too. To this end, the theory of musical change by Merriam (1964), though culture is dynamic, states that no culture changes wholesale overnight and that culture is stable. Blacking (1977), states that musical change is brought about by decisions made by individuals about music-making and music on the basis of their experiences of music in different social contexts. Blacking in effect, concurs with the processes in culture change as stated by Merriam (1964). Merriam (1964) concludes that 'change' must be viewed against a background of stability. The theory states that change is brought about through the process of innovation via any of the following: variation, intention, invention and cultural borrowing. The process of innovation in this case is viewed as the process through which an individual forms a new habit which is subsequently learned by other members of the society. These four types of the innovation process in context remain alive both in Kenyan popular music and in music education.

This theory of musical change through the process of innovation is relevant to this study in two ways. First, it can be argued that *Zilizopendwa* developed as a result of this process. This genre of music exhibits the process of innovation via the use of Western instruments in the composition of music that is heavily rooted in traditional idioms, resulting in musical change. Secondly, it can also be argued that music education in Kenya needs innovation for it to be more culturally responsive. The study used this process of musical change in redirecting practice towards a culturally sensitive music education via the use of *Zilizopendwa*, a genre that represents strong qualities of cultural borrowing through innovation. This theory alone was however not sufficient as it did not pave the way for the use of the music.

The concept of appropriation as stated by Middleton (1990) was indispensable to this study. Appropriation has been defined simply as, the making, from whatever materials, of a music as your own (1990). Middleton further explains this as the process of music consumers, facilitators

and any other groups of people falling into the habit of singing along and identifying with the vocal, rhythmic and melodic articulation of a kind of music. This results in the making of the music as one's own (Middleton, 1990). This concept of appropriation was relevant to this study as it supported the third objective of this study, which laid emphasis on establishing ways through which *Zilizopendwa* could be used as a teaching strategy that would result in the making of this music "our" own. This study proposed the appropriation of *Zilizopendwa* in music education. In so doing, a socio-cultural music education in Kenya would be facilitated through the appropriation of *Zilizopendwa*.

Through musical change the study sought to create awareness among music educators, students, and eventually the music industry and society in general, through music education, appreciating, promoting and producing music that is culturally and traditionally influenced. This was to be achieved through the appropriation of *Zilizopendwa* towards socio-cultural relevance facilitated by music education. This would consequently lead to the revival of *Zilizopendwa* through exposure, enhancing its reception and appreciation. The two theories complemented each other as they informed the two important phases of this study.

CHAPTER THREE

METHODOLOGY

3.1 INTRODUCTION

This chapter addresses the methodology that was used in the study. Given in the sections that follow is the description of the design, location, population, sampling procedures, the development of research instruments, their administration and the methods used in the collection, presentation and analysis of data.

3.2 RESEARCH DESIGN

The study followed a descriptive design where both quantitative and qualitative data were collected. The investigation involved collecting data for analysis in order to answer questions concerning the use of *Zilizopendwa* in the development of instructional strategies for music education in Kenya. The content analysis technique was used to analyse *Zilizopendwa*. The study collected songs from the stipulated period, transcribed and analysed their musical elements, in order to answer questions on their use for teaching music.

3.3 POPULATION AND SAMPLING

Since the study was investigating the understanding of Kenyan popular music idioms and styles through its involvement in education, the data for this study was drawn from music tracks recorded by composers from the period under study. The study first targeted the musicians from the period and thereafter narrowed down to their recordings.

The researcher encountered various challenges in establishing the accurate population required. The main source of this data was the Kenya Broadcasting Corporation audio library catalogue. This audio library catalogues music according to artists and also according to broad general genres and in this case *Zilizopendwa* was categorised under 'African'. The researcher therefore had to search for this music through thousands of catalogue cards. Since the research was targeting Swahili compositions by *Zilizopendwa* musicians, another challenge arose since the very few catalogues indicated whether the music was Kenyan, Tanzanian, Ugandan, West African or South African. Though South African and West African musicians were easy to

eliminate from their names, band titles, album and track titles as they were not in Swahili, the elimination process especially between Kenyan, Tanzanian and Congolese was the most challenging. This was complicated further by the fact that Tanzanian and Congolese musicians, due to the well established recording industry in Kenya relocated to Kenya where they established their bases with most of their music being regarded as Kenyan and some went ahead to work and record along with other Kenyan musicians. Congolese musicians were later eliminated through their names, their band names, album titles and track titles since they used various French titles and their names were either French or Congolese. Though most of these Congolese did sing in Swahili a few of their tracks also had French titles too. The staff at the Kenya Broadcasting Corporation audio library and radio presenters were very helpful in this process of elimination and with a few other torn supply catalogues from various agents of the record companies that supplied them this music from as early as 1973 the researcher was able to reduce the possible compiled list from 110 musicians to about 52.

Purposive sampling was used in identifying composers of the related period. A comprehensive list of their available Swahili recordings was developed. These recordings were categorised by language and style. Stratified sampling was used to select 30% of the total recordings to be analysed, with language and music style identifying the strata.

There was a difference in quantity between the data recorded from the catalogues and that of the actual available data. The researcher was able to collect 135 songs from 16 composers of the related period. The 135 songs was not the comprehensive list of Swahili compositions by these artists but formed only 100% of the available data. These compositions were categorised according to stylistic genres as opposed to geographical regions of origin. Of the 135 songs collected; 32 were in *Twist*, 41 in *Rhumba*, 1 *Benga*, 35 *Omutibo*, 23 *Bango*, 1 *Tingi Tingi* and 2 *Sukuma*. Random sampling was used to select 30% of the compositions from each stylistic genre.

Table 3.1: Songs Collected

STYLE	SONGS COLLECTED	30% OF SONGS COLLECTED
<i>TWIST</i>	32	10
<i>RHUMBA</i>	41	12
<i>BENGA</i>	1	1
<i>OMUTIBO</i>	35	11
<i>BANGO</i>	23	7
<i>TINGI TINGI</i>	1	1
<i>SUKUMA</i>	2	1

Music teachers and popular musicians were also sampled to gauge their view on the use of this genre of popular music as an instructional strategy in music education. Though the researcher targeted 30% population of music teachers drawn from both Nairobi and Nyanza provinces, the return rate received was 100%. The City of Nairobi was purposively identified for its cosmopolitan and heterogeneous nature, particularly in terms of cultural and social diversity, while the Kisii region of Nyanza province was similarly identified for its relatively culturally insular and homogeneous nature. The two regions offered diverse socio-cultural settings one being a metropolitan city and the other a rural region with nominal infrastructure and exposure to technology and development. Popular musicians from the period under study who are still alive were targeted and interviewed to gauge their view as well on the use of this genre as an instructional strategy. The popular musicians from the period under study were targeted as respondents due to the fact that they were considered to be in a better position to provide emic elucidations concerning the genre under study.

3.4 RESEARCH INSTRUMENTS AND EQUIPMENT

Research instruments were developed to assist in data collection. Two opinionnaires were developed targeting music teachers (Appendix 1) and popular musicians (Appendix 2) respectively seeking their views in relation to the study. An observation schedule (Appendix 3), with a detailed check list of musical elements as used in general musicianship, together with an analysis schedule (Appendix 4) were also developed to guide the researcher in the analysis of the audio recordings collected from the period under study.

3.5 PILOTING

A pilot study was undertaken to determine the validity and reliability of the instruments prior to going to the field with the instruments. Four persons and/or items from each category were employed in the pilot phase. This involved popular musicians from the era under study and music teachers from Nairobi and Nyanza provinces. It also involved recordings of randomly selected *Zilizopendwa* musicians.

3.6 DATA COLLECTION

Primary data was collected using music audio tracks of *Zilizopendwa*. This was mainly downloaded from the Kenya Broadcasting Corporation Library, personal audio libraries and other audio music collection sources. The primary data was collected for purposes of analysis in relation to its possible use as instructional material in music education.

Secondary data, on the other hand, was collected through analysis of documented materials via library and internet research. The secondary data collected enabled the study encompass a better understanding of popular music genres and music education.

Permission to analyse recordings from KBC archives and library was sought. The researcher personally administered the opinionnaires and gave respondents two weeks before returning to collect or posting of the same. After collection of data, the researcher organized the data collected and interpreted it. The researcher checked for completeness, accuracy and uniformity in the interpretation of the data before compiling and coding the data.

3.7 DATA ANALYSIS

Most of the data collected was in text and audio form, and the listening analysis was conducted through use of compact discs, audiotapes and videotapes of performances and concerts. The data was organised according to particular research objectives, while responses from opinionnaires were coded for ease of analysis.

The music collected was transcribed in staff notation for analysis in reference to musical concepts of composition, arrangement, styles, materials for learning and performance. The text was translated into English to facilitate understanding of verbal message for socio-cultural

significance. The findings were recorded in the analysis schedule.

The data was analysed using descriptive methods, and the findings presented in narrative that described the music idioms contained and non-music content useful for education. This was used to propose modalities of using this music as instructional material in music education by generating learning materials from this genre useable for teaching music concepts and skills alongside developing an index of song material and derivable music concepts.

The quantitative responses having been coded were analysed for detection of patterns, commonalities and similarities. The result of these analyses provided answers to the research questions.

CHAPTER FOUR

THE CONTEXT OF *ZILIZOPENDWA*

4.1 INTRODUCTION

This chapter outlines the genesis of the recording and broadcasting industries, key to the growth and development of *Zilizopendwa*, and the life histories, works and contributions of some of the musicians from the period under study whose music was transcribed and or referenced in this study.

The growth and development of popular music has been closely associated with both the recording and broadcasting industries. It is evident that during the early 1900s local popular music recordings were unheard of. The only recordings available, in semblance, if any were the field recordings done by ethnomusicologists and anthropologists. The very first of these recordings of African music are credited to the German Carl Meinhof in 1902. (Harrev, 1991) It was not until the 1920s that records from Europe, India and America found their way to the few peoples of Kenya who could afford them, mainly Christian families, teachers and Indian businessmen. The first recording by an East African is attributed to the famous Siti Binti Saad from Zanzibar. This was in 1928 and she had to travel to Bombay to record a Kiswahili song in "Taarab" style on "His Masters Voice" label (Harrev, 1991). In Kenya, the first recording studio was established in 1947 by two British citizens, Dr Guy Johnson and Eric Blackhart. It was known as the East African Sound Studios (Harrev, 1991). According to the Kenya Broadcasting Corporation information booklet, the first wireless broadcasting station was started in august 1928 (Okumu, 1998). It is true that the establishment of broadcasting services in Kenya went a long way in shaping Kenyan popular music.

The Second World War (1939 – 1945) has served as a very important historical event in many fields of study such as history, economics, geography and other social sciences. In the study of music too, the war had the same effect of demarcating a musical era. The returning war veterans who had seen battle in as far places as Burma, came back to Kenya and further popularised popular music styles. The electric guitar made its appearance around late 1950s to early 1960s and several musicians including Paul Mwachupa and Gabriel Omolo credit Fundi Konde and

Fadhili William as the first Kenyans to use the electric guitar (Okumu, 1998). These two pioneers were recording assistants with East African Records from as early as 1955. Around the same time, music boxes (juke-boxes) appeared in African bars, in areas like Pumwani, Bahati, Jerusalem and along River Road. This further catapulted popular music especially for those who could not afford gramophones and records. (Harrev, 1991)

A summative account of the life histories of selected prominent musicians from the period under study and whose music was either transcribed and or referenced in this study follows here below. These accounts, in alphabetical order, focus on the level of literacy, the social and musical life, compositional styles and contributions.

4.2 DAUDI KABAKA

Daudi 'Kabaka' Madika (February 4, 1939 – November 6, 2001) was a composer, guitarist, singer, recording and performing artist, one of the most popular, beloved and influential Kenyan entertainers in the 20th century. He is renowned as the 'King of Twist', a style that he's credited for its rise and popularisation.

Born Daudi Madika in Kampala, Uganda where his father, an employee of, the now defunct, East African Railways had been posted. He adapted the name 'Kabaka' from his admiration of the Baganda King and it stuck since then. Kabaka started playing at an early age, and in 1954, he recorded '*Mie Kabaka Naimba*' which became the first of a career of hundreds of recordings. In 1960 his father was posted to Nairobi and Kabaka was transferred to St. Peter Clavers Primary School in Nairobi where he continued with his education alongside singing and writing songs.

Kabaka later joined the then prominent recording company, Equator Sounds Studio, under its founder and studio engineer, Charles Worrod. After several recordings of his own, Kabaka was invited to join a full time studio band, the Eagles Band, alongside other luminaries such as the late Fadhili William, Gabriel Omolo, Nishil Pichen and Peter Tsotsi, the latter two from Zambia. Their combination resulted in the recording of some of the most enduring classics in Kenyan popular music including; Fadhili William's hit '*Malaika*', Gabriel Omolo's '*Lunchtime*' and '*Pole Musa*' by the two Zambians. Kabaka had a breakthrough with the hit '*Harambee Harambee*', recorded in 1962, followed by '*Helule Helule*' in 1965 and the two songs

distinctively defined his career. In many ways, the Eagles Band also shared that distinction and the members collectively and individually shaped Kenya's popular music. For over three decades, his 1962 recording '*Harambee Harambee*', was the news signature tune for the national broadcasting station Voice of Kenya (VoK), (later changed names to Kenya Broadcasting Corporation – KBC), with an estimated playing of 53 minutes a day for 32 years.¹

In 1980, Kabaka retired, but later resumed performing at venues in Nairobi in the 1990's. In 2000, Kabaka performed a series of shows with former Eagles Band colleague Fadhili William. Before his death, Kabaka worked on the revival of the Wazalendo (means - Patriotic) Eagles Band and on some occasions he teamed up with veteran musician John Nzenze among others, with the intention of promoting *Twist* music.

Kabaka tirelessly led a crusade against piracy and died seeking royalties from the British 'rock "n" roll' band 'The Tremeloes' whose cover version of his hit song '*Helule Helule*' was in the British charts for three months, and Japanese jazz musician, Sadao Watanabe who recorded a version of the same song without the due consultation or royalties. In his quest to fight piracy, Kabaka took part in the 1992-National Seminar on Copyright and Neighbouring rights that was organized by World International Property Organisation (WIPO) in conjunction with the Kenya Government in Nairobi.

In 1993, Kabaka was appointed the Kenyan "cultural Ambassador" during the URTNA Awards Festival held in Nairobi alongside legendary musician Paul Mwachupa who was also accredited. Later in 1995, he received the "Distinguished Service Award" from Kenyatta University where he worked as a creative arts instructor. Kabaka composed and performed outstandingly in a variety of styles from *Rhumba* to *Omutibo* to *Twist*. But his greatest contribution was to the rise and popularisation of *Twist* in Kenya. He also left a great legacy and a very large number of compositions to his credit.

A selection of Daudi Kabaka's compositions namely: *Bachelor twist*; *Safari Tanganyika*; *Kumbuka mbele*; *Helule Helule*; *African twist*; *Harambee Harambee*; *Msichana wa sura nzuri*; *Shemeji wa mjini lilumbe*; *Western Shilo*; *Pole Musa* and *Mulofo Mmoja*; were transcribed,

¹ Otieno, O. (2003)

translated, analysed and discussed in this study.

4.3 DAVID AMUNGA

David Amunga (1938 –) is a composer, guitarist, singer, recording and performing artist, and one of the veteran Kenyan popular musicians who has greatly contributed to the rise and development of the popular music in Kenya. He was one of the founder members of the Music Copyright Society of Kenya and also served in the Presidential Music Commission.

Born David Amunga in 1938 at Ebukambuli Village, Kisa Central Location, Khwisero Division in Kakamega. He attended Ebukambuli Schools for both his primary and secondary education¹. Amunga started his music career in 1957 at the age of 19, when he formed a village band called Okondo Trio together with Jack Malenya. Amunga moved to Nairobi in 1960² and collaborated with guitarist Ben Blasto Obulawayo in forming a musical venture that saw the duo through their formative stages as musicians. They performed in a variety of shows including weddings and even funerals thus gaining experience and popularity. It was in one of these performances that they were scouted by Fundi Konde, a musician and comedian, who doubled up as a talent scout for Equator Sound Studios³. Fundi Konde auditioned the duo and they recorded four songs among them the hit song '*Someni Vijana*'.

The association with Equator Sounds went sour when Amunga demanded better remuneration for his work. Finally, in 1965 he left Equator Sounds to become the first indigenous artist to rebel against the big record companies. Months later Amunga joined a partnership of eight other investors to launch Mwangaza Music Store which became the first indigenous production company in Kenya. Amunga then sang his hit song '*From America to Africa*'. The song topped the sales chart for six months. The Mwangaza venture did not last and in 1967 Amunga teamed up with professional colleagues to set up Kasanga Star Sounds, which became a vehicle to scout for new talent. Some of Kasanga's discoveries were among Kenya's leading names in music, notably Daniel Kamau (DK), D. O. Misiani and George Ramogi. During this period, Amunga recorded '*Jane is pretty*', which also hit the charts. The 1980s saw Amunga appointed to the

¹ Okwachi, P. (1997)

² M'Mbetsa, H. (1999)

³ Kariuki, J. (2002)

Presidential Music Commission and later a founding member of the Music Copyright Society of Kenya.¹ Amunga contributed remarkably not only through his music but also in his undying fight against piracy and exploitation of musicians².

David Amunga was among the few living musicians from the period under study who informed the study.

4.4 FADHILI WILLIAMS

Fadhili Williams Mdawida (November 11, 1938 – February 11, 2001) was a composer, guitarist, singer, recording and performing artist, and one of the most influential popular musicians of his era. He is the composer of the arguably Kenya's most famous song '*Malaika*'. Fadhili Williams started singing while at school in his native Taita Taveta district, where his late father was a traditional musician. He attended Shimo La Tewa secondary School up to fourth form and thereafter ventured into music. He acquired his first box guitar in the 1950s as a gift from his mother. He soon recorded his debut album which included "*Kibingilisho*", and "*Bura kwetu hakuna kazi*".

In the mid-1960s, Fadhili joined East Africa Records which later changed to Equator Records as a recording engineer and performer. Fadhili was involved in the formation of the famous Equator Sounds Band, which had luminaries like Daudi Kabaka, Charles Sonko, Nishil Pichen, Gabriel Omolo, Peter Tsotsi and Mike Babu. Fadhili was later employed by Philips Phonogram Company as an Artiste and Repertoire manager to scout for potential local and regional musicians.³

In 1983, a leading world airliner picked him and 19 other distinguished Kenyan professionals for a two week trip to the United States of America with an assignment of promoting Kenyan tourism in the state of Texas. But Fadhili did not return to Kenya after the 14 day trip. His agenda was to seek royalties from Miriam Makeba and Harry Belafonte for his "*Malaika*" hit which the two had recorded as their own.⁴ Arguably Kenya's most famous song "*Malaika*" has

¹ Kariuki, J. (2002)

² Personal communication with David Amunga on January 10th 2008

³ Kwama, K. (2006)

⁴ Ombur, J. (1998)

been recorded by numerous international superstars, among them Boney M, Harry Belafonte, James Last, Peter Seeger, Miriam Makeba, Indian star Usha Uthop and Swahili Nation.

Fadhili's music has been relished by many, having entertained the late Haile Selassie of Ethiopia, the late Kabaka Mutesa II of Buganda and the Paramount Chief Thomas Mariale, the traditional ruler – the Mangi – of the Chagga people of Tanzania all in their courts. He also performed for the late President Jomo Kenyatta upon his release from detention and a few weeks before President Kenyatta's demise.¹ Fadhili performed together and alongside musical giants such as Franco Mikiadi, Harry Belafonte, Miriam Makeba, Louis Armstrong, Herbbie Mann, Hellen Shapiro and Roger Whittaker. Fadhili William was a renowned composer, performer and popular musician.

A selection of Fadhili William's compositions namely: *Taxi driver*; *Zilai Zilai* and *Ukifika Taita*; were transcribed, translated, analysed and discussed in this project.

4.5 FUNDI KONDE

Fundi Konde (August 24, 1924 – June 29, 2000) was a composer, clarinettist, singer, comedian, recording and performing artist and one of the most popular, beloved and influential Kenyan entertainers who rose to fame in the 1940s. He is credited for the rise and popularisation of *Rhumba* music in Kenya.

Fundi Konde was born at a place called Mwabayanyundo, on August 24, 1924. Fundi's love for music saw him enrol at the Waa Mission School. The school had a band that exerted an irresistible pull on him. The turning point of Fundi's life came in 1944 when he received an invitation to attend an interview at Mombasa as an Army Music Entertainer. He passed the interview and was selected to join the army band. The band travelled to various places in Kenya including Nairobi, Nanyuki and Nyeri entertaining soldiers in order to keep their morale high. Then one day they received instructions to cross the Indian Ocean to the Indian sub-continent to help fight away the Japanese. In India, Fundi sang and fought, polishing both his voice and his marksmanship. He made many friends including one white woman who taught him how to read music. Fundi travelled all over India, including places like Ceylon (now Sri Lanka) and wherever

¹ Mwagiru C. (1998)

else fighting took place. The war ended in May 1945, after which, he went to Calcutta and recorded several songs including “*Majengo Siendi Tena*”, “*Jipakieni Meli*” and “*Seimongo*”. He arrived back in Mombasa on May 6th, 1946.¹

During his singing career, he interacted with many politicians including people like Tom Mboya, Fred Kubai and Jomo Kenyatta. Music proved a very handy tool of political communication among the Africans during his time and Fundi’s role was to keep the national spirit high through songs. Fundi Konde suddenly stopped singing in 1962 saying he wanted to give a chance to the young generation. In 1985, he was quoted lamenting that the young generation had failed to emulate musicians like Edward Masengo, Jim Bosco, George Mukabi, and John Mwale among others who evolved their own authentic styles. But instead the young generation were merely imitating foreign musicians. He believed that what one borrows ought to be like fertiliser which you use to enrich your own soil. Therefore borrowed instruments and music styles would only be useful if they served to enrich and invigorate one’s own music. He blamed the media then dominated by Voice of Kenya (VoK) for feeding Kenyans with music in foreign languages and foreign styles. Fundi Konde recorded over 100 songs.² Fundi Konde contributed greatly in the introduction of other instruments like the piano and clarinet into the local popular music scene. He also popularised the *Rhumba* style and comedy in the Kenyan popular music scene.

A selection of Fundi Konde’s compositions namely: *Chura we*; *Majengo Sendi Tena*; *Mama Zowera*; *Mazoea* and *Olivia Leo*; were transcribed, translated, analysed and discussed in this project.

4.6 GABRIEL OMOLO

Gabriel Omolo (1939 –) singer and composer of *Lunchtime* gold disc winning song fame is the son of a former Railways worker. He had formal primary education at St John’s Makongeni and St Peter Clavers Primary Schools, before dropping out, after his father retired and moved to their rural home³. He joined the village church choir and sharpened his vocals. It is in Ugenya where he made a simple stringed guitar, on which he strummed tunes around the villages before he

¹ Njoroge, N. (1985)

² Njoroge, N. (1985)

³ Ombuor, J. (1995)

moved to Nairobi and later became a high profile guitarist. He formed the Ramogi Nilotic Band in 1968 following contributions from friends before moving to Equator Studio and later forming Apollo Komesha in the early 1970s. Gabriel stopped recording decades ago because of piracy but continues to perform live which has given him better returns.¹

Omolo, who years back worked at the United Nations Development Programme (UNDP) as a chauffeur, relocated to his rural home in Ugunja, Siaya District where he still occasionally performs at the local joints. Omolo made history on the Kenyan music scene when his '*Lunchtime*' number sold over 250, 000 copies, a feat that earned the artist a golden disc award. The artist has composed songs with different topical issues which has popularised his music a great deal.² Omolo not only made history but also contributed greatly in the popularisation of *Benga* both locally and internationally by singing some of his *Benga* hits in Kiswahili.

Gabriel Omolo's gold disc winning song '*Lunchtime*' was transcribed, translated, analysed and discussed in this project.

4.7 GEORGE MUKABI

George Mukabi (1936/37³ – 1963), was a Kenyan popular music songwriter, recording and performing artist, and one of the most dexterous guitarists and popular entertainer of his era. George Mukabi overcame poverty and lack of formal education to become one of the most innovative and influential Kenyan popular musicians and beloved entertainer to date. Mukabi not only influenced musicians in his era but a wide range of popular musicians to date. He is perhaps best known for helping to pioneer a style known as *Omutibo*. In addition to his technical virtuosity and creative rhythmic ideas, Mukabi was renowned for playing and singing with passion on fundamental marital issues and always offering advice.

Born George Mukabi, around 1936, in Mulunya village, Kisa location, Western Province of Kenya and belonged to the Abalakayi clan. Mukabi grew up in dire poverty and did not attend school. His father Omukuba and his mother Shikobe named him George since he was born after the death of King George the fifth (1865 – 1936) (king of the United Kingdom of Great Britain

¹ Ayodo, H. (2006)

² Ilahaka, F. (2001)

³ Personal interviews with Peter Akwabi held between January 2006 and January 2010

and Northern Ireland, and emperor of India) and thus the name George was very famous at the time. Mukabi had two wives and was employed at the Railway Training School as cook.

Mukabi struggled against many odds to break into the recording industry. In 1958, Mukabi recorded his first two songs '*Omukhaana Wokutoto*' and '*Buno Nobushino – George*' in Luhya at the famous African Gramophone Stores (AGS) recording studios. The two songs neither hit the charts nor made any major sales, thus the option to record his next two songs '*Siku Tulienda River Rodi*' and '*Kuimba Tunaimba*' in Kiswahili. Mukabi's subsequent recordings were all in Kiswahili because these two songs hit the charts and broke ground for his successful career. Mukabi had a fruitful apprenticeship with the respected musician Jack Malenya who featured prominently in all his recordings singing the tenor while playing percussions which mainly was a strummed Fanta bottle. Jack Malenya worked as a store man at the Railway Stores and every evening after work they met with Mukabi for rehearsal session and were both very disciplined about their evening sessions.

George Mukabi died early in his music career but he left behind a rich musical legacy. He was one of the pioneer Kenyan musicians who championed for the greater recognition of African culture through his music. His talent, struggle and determination to succeed in music were very inspirational to many other artists. George Zibanda, a Zambian musician based in Nairobi, and Mukabi were of great inspiration to each other. Mukabi recorded more songs such as '*Mtoto Si Nguo*', '*Sengula Nakupenda*', '*Marashi ya River Road*', '*Kunywa Kidogo*', '*Kweli Ndugu*' and many more that are still a treasure.

His songs are treasured because of the stories that they tell on social issues with some certainly finding places in the contemporary social settings. The simplicity in instrumentation was particularly outstanding. He was an activist of African culture and he had a fascination with human relationships especially marriage. He had several songs such as '*Kuoa Tunaoa*', '*Bibi Mzuri Nyumbani*', '*Bibi Mama Gani Mzuri*' and others all exploring various issues in matrimony. It is ironical that his early demise came as a result of fatal differences in the marriage institution that he so much cherished and crooned about in many of his tunes.

In 1963 while on leave, Mukabi recorded the song '*Kumbe Sisi Wanakenya*', which unfortunately was his last recording. After recording he travelled overnight back to his home in

Mulunya. When he arrived, he placed his guitar outside his second wife's hut and went to the first wife's hut as was customary in the African tradition for him to visit his first wife first upon arrival from a long journey. When Osimbo, his second wife, woke up she was unhappy her husband had gone to the first wife's hut first. It was while she was sweeping that the guitar dropped and the high E-string got broken. Knowing her mistake coupled with Mukabi's love for his guitar and his temper too, she ran to her father's home across the river in neighbouring Butso location (presently Lurambi) and took refuge. Mukabi was so infuriated at the incident and he angrily gave chase after Osimbo and when he caught up with her inside her father's hut he began beating her. Mukabi met his death on the hands of neighbours and in-laws who answered to the calls of distress from his wife and his father-in-law's comment that if he had sons Mukabi would not leave there alive. So they hacked him into pieces using machetes and hoes that they were using in the gardens since the incident happened during the weeding season and they got an ox-cart that carried his remains to the mortuary at Kakamega Hospital.

A selection of George Mukabi's compositions namely: *Kweli Ndugu*; *Si Nguo*; *Kuo tunaoa*; *Sengula Nakupenda*; *Asante kwa wazazi*; *Bibi mzuri Nyumbani*; *AGS rekodi Africa*; *Raha Inapoteza* and *Sikuta* were transcribed, translated, analysed and discussed in this project.

4.8 JOHN "NZENZE" AMUTABI

John Nzenze (November 26, 1940 –), as is popularly known, is a renowned guitarist, singer, composer, recording artist and the 'living king of *Twist*' music. He has contributed immensely to the growth and popularisation of *Twist* style of the *Zilizopendwa* genre to which he was honoured with a state commendation award in 2009 by the Government of Kenya.

Born John Amutabi on November 26, 1940, to Esther Alusha and Samuel Mwanga at Muthurwa railway quarters in Nairobi, the name "Nzenze" was a nickname that means a small musical instrument played during traditional dances. His love for music since childhood earned him the nickname "Nzenze". His father hailed from a musical lineage from Hamisi division of Kakamega district that are best known for their mastery of the guitar and singing. Nzenze attended St. Peter Clavers Primary School before he was transferred to their rural home and went on to complete his primary education at Muhundu Primary School. He later joined Manguyo Secondary School till the form two grade before leaving for Nairobi to look for a job in 1961. Fortunately for

Nzenze, he got a job at Norfolk Hotel alongside his father. Luckily, his father's cousin named Henry Musumbi and nicknamed 'Kampala' had a box guitar. So during his free time, Nzenze would learn to play the guitar and sing, including the songs he heard the Alexander Jazz Band perform regularly at the Norfolk Hotel, where he worked. Nzenze quickly picked up the art of guitar playing and had little difficulties learning the intricacies and the dexterity of harmonising the eight strings of the box guitar that were in the market those days.¹

Nzenze was later sacked from the Hotel and he took the money paid to him and went straight to buy a guitar. Nzenze started playing with other musicians like Daudi Kabaka, John Mwale, Jean Bosco and John Lwangu who were all performing at Shauri Moyo in Nairobi. He began his recording career when he backed Kabaka in the recording of one of the most popular songs of the 1960s "Safari ya Tanganyika" in which he played the rhythm. Hearing this song play on the national radio inspired him to launch his recording career. His first own song, '*Wakarani Wapata Taabu*' was recorded at the Capital Music Store (CMS) studios. The song became so popular that the African Gramophone Stores (AGS) company offered him a job to record for them. Nzenze agreed, and it is while he was recording for this company that he composed some of his most popular songs. They included; '*Angelike Twist*', '*Simu Kutoka Ulaya*', '*Amina Twist*', '*Watoto Wa Shule*', '*Panya Na Posho*', '*Maoni ya Twist*', which he played with Joseph Abasi, and '*Makarani Nairobi*'.²

While travelling upcountry, Nzenze was way convinced by Mr. A. P. Chandarana to record at his studio in Kericho. He agreed and recorded two songs; '*Veronica Twist*', and '*Elizabeth Wangu*'. Upon return to Nairobi, the AGS Company were very annoyed with him for having recorded with Chandarana. They parted ways with AGS and Nzenze formed his own group named "Air Fiesta Matata" in 1964 and they began playing at the night clubs. It was while performing with this band that he rose to the peak of his career. In 1968, Nzenze's band was chosen to represent Kenya at a Music Festival in Algiers and was third overall in a field of 64 formidable bands from all over Africa. On return they were invited to Addis Ababa, Ethiopia to entertain at the Organisation of African Unity (OAU) meeting. In 1971, Air Fiesta Matata recorded and sent songs to the British Broadcasting Corporation (BBC) morning show competition. One of their

¹ Monyenye, S. (1986)

² Monyenye, S. (1986)

songs was selected as the best and this won them a trip to London. The trip ended up with the group splitting and some members remained in London in search of greener pastures while others returned. Nzenze returned home a devastated man and it took him a long time to recover. In 1981, he managed to record '*Kwaheri Ndugu*' at the old AGS studios.¹ Nzenze has over the years remained the living king of *Twist*. His compositions have remained loyal to this style despite the changes in the music industry. On June 1st 2008, Nzenze entertained the president and his invited guests during the Madaraka day luncheon held at State House. The researcher was honoured to have performed as a pianist in the same function and share the stage with Nzenze. Nzenze was in 2009, honoured by the government and received a state award and recognition for his contribution to the music industry.

Two of John Nzenze's compositions namely: *Amina* and *Twist ni nzuri*; were transcribed, translated, analysed and discussed in this project.

4.9 JOSEPH NGALA – “MZEE BANGO”

Joseph Ngala was born on 14th of October, 1935 at Kisauni Freetown in Mombasa to Mary Mbeyi and John Henderson Katana. Ngala hailed from a musical family. His father was an accomplished guitarist who played for leisure while his uncle, Emmanuel Ngale performed with the likes of Paul Mwachupa. During his early childhood, Ngala listened to music from his father's gramophone. This exposed him to different styles of music that his father loved to listen to and that were popular at the time including; jazz, rumba, samba, tango, waltz and bossa nova. By the age of seven, his love for music and talent was evident. Ngala would make improvised flutes using pawpaw reeds and polythene and with these, he would strive imitate whatever music he listened to from his father's gramophone.²

Ngala started school at Kengeleni Primary School 1944, where he brought together his age mates and formed band using improvised instruments. Ngala joined the school choir in 1945 and this exposed him to the sol-fa notation. In 1947 at the age of twelve, Ngala composed his first song for his sister's wedding. Upon qualifying, alongside his makeshift band members to join Shimo la Tewa School for secondary education, the boys continued rehearsing their music in the

¹ Monyenye, S. (1986)

² Personal Interviews and communications with Joseph Ngala between December 2006 and April 2009

dormitories after classes. Their determination and talent caught the eye of an Auctioneer named “Sheni” of Arab origin who surprised the boys by giving them a set of musical instruments that included; a double bass, a banjo, a guitar, two clarinets, a trumpet, an alto saxophone and a drum set. In 1953, Ngala and his friends formed the Blue Boys Orchestra (B.B.O) using the donated set of instruments. They became popular in their Kisauni neighbourhood and the larger Mombasa town. The Five Stars Band poached the trumpet player from the Blue Boys Orchestra and Ngala had no choice but learn to play the trumpet. Later, Ngala and his Blue Boys Orchestra joined the Five Stars band and performed under the latter title.¹

In 1954, Ngala got a formal job with East African Railways as an Engine driver. He found it difficult to balance his musical career and formal employment and quit employment after only three months. In 1956, he joined the Railway Training School in Nairobi for a six months course and went back to work for the railway company. In 1958, the Five Stars Band was contracted by the East African Breweries to promote Tusker beer and Ngala composed a promotional song “*Tusker Ni Raha Yangu*” which was broadcast through the Voice of Kenya (VOK) for many years. The breweries contracted them again to promote Alsops beer under the name Alsops Band. In late 1960, Ngala and his band were requested market Pepsi Cola Soda and Canada Dry Gin. And it was during this contract that Ngala stopped playing the trumpet and clarinet and picked up the saxophone.²

After the promotional contracts the band got into a series of contracts with leading hotels in Mombasa including the Nyali Beach Hotel, where Ngala performed with renowned pianist Edmund Silveira till 1972 for many years. In 1974, Ngala and his band were invited to perform in Nairobi and the band had a very successful performance and later recorded their first cassette as Bahari Boys Band.³

In 1987, Ngala’s sister-in-law requested Ngala to perform in her daughter’s ‘*Kesha Ndugu*’; a family gathering where relatives came together to prepare for the wedding of one of their daughters. It was at this function that Ngala first performed his song ‘*Naitaka Bango*’ (I want my

¹ Personal Interviews and communications with Joseph Ngala between December 2006 and April 2009

² Interviews with Joseph Ngala between December 2006 and April 2009

³ Interviews with Joseph Ngala between December 2006 and April 2009

coin) and the audience kept on requesting they repeat. They performed the song until morning with the audience joining in the refrain. In the following performances the audience everywhere kept requesting for the '*Bango*' song and people everywhere now started calling him '*Mzee Bango*', a name that has stuck to date. He changed the name of his band to '*Teusi Five*' and later to '*Bango Sounds Band*'.¹

With *Bango Sounds Band*, Ngala decided to use drum rhythms of the Chera traditional dance and Mwanzele traditional dance of Giriama in his music. The experiment worked and this music became very popular with people from the Coast. This gave birth to a new style of music which everyone called "*Bango*". The theme of his music centres on social issues, and recently he has done an album on the theme; "marriage" since a lot of people invite him to write music for their weddings. The music is so popular that today, there is even a saying in Mombasa that "*Harusi Bila Bango Si Arusi*" (A wedding without *Bango* is not a wedding).²

In 1996, Ngala and *Bango sounds band* recorded their first CD with Mushrooms recording studio in Nairobi under the label *Bango* volume 2 followed by *Bango* Volume 3 in 1998. In December 2002, Ngala recorded *Bango* volume 4 with 'Kelele Studios' in Nyali area of Mombasa. Ngala is a prolific composer and a very keen arranger with hundreds of songs to his credit though only a few are recorded. His model in composition was a man named Luka Lututu, a Giriama from Rabai. His favourite jazz saxophonist is Stan Getz (1927-1991), who was one of the foremost tenor-sax players of his generation. Each of his songs has its own unique orchestration that when analyzed shows a professional hand at work.³ Ngala has contributed greatly to the Kenyan popular music scene by offering an authentic and original musical style through his *Bango* hits. His arranging, compositional and lyrical skills are unequivocally outstanding.

A selection of Joseph Ngala's compositions namely: *Naitaka bango*; *Simba*; *Tajua Mwenyewe*; *Raha Moyoni*; *Sina Wasiwasi Tena*; *Shaka* and *Jembe*; were transcribed, translated, analysed and discussed in this project.

¹ Interviews with Joseph Ngala between December 2006 and April 2009

² Interviews with Joseph Ngala between December 2006 and April 2009

³ Interviews with Joseph Ngala between December 2006 and April 2009

4.10 PAUL MWACHUPA

Paul Mwachupa Mazera (1918 – 1993), Kenyan popular musician, guitarist, accordionist, recording and performing artist and a great songwriter and entertainer of his era. Paul Mwachupa was one of the most popular and influential songwriter of his era. Mwachupa is renowned for his songs which were all based on real life experiences and thus provided a good record of events

Paul Mwachupa was born in Ganjoni, Mombasa, on 21st June, 1918 to Luiza and Thomas Mazera, one of the first African Methodist Church priests at Mazeras. The name 'Mazeras' was given to the railway station which was built near his father's home and later the area around the station including their village came to be known as Mazeras, named after Mwachupa's father.

Paul Mwachupa started singing in 1932 and began recording in the early 1950s and recorded more than 20 records which became instant hits. He composed songs based on real life experiences and his song '*Ajali Haikingiki*', for example, was about a 1957 tragedy at the Likoni Ferry, where Mwachupa personally witnessed a bus, full of a wedding party, plunge into the sea killing all on board except two people. Some of his well known songs include: '*Vijana Mmezidi Mazera*', '*Paul Naketi*', '*Nafikiri*', '*Nawaza Hili Na Hili*', '*Ribe Ni Kuvuka Mto*', '*Siri Za Moyoni*', '*Hoi, Hoi Niliyo Nayo*', '*Mwanikera-kera, Mwana Ni Wa Mola*' and '*Ajali Haikingiki*' among others.

In 1993, Mwachupa was adorned with a special award for his contribution to broadcasting and was declared an African 'Cultural Ambassador' by the Union of Radio and Television Networks of Africa (URTNA) during its 30th anniversary held in Nairobi. The accolade to Mwachupa rewarded a career that produced works which thrilled Kenyans from the darkest moments of pre-independence struggle into post-independent. Besides being very popular in Kenya and Tanzania, Mwachupa's music was regularly played on the Kiswahili services of the British Broadcasting Corporation, Voice of America and Voice of Germany among other national and international radio stations.

Great was Mwachupa's talent and contribution to music that his works are studied and discussed in detail overseas. His works appear in the South African Music Archive Project:¹ the journal of

¹ Retrieved on 28th January 2010, from www.disa.ukzn.ac.za/samap/category/people/paul-mwachupa

Jazz Research, Graz, Australia (1978); Populäre Musik in Afrika, Berlin (1981);¹ and the Journal of the Independent Library of African Music, South Africa (1982)². His music has greatly influenced Rhumba as style alongside many musicians including Fundi Konde and Them Mushrooms.

¹ Erlmann, Veit. (1981): Populäre Musik in Afrika. Berlin: Staatliche Museen für Kulturbesitz.
² Low, John. (1982): A History of Kenyan Guitar Music 1945- 1980. In: African Music. Journal of the Independent Library of African Music, Vol. 6, No.2

CHAPTER FIVE

TRANSCRIPTION AND TRANSLATION OF SONGS TEXTS

5.1 INTRODUCTION

In this chapter the transcription and translation of songs having been purposively selected for analysis are presented. The songs were transcribed in the original keys as in the recordings. The songs are classified in alphabetical order.

The songs in this omnibus are presented in two formats:

- a) Transcriptions in staff notation
- b) Text translations from Swahili into English

The transcriptions focused mainly on the vocal parts and the instrumental interlude sections therein. The vocal parts were notated alongside the lyrics and the instrumental interludes as construed by the researcher. Only the melody of the instrumental sections was notated to demonstrate the interplay of both the vocal and instrumental sections of the songs. The percussion and other accompanying instruments like the rhythm guitar and the bass guitar where used were not included in these transcriptions since the purpose of the study was to outline the musical elements in the selected songs and not to offer complete transcription of the songs. The format on the transcriptions that follow was sufficient to inform the study. The instrumental sections featured as introduction to the songs, as interludes between the vocal lines and as endings. These instrumental sections were mainly played by the solo guitar but some recordings featured other instruments predominantly on the interludes like the clarinet (5.2.25), the saxophone (5.1.38) and keyboard (5.1.35).

Translations of the song texts from Kiswahili to English were given to facilitate wider readership. The translations were done meaning to meaning and not word to word at the same time maintaining the syntax of the original Kiswahili text as much as possible. Following in the sections below are the transcriptions of all the selected songs and their text translations thereafter.

5.2 TRANSCRIPTIONS IN STAFF NOTATION

Transcription 5.2.1:

African Twist

Daudi Kabaka

Twist Style

1. Ni - li - ku - ta bi - bi, wa - kwa - nza Na - i - ro - bi, a - ka - ni - pe - nda na - mi -
 3. Bi - bi A - gi - ne - ta, a - i - bu sa - na sa - na, mi - ni - ka - m - pe - nda, Ni - ka - mu li - za ka - ma a - na bwa - na, mi - na -
 mi - na - yu - le bwa - na, Tu - nge - pi - ga - na na - yu - le bwa - na, a - ka - ni - ji - bu, si - na ha - ta mpe - nzi, na ha - ta mpe - nzi, tu - u - mi - za - ne, we - we u - nge - fa - nya - je? we u - nge - fa - nya - je?

Tu - ka - e - nda na - ye - - - mpa - ka kwa - ke, Sha - u - ri Mo - yo kwa
 nyu - mba za Tu - mba - ko, Ni - li - po - la - la ka - si - ki - a ho - di ho - di,

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33

8

fu - ngu - e - ni, ni mi - mi mwe - nye nyu - mba. mi - mi mwe - nye nyu - mba.

F7 Bb 1 F7 2 Bb

36

8

Eb Bb F7 Bb

40

8

Eb Bb F7 Bb D.S. al Coda

Coda

44

8

Bb Eb Bb F7 Bb

48

8

Eb Bb F7 Bb

52

8

Ni - li - ku - ta bi - bi wa - kwa - nza Na - i - ro - bi, a - ka - ni - pe - nda na -

Eb Bb

55

8

mi ni - ka - m - pe - nda. Ni - ka - mu - li - za ka - ma a - na bwa - na,

F7 Bb Eb Bb

58

8

a - ka - na - mbi - a si - na ha - ta m - pen - zi.

F7 Bb Bb

61

8

Eb Bb F7 Bb

65

8

Eb Bb F7 Bb

Transcription 5.2.2:

AGS Rekodi Africa

George Mukabi

Omutibo Style

♩ = 120

G C D

5 G C D *Chords sim*

8 Wa - tu wa - na se - ma uwo - ngo.

21 Wa - tu wa - na - se - ma uwo - ngo.

25 Wa - tu wa - na - se - ma uwo - ngo, ku - le Mbu - ra ku - na ka - zi.

29 Wa - tu wa - na - se - ma uwo - ngo, ku - le Mbu - ra ku - na ka - zi. Na

33 ni - li - kwe - nda ku - le Mu - ka - bi. Na ni - li - kwe - nda ku -

37 le Mu - ka - bi. Na wa - le wo - te wa - li - se - ma.

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41
8
Ni ka - zi ga - ni u - na - fa - nya ha - pa?

45

49

53

57

61

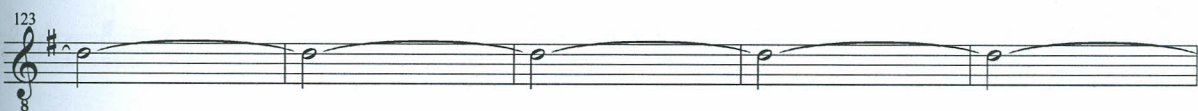
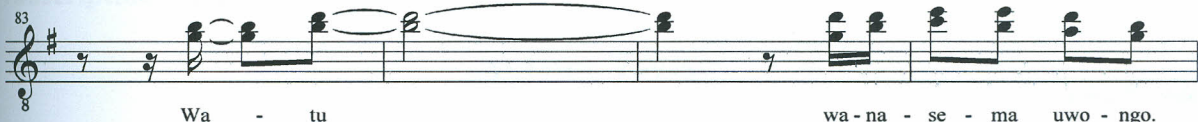
65 To Coda

69
8
Ni ka - zi ga - ni u - na - fa - nya ha - pa?

73
8
Ni Pa - si - po - ka - zi u - ta - fu - ngwa bu - re Pa -

77 D.S. al Coda

79
8
Wa - tu wa - na - se - ma uwo - ngo.



Transcription 5.2.3:

Amina Twist

John Nzenze

Twist Style

Guitar Introduction

A - mi -

na, la - ko, m - so - nga ka - ri - bu, u - ni - pe bu - su,
wa - ko, m - pe - nzi A - mi - na, - - - - ha - la - ni - pe - nde - za,
wa - ko, na ma - cho ya - ko, - - - - ha - ta me - no ya - ko,

ni - o - ne ra - ha. A - mi - - - - ni - na - ta -
ka - ma su - ka - ri Bu - su ni si - ku
ni ya - ku - pe - nde - za Mu - undo

ma - ni u - li - mi wa - ko, u - we ka - ri - bu
nyi - ngi, ni - me - ta - fu - ta msi - cha - na m - re - mbo -

na m - do - mo wa - ngu. ni - na - ta - - - -
wa ku - ni - pe - nde - za ni si - ku

Bu - su Bu - su
Mu - undo Mu - undo

D.S. after 1st Chorus and al Fine after 2nd

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Transcription 5.2.4:

Asante kwa Wazazi

George Mukabi

Omutibo Style

Hi-yo taa - bu ni - li - pa - ta mwa - ka u - lio - kwi - sha, o, na -
 O - na wa - tu we - ngi wa - na - si - fu bi - bi wa - o, na -

li - ni - fu - ndi sha a - na I - na - la ma - ma wa - ngu a i -
 ti a - na - se - ma shi - nda ma - ma wa - ke. a -

li - ni fu - ndi - sha, a - na I - la - na ma - ma shi - ko - be - le. -
 ti a - na - se - ma shi - nda ma - ma ya - ke. -

To Coda

© Donald Otoyoy

89 Db Eb

Bachelor Twist

Daudi Kabaka

Twist Style

Guitar introduction

G D7/A

Mi - mi ni ba-che-lor boy

G D7/A (Guitar chords simile)

ni-ta-o-a ku-to-ka wa-pi na si-ku sa-sa zi-na-pi-ta Lo, ndi-re-ra he - na

Guitar solo

Sa-ba-bu ni-ko - se-ku-o - a ni-ku - pe-nda ra-ha nyi - ngi

ba - che - lor boy wen - za - ngu twist, twist, twist.

Guitar solo

Wa - si - cha-na hu - tu - ma ba - ru - a ni - e - nde kwe-tu ni - wa - o - e

la - ki - ni mi - mi si - we - zi ku - a - cha ra - ha za m - ji - ni

8

As in bar 7 to 14

ba-ba na ma-ma hu-na-mpi - a ka-ba-ka we-tu po-nda ra - ha

Emin7/G (only final time)

mwi - sho wa-ke u - si - li - e de - ni ya ra - ha ni ta - bu

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Transcription 5.2.6:

Bibi Mzuri Nyumbani

George Mukabi

Omutibo Style

♩ = 110

1. Ku -

o - a twa - o - wa, tu - o - e bi - bi. Ku -

fi - ka kwa nyu - mba a - na - a - nza ma - ta - ta, Ku -

fi - ka ku - nyu - mba, a - na - a - nza ma - tu - si. *To Coda*

2. Zama - ni sa - na, ki - o - a bi - bi, - Ku - fi - kakwa nyumba, na - m -
le - te - ee ma - ji, u -

tu - ma kwa ma - ji, Ku - e - nde kwa wi - mbi, a - na - e - nda ku - sia - ka.

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48 D Φ A D *D S al coda* 3. Ku -

53 A D G

Za-ma-ni sa-na, bi-bi wa - zu-ri, U - ki-tu-ma kweli, a-na-

59 A D G A D

kwe-nda mbi-o, a-na kwe-nda mbi-o.

65 G A D D A D

73 G A D G A D

81 A D

Da - u - do Kwa - ro, De - re - va m - zu - ri. Ni -

85 G A D

li - to - a kwe - tu, a - ka - ni - ru - di - sha kwe - tu.

89 G A D

U -

93 G A D

si-nyate Kisii, Daudo Kwaro, u - ka - ni - ru-di-sha kwetu,
ru-di-sha kwetu,

99 G *rit. second time* D D

ni - o - ne ba - ba. ka - ni - - -
ni - o - ne ma - ma.

Transcription 5.2.7:

Chura We

Fundi Konde

Slow Rhumba

Introduction C G7 C G7 C F

Chu - ra We, chu - ra we,

G7 C F G7 C

ki - fa - ta ko - ro - we Chu - ra we, chu - ra we ki - fa - ta ko - ro - we

F G7 C F

Ne - nda ka - mwa - mbi - e ma - ma si - ngi - e uji - nga - ni, Ne - nda ka - mwa mbi - e ma - ma

G7 C F G7 C

Si - ngi - e uji - nga - ni, Chu - ra we, chu - ra we, ki - fa - ta ko - ro - we

F G7 C

Chu - ra we, chu - ra we, ki - fa - ta ko - ro - we.

Guitar Solo

16

19

22

25

Chu ra we, chu ra we,

28 *rit.*

ki fa ta ko ro we Chu ra we, chu ra we, ki fa ta ko ro we

Harambee Harambee

Daudi Kabaka

Twist Style

Guitar Introduction

Ab Ab7 Db 3 3 Ab

Voices

Ha -

10 8

Ab Ab7 Db

ra-mbeeha-rambee, - tu-i - mbe pa-mo-ja. Ha - rambeeha-rambee, tu-i -
 ngi wa-li-se-ma Kenyaita - ku-wa ma-ta-ta, We - ngi wa-li-se-ma Kenya ita

13 8

Ab

mbe pa-mo-ja. Ha - rambeeha-rambee, tu-i - mbe pa-mo-ja, tu-je-
 ku-wa ma-ta-ta, We - ngi wa-li-se-ma Kenyaita - ku-wa ma-ta-ta, Wa-tu wo

16 8

Eb Ab 1

to Guitar solo

nge se - ri - ka - li. We - li
 te wa - sta - ra - - - - - bu.

19 8

Ab Ab7 Db 3 3 Ab

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23 Eb Ab To Coda

Wa-na -

27 Ab Ab7 Db

n - chi ha-ra-mbee tu-vu - te pa-mo-ja, wa-na - n-chi-ha-ra-mbee tu-vu-
 Wa-tu waKe-nya ha-tu - na u-ba-bu-zi, Wa-tu waKe-nya ha-tu-

30 Ab

te pa-mo-ja, Wa-na - n-chi ha-ra-mbee tu-vu - te pa-mo-ja Mu-o-
 na u-ba-gu-zi, Wa-tu waKe-nya ha-tu - na u-ba-gu-zi, Ki-la ra-

33 Eb Ab 1 D.S. al Coda

ngo - ze na usa - la - ma.
 ngi tu - na - i - pe - - - - - nda.

Coda Ab Ab7

38 Ab

41 Eb Ab

Transcription 5.2.9:

Helule Helule

Daudi Kabaka

Twist Style

With a light swing

First time accapella

He - lu-le lu - le ya ba-ba, He - lu-le, yo-la-nga i-ta-bu. He Ni -

fa-nye ni - ni ndu - gu Tso-sti, He - lu-le, ni - ru - di kwe-tu Ni - di kwe-tu.

Guitar

Voices

Sa -

fa-ri na - yo Ec-ba - ba, ka-ma hu - na pe - sa u-ta-pa - ta taa - bu Sa Ni - li -

a-nga-i - ka ku - le Mo-lo, ndu - gu za-ngu, ni-li-la - la n-je. Ni-li - la n-je.

Guitar

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38 *Voices*

He -

44

8 lu - le Lu - le ya - tau - ni, He - lu - le, i - me - ni - to sha. He - fa - nye ni - ni
Ni

49 *Guitar*

8 Ka - ba - ka, He - lu - le, Ni - ru - di kwe - tu. Ni - di kwe - tu

53

59 *Voices*

He -

65 *Repeat 3 times*

8 lu - le, He - lu - le, He - lu - le i - ze - da - ko - la He - lu - le, He -

70

8 lu - le, He - lu - le, i - ze da - ko - la.

Transcription 5.2.10:

Jembe

Joseph Ngala (Mzee Bango)

Bango Style

♩ = 80

Tenor

Tenor Saxophone

Guitar

C F Dm

The musical score for 'The Sound of Silence' is presented in three staves. The top staff is for Tenor (T.), the middle for Trumpet Saxophone (T. Sx.), and the bottom for Guitar (Gtr.). The key signature is one sharp (F#), and the time signature is 4/4. The guitar part begins with a rhythmic pattern of eighth and sixteenth notes. The saxophone and tenor parts enter in the second measure with a melodic line. The score includes first and second endings, indicated by '1' and '2' above the staff lines.

7 C F Dmin G

T. A-lo - se-ma kwe-nye mi-ko-ko ha-ku-na wa-je-nzi, A-li - se-makwe-li ha-ta-na
Ni-na - yemwa-na-ngu, kwa-ji-na a - i - twa Je-mbe, Je-mbe mwana hu-yu kwakwe-li

T. Sx.

Gtr.

10 C C F Dmin

T. ni-na-mpa po-nge-zi. Ni-li - m-pa sha-mba a-pa-te ku - pa - li-li-a,
 si-ja-mu - e - fe - wa. Si-ku za dhu-lu - bu ni-pa-te ku-m-sa - i-di-a,

T. Sx.

Gtr.

13 G C C

T. Shamba la ro-tu-ba, te - na kwa wi-ngi wa mi-me-a. mba ka-li - ki-mbi-a.
 Si - na ni-ku-a-lo, ku-mbe sha - - -

T. Sx.

Gtr.

16

T.

T. Sx. Bb Gm C F

Gtr.

20 F C C F C F

T.

T. Sx.

Gtr. G C G C G C

24

T. 1

T. Sx. C F C F6

Gtr. G C 1

26

T. C F Dm G

T. Sx. Je - mbe mwanahuyu yu - ko ha - pa tu li - ko le - o ka - li - a - cha sha - mba na Tu - mbi
Mas - ki - ni na - ju - ta shamba hi - lo ku - m - a - chi - a, ma - te ya - do - ndo - ka shamba zu -

Gtr.

29

T. C F Dm

T. Sx. ri wa - li - che - ze - a. Ki - la ki - mu - li - za sha - mba ka - li - wa - cha na na - ni?
ri ka - ma ha - lu - a.

Gtr.

32

T. G C

T. Sx. Je - mbe hu - ni - ji - bu ni ma - tu - mbi - ri na ma - nya - ni!

Gtr.

35

T

G C G G

T. Sx.

C7 F6 Je-mbe u ru-di sha - mba ni, si-ru-di, ha-pa u-na ka - zi ga-ni? si-ta-ki, sha-mba sa-

Synthesiser strings

Gtr.

38

T

G C G C last time C G C

T. Sx.

sa li-na na-ni? si-ju-i, ma-tu mbi-ri na ma-nya-ni. pe-ngi-ne, Je-mbe u mbi-ri na ma-nya-ni. pe-ngi-ne,

Gtr.

41

T

C F C F C F C F

T. Sx.

C G C G C G C G

Gtr.

45

T

C F C F Gm F

T. Sx.

G C G C Dm C

Guitar

Gtr.

49

T

8

1

T. Sx.

Gm C F C F

Gtr.

Dm G C G C G C

53

T

8

D.S. al Coda

T. Sx.

53

D.S. al Coda

Gtr.

G C G C G C G C

D.S. al Coda

58

T

8

bi-ri na ma-nya ni. pe-ngi-ne.

T. Sx.

58

Sax improvisation

C F C F

Gtr.

58

G C G C

61

T

8

C F C F *Fade Out* C F

T. Sx.

61

G C G C G C

Gtr.

61

Transcription 5.2.11:

Kilio Kwetu

Daudi Kabaka

Rhumba Style

Guitar Introduction

5 *Voices*

Ku-pe-nda - na twa-pe-nda-na na ndu - gu ma-pe-nzi ye-tu ya mia-ka nyi-ngi Oo

9 Tu-ka a-ga-na a-ke-nda nyu-mba-ni kwe - tu na ku-mbe na-ye a-na-kwe-nda ku - fa

13

17

21 Ra-fi-ki za-ngu ki-li-o na - li - a ma-wa-zo me-ngi na ma-jo-nzi Yo

25 hu-zu-ni sa-na ka-ba-ka - ni - na - yo ha-ta wa-za-zi ha-wa-na ra-ha Oo

33

37 Ni-li-po-fi-ka pa-le Ka-i - mo - si Ka-si-ki-a ki-li-o nga-mbo kwe - tu

41 ba-ba na ma-ma wa-ki - li - a khu-bo-le ndi-na Mo-nya-ni we - ru

49

53 Ndo-ni Mo-nya-ni a-li-po - ku - fa ku-fi-ka ka-pa-ta wa-me-m-zi - ka

Ni-li-li-a sa-na ka-u-li-za wa - za - zi mu-nge-ni-ngo-ja ni-ka-mu-o-ne Oo

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Kipenzi Waniua-ua

Fundi Konde

Rhumba Style

Slow and leisurely

B7

E

A/E

E

B7/F#

Soprano and Tenor

Clarinet in Bb

Wa-ni-u - a u-a ki-pen-zi wa-ni-u - a u-a Wa-ni-u - a u-a ki-pen-zi

5

E A/E E B7

wa-ni-u - a u-a Ki-u-no cha-ko che-mba-mba wa-ni-u - a u-a Ki-u-no cha-ko che-mba-mba

Bb Cl.

9

E A/E E B7

wa-ni-u - a u-a Mwendo wa-ko wa ma-ri-ngo wa-ni-u - a u-a Mwendo wa-ko wa ma-ri-ngo

Bb Cl.

13

E

wa-ni-u - a u-a.

Bb Cl.

17

Bb Cl.

21 E A/E E B7/F#

Wa-ni-u - a u-a ki-pen-zi wa-ni-u - a u-a Wa-ni-u - a u-a ki-pen-zi

Bb Cl.

25 E A/E E B7

wa-ni-u - a u-a Ki-u-no cha-ko che-mba-mba wa-ni-u - a u-a Ki-u-no cha-ko che-mba-mba

Bb Cl.

29 E Second time to coda A/E E B7

wa-ni-u - a u-a Mwendo wa-ko wa ma-ri-ngo wa-ni-u - a u-a Mwendo wa-ko wa ma-ri-ngo

Bb Cl.

33 E

wa-ni-u - a u-a

Bb Cl.

37

Bb Cl.

41 D.S. al Coda

41 D.S. al Coda

Bb Cl.

Kumbuka Mbele

Twist Style

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Transcription 5.2.14:

Kuoa Tunaoa

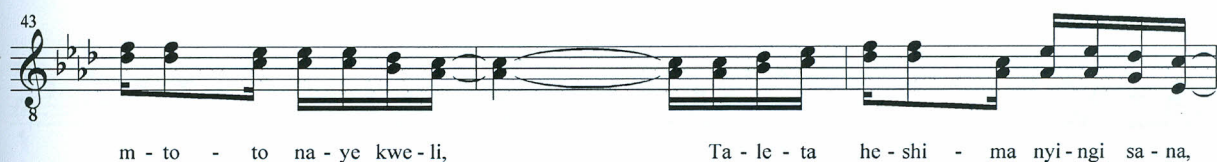
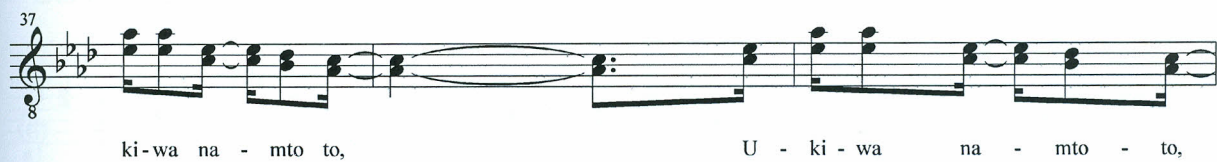
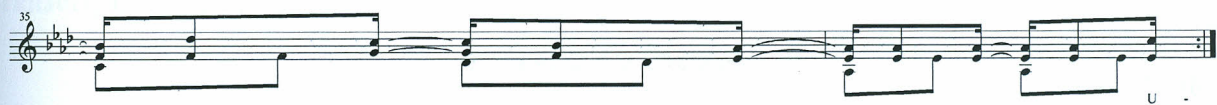
George Mukabi

Omutibo-Rhumba Fusion

Guitar Introduction

[illegible]

© Donald Otoyó



Kuwaza Sera

John Mwale

Omutibo-Rhumba Fusion

♩=80 *Ad Lib* *rit.*

Wa - - - za, Ku-wa-za Se - ra wa - ngu

5 8 G C G D7 G C

8 8 G D7 G C G D7

11 8 G C G D7 G C G D7

15 8 G C G D7 G C G D7

19 8 G C G D7 G C G D7

23 8 G C G D7 G C G D7

27 8 G C G D7 G C G D7

Wa - za, ku-wa-za Se-ra wa-ngu, Wa - za, ku-wa-za Se-ra wa-ngu, U -

li-po - kwenda taa-bu ga-ni u-li-o-na kwa-ngu? U - li-po - kwenda taa-bu ga-ni u-li-o-na kwa-ngu?

Oo Oo Oo Se - ra wa-ngu ka-ru-di, Oo Oo Oo Se - ra wa-ngu ka-ru-di.

li-po kwenda, u-li-pa-ta ra-ha ga-ni? U - li-po - kwe-nda, u-li-pa-ta ra-ha ga-ni?

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31 G C G D7 G C G D7
 8 Mbo-na we-we hu-ku-ni-tu - mi - a ba-ru? Mbo-na we-we hu-ku-ni-tu - mi - a ba-ru?

35 G C G D7 G C G D7
 8 Oo Oo Oo Se - ra wa-ngu ni-sa-me-he, Oo Oo Oo Se - ra wa-ngu ni-sa-me-he,

39 G C G D7 G C
 8

42 G D7 G C G D7 To Coda Φ
 8

45 G C G D7 G C G D7
 8 Taa-bu i-le u-li-o-na kwa-ngu Se-ra, Taa-bu i-le u-li-o-na kwa-ngu Se-ra,

49 G C G D7 G C G D7
 8 U-ki - ru-di hu-we-zu ku - o - na te-na, U-ki - ru-di hu-we-zu ku - o - na te-na,

53 G C G D7 G C G D7 *D.S. al Coda*
 8 Aa Aa Aa Ba-si ni - hu - ru - mi - e, Aa Aa Aa ba-si ni - hu - ru - mi - e,

57 Φ *Ad Lib* rit
 8 Wa - za, ku-wa-za Se - ra wa - ngu.

Transcription 5.2.16:

Kweli Ndugu

George Mukabi

Omutibo Style

Guitar Introduction

Moderato

The musical score is written for guitar and voice. The guitar part is in 4/4 time, key of A-flat major (three flats). The tempo is marked 'Moderato'. The score begins with a guitar introduction (measures 1-10) and then moves to the vocal melody (measures 11-32). The lyrics are in Swahili and are written below the vocal line. The guitar accompaniment is written in the lower staves, with chords and melodic lines. The score is divided into systems, with measures 1-10, 11-20, 21-30, and 31-32. The key signature is A-flat major (three flats). The tempo is marked 'Moderato'. The score is for the song 'Kweli Ndugu' by George Mukabi.

Measures 11-12: *Voices*

Measures 13-14: Kwe - li ndu-gu si - ki - li - ze - ni ni-waa-mpi - e Na wa-ndu-gu wa-ngu wo-te wa - li - ka - taa

Measures 15-16: li - ze - ni ni-waa-mpi - e kwa ku - o - a wo-te wa - li - ka - ta - a wa - li - se - ma a-fu-nge ac-nde Bi-bi m-mo-ja mre-mbo Ha-tu - ta - ki ha - sa - ra

Measures 17-18: Na a - ka - le-ta ha-sa-ra ku-vu - nja vun-ja vi-ko-mbe ku-vu - nja vu-nja vi-sah'-ni A-fu - nge a-e-nde kwa-o a - fu - nge a - e - nde kwa-o

Measures 19-20: (Guitar accompaniment)

Measures 21-22: (Guitar accompaniment)

Measures 23-24: (Guitar accompaniment)

Measures 25-26: (Guitar accompaniment)

Measures 27-28: (Guitar accompaniment)

Measures 29-30: (Guitar accompaniment)

Measures 31-32: (Guitar accompaniment)

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Lunchtime

Gabriel Omolo

Benga Style

E B7 E

3 8

B7 E B7

6 8

Verse 1 to 4

1. Sa - sa ni lunch - i - ti - me tu -
 ngi - ne wa - na - kwe - nda ku -
 ngi - ne wa - na - ku - nywa
 4. Na we - ngi - ne na - o wa -

E B7

8 8

fu - nge ma - ka - zi Ku - Twe - nde kwa - cha - ku - la
 la - la uwa - nja - ni Ku - mbe ni shi - da ndu - gu
 So - da na ke - ki Hu - ku ro - ho yo - te
 zu - ngu - ka ma - du - ka Hu - ku wa - ki - ji - da - i

E B7 E

10 8

Verse 1 to 4

tu - je te - na saa na - ne 2. We -
 Njaa i - na - mu - umi - za 3. We -
 kwa cha - pa - ti na ngo - mbe
 wa - na fa - nya wi - ndow sho - pping

E B7 E

13 8

B7

17 8

Verse 5 to 8

fi - ka mwi - sho wa mwe - zi u - wa - nja ti - re mo - do Ki -
 Wa - me kwe - nda wo - te ku - la ho - te - li - mo - ni We -
 tu wai - nda - strial a - rea wa - to - ro - ka ma - ha - ra gwe juu Wa -
 Na we - ngi - ne na - o wa - mi - sha - ha - ra

19 8

o - na na - ye - la - la We - ni a - si - ye na ka - zi
 ngi - ne kwa bi - ri - a - ni We - ngi - ne ku - ku na na - wa - li
 e - nda ho - te - li - ni kwa cha - pa - ti na ngo - mbe
 Si - ku hi - yo - wo - te kwa ho - te - li - za wa - zu - ngu

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21 *Three times*

23 *B7 E*

Ku - mbe - shi - da ndio hu - fa - nya m -
 Ku - mbe - shi - da ndio hu - fa - nya m -
 Ku - mbe - shi - da ndio hu - fa - nya m -

25 *B7 E*

tu ku - la - la chi - ni na ma - ya mi - ti
 tu ku - ng'a - ng'a - na na ka - ma - ha - ra - - -
 tu ku - o - ne - ka - na ka - ma - ha - ra - - -

27 *E* *§* *B7*

ma m - to - to Ni - me - e - le - wa Ee ni -

29 *E B7*

me - e - le - wa Oo Ni - me - ju - a ku - mbe

31 *E A B7*

ni shi - da Oo

33 *E A B7*

35 *E* *Repeat 8 times then D.S*
Fade out last time

Ni -

Transcription 5.2.18:

Majengo Sendi Tena

Fundi Konde

Rhumba Style

8

9

13

19

25

31

37

41

Ma - je - ngo se - ndi te - na Ma -

44

je - ngo se - ndi te - na Ma - je - ngo se - ndi te - na ku - na

48

nde - ge za mi - ta - mbo Ma - je - ngo se - ndi te - na Ma -

52

je - ngo se - ndi te - na Ma - je - ngo se - ndi te - na Ku - na

© Donald Otoyoy

56
8
nde - ge za mi - ta - mbo Mo - yo wa - ngu wa - ni - tu - ma me - ma Ni - we

60
8
mwa - na - cha - ma wa da - i - ma Si - ta - we - za ku - li - a - cha rhu - mba Ba - li

64
8
mo - yo ku - ni - tu - ma Mo - yo ma Ha - ra - mbee

69
8
Ha - ra - mbee Ha - ra - mbee

73
8
tum - shi - nde ja - ba - li

77
8

81
8

85
8

89
8
3

93
8

97
8
3

103
8

109
8

Mama Zowera

Fundi Konde

Rhumba Style

Tenor

B♭ Clarinet

Ma-ma, Zo-we - ra, Zo-we - ra, Du - ni-a ya sa-sa ni ku-kaa wa-wi-li, Mu-U-

we ma-si-ki-ni a - u ma - ta - ji-ri, Na ku-kaa wa-wi-li ni ku-sta - ha-mi - li.

Du - - - - Ma-ma, Zo-we - ra, Fine

Zo-we - ra, U - li-mwe-ngu-wa sa-sa si m-tu kui-che-ze-a, U - ti-a-po fa-ha-mu, hu - wa u-me-po-te-a, Na

28

8

ki - la u - ki - wa - za na ki - sa hu - to - ke a.

f

Bb Cl.

33

8

U

Mama, Zowe - ra, Zowe - ra, U -

mf

linwanguwasasani - kukaabeba, U-
linwanguwasasasi mtukuhæa U-

pp

Bb Cl.

40

8

ti - a - po fa - ha - mu, hu - wa u - me - po - te - a, Na ki - la u - ki - wa - za na ki - sa hu - to - ke -

Bb Cl.

44

8

a.

U

f

Bb Cl.

49

8

Ma - ma, Zo - we - ra, Zo - we - ra, Du -

D.S. al Fine

Bb Cl.

Mpenzi Rosa

John Mwale

Rhumba Style

Guitar Introduction

Sheet music for Mpenzi Rosa, Rhumba Style. The music is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The guitar introduction consists of 8 measures. The lyrics are: We Ye, Ro - sa, U - li - se - ma ha - po mbe - le u - na - ni - pe - nda. We Ye, Ro - sa, U - li - se - ma ha - po mbe - le, u - na - ni - pe - nda. Ba - ri - di nyi - ngi, I - na - ni - u - a juu ya - ko Ee, M - pen - zi Ro -

33 B F# B F#
 sa. Ba-ri-di nyi - ngi, i - na-ni - u - a Juu ya - ko Ee, M - pe - nzi Ro -

37 B F# B F#
 sa

nda.
 41 B F# B F#

45 B F# B F#
 Ka-ma hu - ni - pe - ndi, u - nia - mbi - e, We Ye, Ro - sa, ni - ke - ti kwa -

49 B F# B F#
 ngu. ka-ma hu - ni - pe - ndi, U - nia - mbi - e, We - Ye, Ro - sa, ni - ke - ti kwa -

53 B F# B F# *Fine*
 ngu.

57 B F# B F#

61 B F# B F#

65 B *D.S. al Fine*
 Mpe - - - - nzi Ro - - -

Msichana wa Elimu

Daudi Kabaka

Omutibo Style

Guitar Introduction

5
8
G C G
M si - cha - na - wa su - ra nzu - ri

9
8
D G C
ki - tu ga - ni ki - na ku - fa - nyau - si - o - le - we E - li - mu Una - yo

13
8
Fine
ya - ku to - sha Ha - tang - a mbo u - ka - e - nda u - ka - ru - di

Trumpet solo
17
8
C G D G
M - si - cha - na wa u - re - mbo ka - ma we - we ya - - - A -
Pe - ngi - ne - ta - bi - a - za - ko ndi - zo mba

22
8
D G C
U - o - nye - she mape - nzi - kwa vi - ja - na u - ki - o - nye - sha ma - ji - vu - no
wa - likwe - li da - da u - li - ji - vu - na Kwa - nzami - mi ni - li - ta - ka

25
8
D.S. al Coda
G D G
kwa vi - ja - na u - ta - ze - e - ka u - ki - wa nyu - mba - ni kwe - nu Oo o ba - by
ni - ku - o - e U - ka - ri - nga a - ti si - na ma - so mo O - ba - by

29
8
C G D
mia - ka ya - e - nda mbi - o sa - na nasu - raya - ko na - yo i - ki -
G o - na wa - to - to wayu - maya - ko wame - o - le - wawame - ku - a chaiki

33
8
To verse one and end on fine
6

37
8
chu - chu - ka, Oo - ba - by
a - nga - i - ka Oo - ba - by

Guitar improvisation
As in bar 17 to 20

Mulofa Mmoja

Daudi Kabaka

Twist Style

Light Twist ♩ = 120

5

9

11

13

15

17

After v 3 to Coda

DS for v 2 and 3

li - ku - ta - na na mu - lo - fa mmo - ja, A -
 li - si - ki - a na hu - ru - ma sa - na, I -
 mbe u - wo - ngo a - li - da - nga - nya, Ni

li - da - nga - nya a - na to - ka je - la, A
 li - ni - to - a na shi - li - ngi ta - no, Ni -
 si - ku nyi - ngi a - me shi - ndwa ka - zi, A -

li - na - mbi - a si - na pe - sa ya cha - ku - la.
 ka - mwa - mbi - a ne - nda u - ka - le cha - ku - la.
 na - ta - fu - ta nji - a ya ku - pa - ti - a cha - ku - la.

Ni - la.
 Ni - la.
 Ku - la.

21 Eb Ab Bb Eb

2.Ni -
3.Ku -

24 Eb Ab Bb Eb

27 Ab Bb Eb Ab Bb Eb

4.Ni -

31 Ab Bb

li - ku - ta - na na mu - lo - fa mmo - ja, a -

33 Eb Ab Bb

li - da - nga - nya a - na - to - ka je - la, A -

35 Eb Ab Bb

li - na - mbi - a si - na pe - sa ya cha - ku la.

37 Eb

Ni - la.

Naitaka Bango

Joseph Ngala (Mzee Bango)

Bango Style

With energy Brasses Emin

9 G C D

Voices

1. Jo - mba ka zu - ngu mbo - na wa - ni - ta - fu - ta vi - ta,
2. Wa - se ma ni - ni a - ti ba - ngo ni ki - tu ga - ni
3. Jo - mba ka - zu - ngu vi - si - ra - ni, wa - vi - ta - fu - ta
4. Si - li si - la li kwa ba - ngo i - na - vyo - ni - u - ma

13 G C D

8

Ni Al ha - mi - si ba - ngo mo - ja u - li - ni - ko - pa
Kwa - ni wa - dha - ni ni - li - o - ko - ta m - cha - nga - ni
Ju - zi na - kui - ta hu - ku - ja - li u - ka - ni - pi - ta
Ni - ki fi - ki - ri ka - zi u - si - ku na m - cha - na

17 C G/B E

8

Si - ku za - pi - ta ba - ngo ya - ngu hu - ja - ni - li - pa Oo
Ni ma ja - li - wa mo - la a - li - cho - ni - pa mi - mi Oo
Ba - ngo ni - li - pe na ma - mbo yo - te ya - ta - kwi - sha Oo
Yo - te fu - nga - na mwi - li wo - te wa - ni - te - te - ma Oo

21 C G/B D7/A G

8

Chorus

Na - i - ta - ka ba - ngo ba - ngo ba - ngo

25 C G/B D7/A G Fine

8

Na - i - ta - ka ba - ngo te - na na - i - ta - ka ka - mi - li Oo

Verse 1 to 3

29 C G/B D/A G

Musical staff 29-33: Treble clef, key of D major (F#). Measure 29: D4 quarter, E4 quarter, F#4 quarter, G4 quarter. Measure 30: D4 quarter, E4 quarter, F#4 quarter, G4 quarter. Measure 31: D4 quarter, E4 quarter, F#4 quarter, G4 quarter. Measure 32: D4 quarter, E4 quarter, F#4 quarter, G4 quarter. Measure 33: D4 quarter, E4 quarter, F#4 quarter, G4 quarter.

34 C G/B D/A G C

Musical staff 34-38: Treble clef, key of D major (F#). Measure 34: D4 quarter, E4 quarter, F#4 quarter, G4 quarter. Measure 35: D4 quarter, E4 quarter, F#4 quarter, G4 quarter. Measure 36: D4 quarter, E4 quarter, F#4 quarter, G4 quarter. Measure 37: D4 quarter, E4 quarter, F#4 quarter, G4 quarter. Measure 38: D4 quarter, E4 quarter, F#4 quarter, G4 quarter.

39 G/B D/A G C

Musical staff 39-43: Treble clef, key of D major (F#). Measure 39: D4 quarter, E4 quarter, F#4 quarter, G4 quarter. Measure 40: D4 quarter, E4 quarter, F#4 quarter, G4 quarter. Measure 41: D4 quarter, E4 quarter, F#4 quarter, G4 quarter. Measure 42: D4 quarter, E4 quarter, F#4 quarter, G4 quarter. Measure 43: D4 quarter, E4 quarter, F#4 quarter, G4 quarter.

44 Bmin C Bmin Amin

Musical staff 44-48: Treble clef, key of D major (F#). Measure 44: D4 quarter, E4 quarter, F#4 quarter, G4 quarter. Measure 45: D4 quarter, E4 quarter, F#4 quarter, G4 quarter. Measure 46: D4 quarter, E4 quarter, F#4 quarter, G4 quarter. Measure 47: D4 quarter, E4 quarter, F#4 quarter, G4 quarter. Measure 48: D4 quarter, E4 quarter, F#4 quarter, G4 quarter.

49 D Emin

Musical staff 49-53: Treble clef, key of D major (F#). Measure 49: D4 quarter, E4 quarter, F#4 quarter, G4 quarter. Measure 50: D4 quarter, E4 quarter, F#4 quarter, G4 quarter. Measure 51: D4 quarter, E4 quarter, F#4 quarter, G4 quarter. Measure 52: D4 quarter, E4 quarter, F#4 quarter, G4 quarter. Measure 53: D4 quarter, E4 quarter, F#4 quarter, G4 quarter.

54 C

Musical staff 54-58: Treble clef, key of D major (F#). Measure 54: D4 quarter, E4 quarter, F#4 quarter, G4 quarter. Measure 55: D4 quarter, E4 quarter, F#4 quarter, G4 quarter. Measure 56: D4 quarter, E4 quarter, F#4 quarter, G4 quarter. Measure 57: D4 quarter, E4 quarter, F#4 quarter, G4 quarter. Measure 58: D4 quarter, E4 quarter, F#4 quarter, G4 quarter.

59 G/B D7/A G C G/B

Musical staff 59-63: Treble clef, key of D major (F#). Measure 59: D4 quarter, E4 quarter, F#4 quarter, G4 quarter. Measure 60: D4 quarter, E4 quarter, F#4 quarter, G4 quarter. Measure 61: D4 quarter, E4 quarter, F#4 quarter, G4 quarter. Measure 62: D4 quarter, E4 quarter, F#4 quarter, G4 quarter. Measure 63: D4 quarter, E4 quarter, F#4 quarter, G4 quarter.

64 D7/A G D S to Verse 4 al Fine

Musical staff 64-68: Treble clef, key of D major (F#). Measure 64: D4 quarter, E4 quarter, F#4 quarter, G4 quarter. Measure 65: D4 quarter, E4 quarter, F#4 quarter, G4 quarter. Measure 66: D4 quarter, E4 quarter, F#4 quarter, G4 quarter. Measure 67: D4 quarter, E4 quarter, F#4 quarter, G4 quarter. Measure 68: D4 quarter, E4 quarter, F#4 quarter, G4 quarter.

Namulia Susana

John Mwale

Rhumba Style

♩ = 70

Ab Db Ab Eb

Ab Db Ab Eb

Ab Db Ab Eb Ab

Na-mu-li-a Ee, Su-sa-na, Ni-na-mu-li-a Ee, Su-sa-na. Ni-na-mu-li-a -

na. Db Ab Eb

Ab Db Ab Eb

Ab Db Ab Eb Ab

A-li-ni-da - nga-nya tu-ta-o-a-na, Ni-ka-fu-ngwa juu ya Su-sa-na. A-li-ni-da -

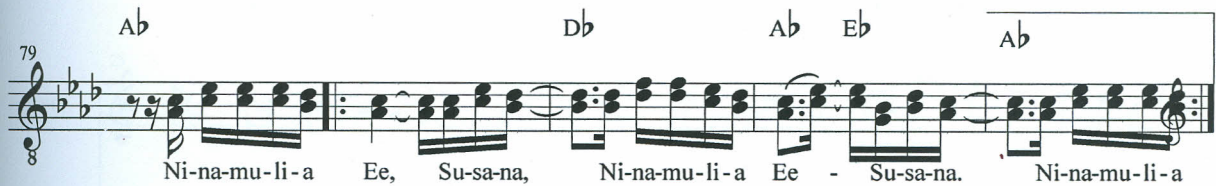
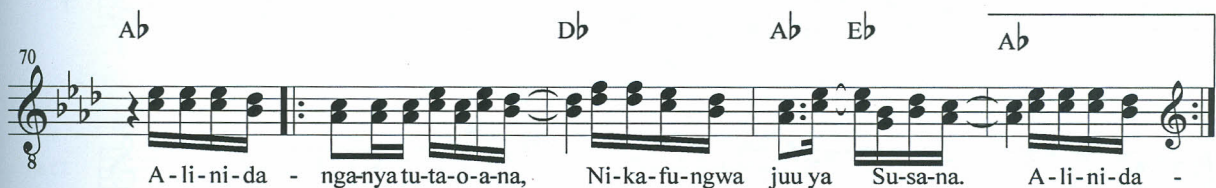
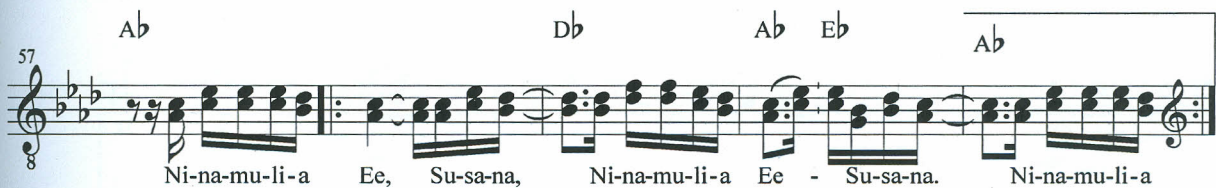
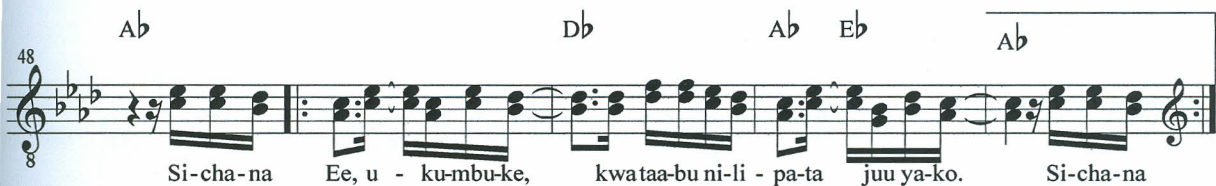
na. Db Ab Eb

Ab Db Ab Eb Ab

Ni-li-po - to-ka je-la-ni, si-ku-mu - pa-ta Su-sa-na. Ni-li-po -

na. Db Ab Eb

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Transcription 5.2.25:

Olivia Leo

Fundi Konde

Rhumba Style

Moderato

Moderato

B \flat Clarinet

Tenor

O - li - vi - a le - o mpenziwangusi - ku - dha - ni - a ya kwa-mba le - o

B \flat Cl.

7

T

8

kia-ma ki-me-tu-jo - nge-le - a kia-ma ki-me-tu-jo - nge-le - a

B \flat Cl.

13

T

8

Taa - bu na ma-sha-ka kia-ma ki-me-tu-jo - nge-le - a Si kwa-mba fu - mbo

B \flat Cl.

19

T

8

Ki-te-nda-wi-li-kuki - fu-mbu-a Nya-ma-za ki-li - o Hi-kiki-tundichoki - jo - le - a

B \flat Cl.

25

T

8

Kia-ma ki-me-tu-jo - nge-le - a Taa - bu na ma-sha-ka

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31

Bb Cl.

T

Bb F7 Bb F7 Bb

Kiamakimetu-jo-nge-le - a O - li - vi - a le - o mpenziwangusi-ku - dha-ni - a
Si kwamba fu - mbo ki-te-ndawi-li ku-ki - fu-mbu-a

37

Bb Cl.

T

F7 Bb F7 Bb

Ya kwamba le - o Kiamakimetu-jo-nge-le - a O - li - vi - a le - o
Nya-ma-za ki-li - o Si kwamba fu - mbo

43

Bb Cl.

T

F7 Bb F7 Bb

mpenziwangusi-ku - dha-ni - a ya kwamba le - o Kiamakimetu-jo-nge-le - a
ki-te-ndawi-li ku-ki - fu-mbu-a nya-ma-za ki-li - o

49

Bb Cl.

T

F7 Bb F7

Kia-ma ki-me-tu-jo-nge-le - a Taa - bu na ma-sha-ka

55

Bb Cl.

T

Bb Bb

Kia - ma ki-me-tu-jo - nge - le - a Kia - ma ki-me-tu-jo - nge - le - a.

DS Last time only

Transcription 5.2.26:

Pole Musa

Daudi Kabaka

Sukuma Style

The first system of the musical score for 'The Rose Tree' is written on a single staff in G-flat major (three flats: B-flat, E-flat, A-flat) and common time (C). The melody consists of eighth and quarter notes, with a final double bar line. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes: 'The' under the first measure, 'Rose' under the second, 'Tree' under the third, and 'The' under the fourth. The key signature is indicated by three flats, and the time signature is 'C'.

5

Mu-sa ni - me-vu-mi - li - a sa - na Mu-sa ni - me-vu-mi - li - a sa - na, Ku-
O - ye O - ye ta - fa - dha-li Mu - sa Ta - fu - ta bi - bi a - ta - ka-ye we - za Ku-

9

E♭ A♭ B♭ E♭ A♭ B♭

pi-gwa pi - gwa ka-ma mi-mi pu - nda Na su - ra ya - ngu i-me - ha - ri - bi - ka, Na
vu-mi - li - a hi - zo ta - bi - a za - ko U ki-nywa po - mbe wa-mu - nywi-ya ye - ye, U

13

8

ngu - mi za - ko za ki - la si - ku Mu - sa Taa - bu - - - - - Taa -
ki - nywa mu - nye - ke wa - mu nywi - ya ye - ye, Po - le Po -

[illegible]

21 Ab Bb Eb7 Ab Bb Eb

ni - o - a, Su - ra ya - ngu hai - ku - wa na - 'la - ma ha - ta mo - ja

25

Ni-li-ku-wa na a-fya nzu-ri Ni-li-no-na ka-ma

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29 

33

8

Ab Bb Eb Ab Bb

49 *D.S. al Coda* 

54

Ab Bb Eb Ab Bb Fade Out

8

Raha Inanipoteza

Omutibo Style

George Mukabi

[illegible]

Raha Moyoni

Joseph Ngala (Mzee Bango)

Bango Style



Ni-me-to - ka kwe-tu Ma - u - ngu-ja, Ni-me ku -
ka ha-tu - ja - o - na-na, ndi - o ni -
ka ku - i - shi u - pwe-ke, ndi - o ni -

ja ku - fua - ta we - we, Ni - pe ka - ri - bu - kwa - ko
ka fu - nga sa - fa - ri, I - li ni - ku - o - ne Ma -
ka - ku - pa - ta we - we, Na-mbi - e mo - ja tu ni -

nyu-mba - ni Le - o - ni wa - ko nyu-mba - ni. Si - ja - po
rie de - ar u - e - le - we i - li mo - we ya - ngu ni - a, Ni - li - cho -
e - le - we ni - tu - e, Ni ha - yo

ma - u - ngu ja - si mba - li, ni - me-cho - ka to - ka sa - fa - ri,
ji - a ni - ta - kua - mbi - a, na - ta - ka tu - i - shi wa - wi - li
ya - lo ni - le - ta kwa - ko, na - tu - ma - i u - me e - le - wa,

na - mbi - e po - le ba - si ki - pe - nzi, ni - o -
u - we wa - ngu - le wa - ma - i - sha - ni, ni - o -
le - o ni le - o ta - ku - a na - mi ni - o -

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26 Bb Eb

ne ra - ha mo - yo - ni. Si - ku nyi - ni. Na - o - na
 ne ra - ha mo - yo - ni. Ni - me - cho - ni.
 ne ra - ha mo - yo - ni.

29 Bb7 Eb Bb7

ra - ha tu mwa - ngu mo - yo - ni Na - o - na

33 Eb Bb7 Eb Bb7

ra - ha tu mwa - ngu mo - yo - ni. na - o - na

37 Eb Bb7

ra - ha tu mwa - ngu mo - yo ni.

39 Eb Ab Eb/Bb Bb7³ Eb³

Guitar Sax solo

44 Ab³ Fm Bb Ab

49 Fm Bb Eb Ab³ Fm

54 Bb Ab Fm Bb7 Eb

59 Ab Fm Bb Ab

Guitar Solo

64 Fm Bb7 Eb Ab

69 Fm Bb Ab Fm Bb7

74 Eb Bb7 Eb

79 Bb7 Eb Fine

85 Ab Fm

88 Bb Ab

91 Fm Bb Eb

94 Ab F Bb

97 Ab Bb7

100 Eb D.S. al Fine

Ni-me-cho-

ka ku - i - shi u - pwe-ke, ndi - o ni - ka - ku - pa - ta we - we,

na - mbi - e mo - ja tu ni - e - le - we i - li

mo - yo u - ni - tu - e, ni ha-yo ya - lo ni - le - ta kwa -

ko, na - tu - ma - i u - me - e - le - wa, le - o ni

le - o ta - ku - a na - mi, ni - o - ne ra - ha mo - yo - ni.

Na - o - na

Safari Tanganika

Daudi kabaka

Twist style

5 8 A D

5 8 A E

9 8 A A7 D

13 8 A E A

17 8 E A

21 8

U - Ma - tsi - tsa
Ta - Si - dha - ni
Ta - nga - nyi - ka

24 8 D A

ni - ni - na - e - nda sa - fa - ri Ta - nga - nyi - ka U -
ni - ta - mu - o - a mwi - ngi - ne Ta - nga - nyi - ka Ha -
ni - li - m - pa - ta cho - ta - ra ka - ni - pe - nda Ni -

27 E

8
 si - li - e ma - cho - zi sa - na mi - mi ni - ta - ko - nda
 ta - mi - mi ni - ki - te - mbe - a na - ku - wa za - Ma - tsi - tsa,
 ka - o - na ra - ngi ya - ngu nye - u - si ku - m - shi - nda

30 A

8
 Ni - Ma - tsi - tsa sa - ni - ta - ru - di m -
 Ka - fa - nya - je Ma - fa - ri ya - ngu
 ku - mbu - ka tsi - tsa wa - ngu

33 D A

8
 pa - ka tu - o - na - ne Zi - po - ra ba - by
 sa - sa ta - vun - ji - ka Ni - kho - le - ndi ba - by
 yu - ko Na - i - ro - bi, Zi - po - ra ba - by

36 E A 3 Fine

8
 Zi - po - ra she - shi - - na Zi - po - ra
 ni - shi - - ra shi - - ri - kwa sa - fa - ri
 Zi - po - ra na Zi - po - ra

38 E A

8
 Zi - po - ra ba - by Zi - po - ra shi - na Zi - po - ra
 wo - le - ndi ba - by ni - shi - da she - ri kwa sa - fa - ri

41 Gutar Improvisation of melody 19

60

8
 U -
 Ta -

Transcription 5.2.30:

Sengula Nakupenda

George Mukabi

Omutibo Style

♩ = 120

Ab Db Ab Eb Ab

9 Db Ab Eb Ab

16 3.Na Se-ngu-la ni - na-ku-pe-nda, Si ni - li - ku - wa
Ni vi - zu - ri tu - pe-nda-ne, Na nyumba ee i - ka -
ni - na - cho - ka na mambo ya - ko, Na ni - ko chu - ki na

22 Eb Ab Db Ab

na - ku - pendama - ma. Sengu-la ni - na-ku-pe-nda, Si
wa naheshi - ma. Ni vi - zu - ri tu - pe-nda-ne, Na
kwenu sa - sa. ni - na - cho - kana mambo ya - ko, Na

29 Eb Ab Db

ni - li - ku - wa na - ku - pe-ndama - ma. Sengu-la we, Ooo
nyumba ee i - ka - wa na he-shi - ma. Sengu-la we, kwe - li
ni - ko chu - ki na kwenu sa - sa. Sengu-la we, kwe - li

35 Ab Eb Ab

Rit the last time *Fine after verse 3*

Se-ngu-la wa - ngu, Si ni - li - ku - wa na - ku - pe-nda
Se-ngu-la wa - ngu, Si ni - li - ku - wa na - ku - pe-nda.
Se-ngu-la wa - ngu, Si ni - li - ku - wa na - ku - pe-nda.

41 Ab Db Ab Eb Ab

49 Db Ab Eb Ab DS

Transcription 5.2.31:

Sera Nakuambia

John Mwale

Rhumba Style

Moderato ♩ = 80

Guitar introduction

Guitar introduction

Voices

Se - ra na - kua - mbi - a,
Se - ra na - kua - mbi - a,
Se ra u - ku - mbi - ke,

Se - ra na - kua - mbi - a,
Se - ra na - kua - mbi - a,
Se - ra u - ku - mbi - ke,

Ni - na - o - na una pa - ta taa - bu nyi - ngi sa - na ka - ti - ka du - nia.
U - li - ni wa - cha u - ki - wa una - o - na Oo mi - mi si - na - nao ma - li.
Kwa - ma - pe - nzi tu - li - ku - wa twa - pe - nda - na ka - ti - ka nyu - mba - ni.

Ni - na - o - na una pa - ta taa - bu nyi - ngi sa - na ka - ti - ka - du - nia.
U - li - ni wa - cha u - ki - wa una - o - na Oo mi - mi si - na - nao ma - li.
Kwa - ma - pe - nzi tu - li - ku - wa twa - pe - nda - na ka - ti - ka nyu - mba - ni.

Repeat 3 times

Se - ra na - kwa - mbi - a,

Se - ra na - kwa - mbi - a,

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41

u - li - ni - wa - cha - ku - wa u - na - o - na Oo mi - mi si - na nao ma - li.

45

u - li - ni - wa - cha - ku - wa u - na - o - na Oo mi - mi si - na nao ma - li.

49

u - li - ni - wa - cha - ku - wa u - na - o - na Oo mi - mi si - na nao ma - li.

55

u - li - ni - wa - cha - ku - wa u - na - o - na Oo mi - mi si - na nao ma - li.

61

Se - ra na - ku - li - a, Se - ra na - ku - li - a,

65

Ni - na - o - na una - pa - ta taa - bu nyi - ngi sa - na ka - ti - ka du - nia.

69

Ni - na - o - na una - pa - ta taa - bu nyi - ngi sa - na ka - ti - ka du - nia.

73

Ni - na - o - na una - pa - ta taa - bu nyi - ngi sa - na ka - ti - ka du - nia.

77

Ni - na - o - na una - pa - ta taa - bu nyi - ngi sa - na ka - ti - ka du - nia.

Shaka

Joseph Ngala (Mzee Bango)

Bango Style

J. 82

Guitar

Tenor Sax

Gr.

T

9

B \flat Fmin B \flat E \flat Fmin

B \flat G Cmin C

Voices

Sha - ka, ni - na-sha -

ka - ni - kua nga - li - a po mwe-nza - ngu, Sha - ka, ni - na-yo
te - a na ma - ra-dhi ya mo - yo - ni, Sha - ka, na - o - na

sha-ka ku-bwa mo - yo - ni mwa - ngu, Sha - ka, ya-ni-to
ku-na wa - la - ki - ni, fu - la - ni, Sha - ka, ya-ni-fa

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Gtr. 21

T 21

Fmin Bb

a ra - ha zo - te m - pe - nzi wa - ngu, Ni - na - yo sha - ka ku - bwa
 nya ni - fi - ki - ri me - ngi nji - a - ni, Sha - ka i - me - ni - to - a

Gtr. 25

T 25

Eb Bb Eb Fmin Bb

mo - yo - ni, na - pe - nda u - ju - e, na - ni ku - te - za ma - po
 fu - ra - ha, ma - pe - nzi, i - ma - ni, na hi - vi sa - sa si - ku -

Gtr. 29

T 29

Eb Ddim Bb Fmin

u - so - ni u - na - sha - ka mwa - ko mo - yo - ni, Sha - ka ya - ni - le - te - a
 dha - ni i - ja - po - U m - pe - nzi wa - ngu, Ni - na - yo sha - ka ku - bwa

Gtr. 33

T 33

Eb Bb Eb

hu - zu - ni, we - we ni m - pe - nzi - wa - ngu Ha - ta
 mo - yo - ni, si - ju - i - ni kwa - ni ni, Ni - na -

Gtr. 36

T 36

Fmin Bb Eb Fmin

si - ju - i ni - fa - nye ni - ni, kwa ku - wa si - ku - pe - nda kwa - ngu,
 po - kua nga - li - a ma - cho - ni, na - o - na ka - so - ro fu - la - ni,

101

61

Gtr.

Cmin C Fmin

61

T

8 ka, ma-pe-nzi ya-me-sha-i-nyi-a ki-si-ra-ni, Ha-tu-

65

Gtr.

E♭ Fmin B♭ E♭

65

T

8 ku-i-shi hi-vi za-ma-ni, sa-ba-bu ni-kwa-ku-wa, Na-o-

69

Gtr.

Fmin E♭ Ddim B♭7

69

T

8 na-to-fa-u-ti fu-la-ni, na-ndi-o ya-ni-ti-a sha-ka, Ni-ta-

73

Gtr.

Fmin E♭ Ddim B♭7 E♭

73

T

8 fu-te-su-lu-hi-sho-ga-ni, ha-ki-ka si-ku-dha-ni, kwa-vi-

77

Gtr.

2nd time to Coda ☼


77

T

8 le-ni-li-vyo-ku-a-mi-ni, mpe-nzi u-me-ni-ti-a sha-ka

Fmin E♭ Fmin 2nd time to Coda ☼ B♭7

81 *Fmin* Φ *E \flat* *Ddim* *B \flat 7* *E \flat*

Gtr. 


T 

85 *Fmin* *E \flat* *Fmin* *B \flat 7*

Gtr. 

T 

89 *B \flat 7* *G*

Gtr. 

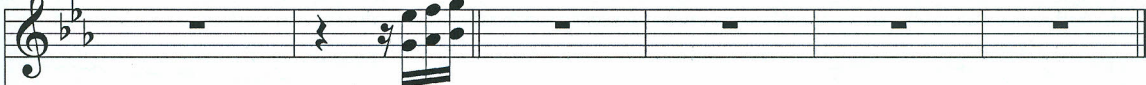
T 


95

Gtr. 

T 

101 *D.S. al Coda* Φ

Gtr. 

T 

ka, Ee sha - ka Sha - ka.

Shemeji wa mjini Lilumbe

Daudi Kabaka

Omutibo Style

Na - li - a gi na - li - a che ku - ki - li - o sha na ma cho - zi
Geor - - a gi u - a - a che ku - do - nye - sha mo - yo wa - ngu,

Ma - cho - zi ya - ni - to - ka kwa vi - ja - na wa m - ji - ni,
U - ki - gu - za Mwe - ni wa - ngu u - me - gu - za mo - yo wa - ngu,

Nya - mbo - na ye mbo he - shi - ma ya Da - u - di ni - me - ko - sa - na?
sa - ye ye mbo lo - ma mu - nyo - lo - lo mu - mo - yo kwa - nje,

ha - m - na ha - ta she - me - ji ma - m - na - ju - a Mwe - ni ni wa - ngu,
Ma - la - ba shi - nge nya - nga ma - kho - lo ma - bi Shi - nde nya - nga,

ha - m - na ha - ta she - me - ji ma - m - na - ju - a Mwe - ni ni wa - ngu i -
Ma - la - ba shi - nde nya - nga ma - kho - lo ju - bi Shi - nde nya - nga i -

oo. nze Vi - ja - na wa m - ji - ni Li lu - mbe,

To Coda

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Chord structure similar to the end.

20 ha - mu - na ha - ta - she - me - ji ja - ma - ni, vi - ja - na wa m - ji - ni Li -

23 lu - mbe, ha - ku - na ha - ta she - me - ji ja - ma - ni. M -

26 sii - ngi - li - ye Mwe - ni wa - ngu ja - ma - ni. - - - - ma - pe - nzi ni si - ri ya - wa wi -

29 li. M - sii - ngi - li - e Mwe - ni wa - ngu ja - ma - ni.

32 ma - pe - nzi - ni si - ri ya - wa - wi - li. Ni - nge kua - mbi - a na - vyo m - pe - nda Mwe -

35 ni. Ni - nge kua - mbi - a na - vyo m - pe - nda Mwe -

37 ni

41 F Bb F C F D.S. al Coda

44

vi-ja - na wa m-ji - ni Li - lu - mbe ha-mu - na ha-ta she-me - ji ja-

47

ma - ni, M - sii-ngi-li - ye Mwe-ni wa - ngu ja - ma - ni. - - -

50

ma - ni, M - sii-ngi-li - ye Mwe-ni wa - ngu ja - ma - ni. - - -

53

F Bb

Guitar improvisation 22

76

vi-ja - na wa m-ji - ni Li - lu - mbe ha-mu - na ha-ta she-me - ji ja-

79

ma - ni, M - sii-ngi-li - ye Mwe-ni wa - ngu ja - ma - ni. - - -

82

ma-pe - nzi ni si-ri ya - wa-wi - li. Ni - nge-kua-mbi - a na-vyo m-pe - nda Mwe -

85

F Bb F C F

ni.

Transcription 5.2.34:

Si Nguo

George Mukabi

Omutibo style

Guitar Introduction

J. 122

Measures 1-6 of the guitar introduction. Chords: A, G, A, D, A, G.

7 *Voices*

Si Ngu - o u - ta - o - mba m - tu Si ngu - o u -

10

ta - o - mba m - tu m - to - to si ngu - o u - ta - o - mba m - tu m -

13

to - to si ngu - o u - ta - o - mba m - tu ba - ba

To Coda ⊕ 8

23

Ki - ko - sa wa - ko ee, u - ta - li - a sa - na ki -

26

ko - sa wa - ko ee, u - ta - li - a sa - na ki - ko - sa wa - ko ee, u -

29

ta - li - a sa - na ma - ma

14

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44 A G A D A G

Geor - gy Mwa - ba si - na wa - ngu ee Geor-gy Mwa - mba

47 A D A G A D

si - na wa - ngu ee Na - ko - sa wa - ngu ee ni - na - li - a sa - na na -

50 A G A D

ko - sa wa - ngu ee ni - na - li - a sa - na ba - ba

6
As in bar 1-6

58 4 A G A D A G

Ndo - ngo nzo - fu ee nzo - fu wa - kwa Ndo - ngo nzo - fu ee

65 A D A G A D

nzo - fu wa - kwa ka - shi - ra wo - te wa - na - li - a sa - na ka -

68 A G A D D.C. al Coda A G

shi - ra wo - te wa - na - li - a sa - na ma - ma

71 A D A G A D

74 A G A D

Sikuta

George Mukabi

Omutibo Style

Ab Db Eb Ab Db Eb

5 Ab Db Eb Ab Db Eb

9 Ab Db Ab Db Ab Eb

Ni - li ku - wa kwe - tu Mu-lu-nya, ni-li - si-ki-a ma - ke-le-le, Na-to - ka m-ji wa

12 Ab Db Ab

Tan-nga-le. - - - Si wa-li-se - ma Mu-lu-nga li - ku-fa?

15 Db Eb Ab Db

Si wa-li-se - ma Mu-lu-nga li-ku-fa tu-e - nde tu-be-be. Tu-e - nde-tu-be-be

18 Ab Eb Ab Db Ab Eb7

Si-si tu-li shi-ndwa. Si-si tu-li-shi-ndwa, na tu-li ku - wa na si-ku-

21 Ab Db Eb Ab Db Eb

ta ye - tu.

25 $A\flat$ $D\flat$ $E\flat$ $A\flat$ $D\flat$ $E\flat$

29 $A\flat$ $D\flat$ $E\flat$ $A\flat$ $D\flat$ $E\flat$

33 $A\flat$ $D\flat$ $A\flat$ $D\flat$ $A\flat$ $E\flat$

Vi-ja - na wa le-o, ni-na - waa-mbi-e-ni vi-ja-na mu-ki - wa na pe-sa

36 $A\flat$ $E\flat$ $A\flat$

ze-nu. kwa-nza mu-nu-nu - e mo-to-kaa,

39 $E\flat$ $A\flat$ $E\flat$ $A\flat$ $D\flat$

kwa-nza mu-nu-nu - e mo-to-kaa, Si-ku - ta mu-wa-che, si-ku - ta mu-wa-che.

42 $A\flat$ $E\flat$ $A\flat$ $D\flat$ $A\flat$ $E\flat$

si-ku - ta mu-wa-che, si-ku - ta mu-wa-che. Mu-wa-chi-e wa-re-mbo

45 $A\flat$ $D\flat$ $E\flat$ $A\flat$ $D\flat$ $E\flat$

vi-ja-na.

49 $A\flat$ $D\flat$ $E\flat$ $A\flat$ $A\flat7$ $E\flat$

53 $A\flat$ $A\flat 7$ $E\flat$ $A\flat$ $D\flat$ $E\flat$

57 $A\flat$ $D\flat$ $A\flat$ $E\flat$ $A\flat$ $D\flat$

Ku-to - ka ndu - gu, ni-ka-be - ba ma - ma si-ku - ta Mu-wa-che
 Ku-to - ka ndu - gu, ni-ka-be - ba ba - ba.

60 $A\flat$ $E\flat$ $D\flat$ $A\flat$ $E\flat$

mu-wa-chi - e wa-re-mbo. si-ku - ta mu-wa-che, mu-wa-chi - e wa-re-mbo

63 $A\flat$ $D\flat$ $E\flat$ $A\flat$ $D\flat$ $E\flat$

vi - ja - na.

67 $A\flat$ $D\flat$ $E\flat$ $A\flat$ $D\flat$ $E\flat$

71 $A\flat$ $D\flat$ $A\flat$ $D\flat$ $A\flat$ $E\flat$

Ni - li-ku - wa kwe - tu Mu-lu-nya, ni-ka - si-ki-a ma - ke-le-le na-to - ka m-ji-ni

74 $A\flat$ $D\flat$ $E\flat$

Ta-nga-le. Si - wa-li-se - ma Mu-lu-nga li-ku-fa tu-e - nde tu-be-be.

77 $A\flat$ $D\flat$ $A\flat$ *rit.* $E\flat$

Tu - e - nde tu-be-be, Tu - e - nde tu-be-be.

Simba

Joseph Ngala (Mzee Bango)

Bango with slight swing

Saxophones Cmin Fmin Bb Eb

Keyboard Fmin Bb Eb

Voice Si-мба

8 11 16 21 26 32 37

we ha-tu - zo - e - a - ni Ni he - ri u - ru - di nyu - mba - ni Nyu-mba-
ali-po-ku - ja mwi-tu - ni Ni-li - ku-ku-ta ta - a - ba - ni ki - na

ni kwe-nu - ni mwi-tu - ni Si-mba fi - ki-ri - a kwa ma - ki - ni Li - li -
swa-ra ki - na ko-ngo - ni wa - ku - che-ze-a na hu - wa - o - ni Mwi-sho

lo ku-le - ta m-ji - ni wa-ta-ka ku-ni-la na mi-mi wa-ta-ka ku-ni-la na mi-mi
waa-nza ku - la ma-ja - ni ni - ka-ku - o-ne-a i-ma-ni ni - ka-ku - o-ne-a i-ma-ni

Keyboard Eb

Si - mbawe hu-nashu - ku-ra - ni. Si-mba
Sa - sa ya - me-to-ka kichwa -

ni. Si - mba u - na-ni-ni ki-chwa-ni hu-ja-sa - ha-u ya mwi-tu-ni Oo na u-ki-
ni - la ha - ta mi-mi u - ta - i - ngi - a mwi - tu ga-ni Si - mba u -

41 Eb

Si-mba ni-se-me lu-gha ga -
Si-mba wa-ji-fa - nya ku-ha -

46 Ab Cmin/G Fmin

ni sa-sa ya-pa - ta mia-ka ku - mi Ba-do wa-ngu-ru - ma kwa na -
ni ha-ta mi-mi mwa - na hu - o - ni Ni - li lo-ku-ve - sha mi-wa -

51 Bb7 Eb

ni ha-li mwi-tu ni hu na dha - ma ni U-me - sha-ni-to - ka ma-na -
ni sa-sa - wa-ji-fa - nya hu - ni - o - ni Hi-zo ku-cha ni - za mwi-tu -

56 Cmin Fmin Bb Eb

ni Si-ju - i ni-ku-fa-nye ni-ni Si-ju - i ni-ku-fa-nye ni-ni Si - mba we
ni Tu-ta - zi - ka-ta ka - ri - bu-ni Tu-ta - zi - ka-ta ka - ri - bu-ni Si - mba we

61 Ab Bb Eb Ab Eb Bb

hu-na-shu - ku-ra - ni Si - mba u - na-ni-ni ki-chwa-ni hu-ja-sa - ha-u ya mwi-tu-ni
hu-na-shu - ku-ra - ni

66 Eb Ab Eb Bb Eb *Fine*

Oo na u-ki - ni-la ha - ta mi-mi u - ta - i - ngi-a mwi - tu ga-ni Si - mba u -

71 Eb

ni.

75 *Alto sax improvisation on verse and chorus* 34 *D.S. al Fine*

Sina Wasiwasi Tena

Joseph Ngala (Mzee Bango)

Bango Style

♩ = 90

F# B F# B

E B/F# F# B B

Si - ku ka -

ma hi - zi ndi - vi - ja - na, ba - do na - o - na ni ka - ma ja - na, ba - do na -
ngu ne - nda ni - ki se - ma, ha - ta wa - zi - mu hu - ru - di nyu - ma, na we - ngi -
li - o haa - chi ku - ne - na, ndi - yo ka - wa - i - da ya m - nyo - nge, u - nge - ya -

C#min F# B

ku - mbu - ka u - lo - se - ma, te - na kwa wi - ngi wa he - shi - ma. u - me - ji -
ne ha - wa - na hu - ru - ma, mio - yo ya - o ni ka - ma vyu - ma. hu - ya - sha -
fi - ki - ri u - ka pi - ma, u - wo - ngo ha - u - nge si - ma - ma. ni - nga - li

G# C#min

fu - nza a - ha - di nje - ma, u - ni - a - chi - a mo - yo ki - le - ma, u - si - o -
ngi - li - a ya a - ja - li, ka - ma u - ko - se fu wa a - ki - li, ha - wa - ju -
ba - do na - shi - ka ta - ma, kwa vi - le si - ku - ju - a ma - pe - ma, ni he - shi -

F# B F# B

ne hi - vi mi na - che - ka, mo - yo - ni mwa - ngu, mi - mi na - li - a, u - lo - li -
i ka - ma - ni - me - tu - mwa, na m - ka - ti - li, bi - la ku - ja - li, ma - u - mi -
ma za mwe - nye he - ki - ma, he - ki - ma za - ke, ka - ni - pa ho - ma, wa - la si -

C#min/G# C#min B F# B (Saxes)

ta - ka u - me - li pa - ta, u - si - we na wa - si - wa - si te - na.
vu ba - do ya - ni cho - ma, na - ye ha - na wa - si - wa - si te - na.
ku se - ma ni la - zi - ma, u - si - we na wa - si - wa - si te - na.

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31 E B F# B E

36 B/D# F# B *v 1&2* B Saxs E B

Ndu - gu ya - - - - -
Mwe-nye ki - - - - -

42 F# B E B/D# F# B E

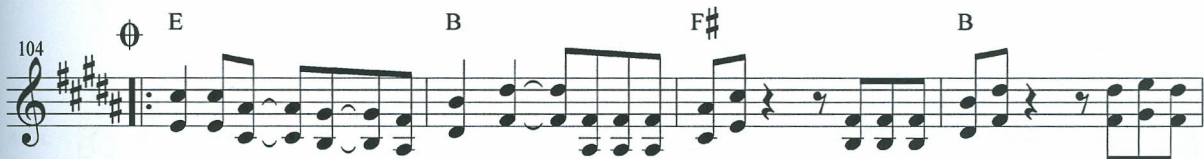
49 B F# B E B/D# F#

55 F# E

61 F# B G#

67 C#min F# B F# B E

73 B/F# F# B E B F#



Tajua Mwenyewe

Joseph Ngala (Mzee Bango)

Bango Style

Moderate Swing

Alto Saxophone

Tenor

A. Sx.

T

A. Sx.

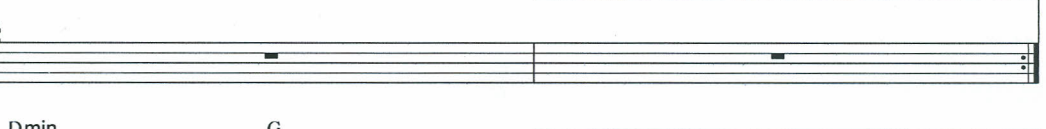
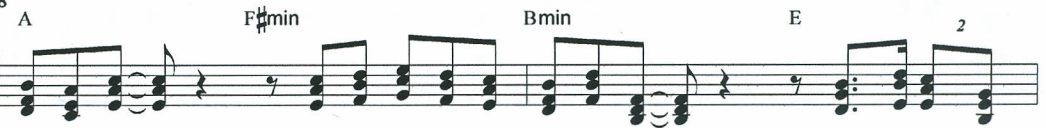
T

A. Sx.

T

A. Sx.

T



Sx.

T.

11

C

Dmin

G

nye - we. Ba - ra gu - mu i - ki - li - a, ta - fu - ta pa ku -
ku - twe - ka, ndo a - ta - ka - ye

Sx.

T.

13

C

Amin

Dmin

G

2

i - ngi - a, Si - mo te - na la - wa - ma - ni, ta - ju - a mwe -
ku - tu - a, Le - o ha - pa ke - sho ku - le, ta - ju - a mwe -

Sx.

T.

15

C

C

nye - we. Hu - yo a - li - ye nye - we Si mi - le - ni si

Sx.

T.

17

Dmin

G

C

Amin

2

mi - le - ni ha - ja - ko - ma - ba - do m - pi - she - ni, i - ta - fa - a da -
ba - o - ni ni - ju - e sa - ba - bu na ki - i - ni, Ha - ku - wa hi - vyo

Sx.

T.

19

Dmin

G

2

C

wa ga - ni? ta - ju - a mwe - nye - we Ni - ta - ja - ri - bu
za - ma - ni, ni ba - la - aa - nye - we

Sx.

T.

21

C

Dmin

G

nye - we. Ba - ra gu - mu i - ki - li - a, ta - fu - ta pa ku -
ga - ni ndo a - ta - ka - ye

23

A. Sx.

T

C Amin Dmin G 2

8

i - ngi - a, si - mo te - na la - wa - ma - ni, ta - ju - a mwe -
ku - tu - a, Le - o ha - pa ke - sho ku - le, ta - ju - a mwe -

25

A. Sx.

T

C C

8

nye - we. Hu - yo a - li - ye nye - we.

27

A. Sx.

T

Bmin E A F#min

27

29

A. Sx.

T

Bmin E A

29

31

A. Sx.

T

Bmin E 2 A F#min

31

33

A. Sx.

T

Bmin E A Guitar Instrumental

33

A. Sx. 35 Bmin E A F#min

T 35

A. Sx. 37 Bmin E 2 A

T 37

A. Sx. 39 A

T 39 C Dmin G

Yu - ko ka - ma ki - zu - i - zu - i a - ki - mbi - a - ye sa -
na mi - mi, pe - ngi - ne ni - nge - m - pa

A. Sx. 41

T 41 C Amin 2 Dmin G 2

ka - fu - ni, ha - si - kii wa - la ha - o - ni, ni ma - ra - dhi -
ma - o - ni, ku - ki - cha ye la yu - mbi - o - ni, ta - ju - a mwe -

A. Sx. 43

T 43 C C

ga - ni. ha - na wa - ka - ti nye - we. Ba - ra gu - mu i

A. Sx. 45

T 45 Dmin G C Amin

ki - li - a, ta - fu - ta pa ku - i - ngi - a, si - mo - te - na la -
ku - twe - ka, ndo a - ta - ka - ye ku tu - a, Le - o ha - pa ke -

A. Sx.

47

T

47

Dmin

G

2

C

8

wa - ma - ni,
sho ku - le,

ta - ju - a
ta - ju - a

mwe - nye - we.

Hu - yo a - li - ye

A. Sx.

49

Guitar Instrumental

8

nye - we.

T

49

C

8

A. Sx.

51

A

F#min

Bmin

E

8

T

51

8

A. Sx.

53

A

Bmin

E

8

T

53

8

A. Sx.

55

A

F#min

Bmin

E

8

T

55

8

A. Sx.

57

A

8

T

57

C

8

A - vu - kaa ma - ji

59

A. Sx.

T

Dmin G C Amin 2

ya shi - ngo, la - ki - ni ha - ju - i kuo - ge - le - a, A - ti a - vu - ka
gha ga - ni, na ha - ku - na li - na - lo - fa - nyi - ka, I - ja - po ni wa -

61

A. Sx.

T

Dmin G C 2

kwa fi - mbo, mwi - sho - we ni He - we! Tu - ta - se - ma lu -
ngu m - tu, ta - ju - a mwe -

63

A. Sx.

T

C Dmin G

nye - we. Ba - ra gu - mu li - ki - li - a, ta - fu - ta pa ku -
ku - twe - ka ndo a - ta - ka - ye

65

A. Sx.

T

C Amin Dmin G 2

i - ngi - a, si - mo te - na la - wa - ma - ni, ta - ju - a mwe -
ku tu - a, Le - o ha - pa ke - sho ku - le, ta - ju - a mwe -

67

A. Sx.

T

C

nye - we. Hu - yo a - li - ye
nye - we. Ba - ra gu - mu i -

Repeat and fade out

Taxi Driver

Fadhili William

Twist Style

Moderate Twist $\text{♩} = 80$

Guitar solo

Voices

Ta - xi dri -

ver, ni - ko - mbo - le - she ga - ri, Nie - nde Na - ku -

ru ni - ka - mwo - ne Ha - nnah, A - li - nia - ndi -

ki - a ni - fi - ke Ju - ma - mo - si, Na - mi - si - ta -

ki ku - vu - nja pro - mi - si.

Guitar Solo

20 F# C# F# C# *Voices*
 Ni - li - o - ndo -

22 F# B
 ka na yu - le de - re - va, tu - li - po - fi -
 ka ku - le - Na i - ku - ru, ni - li - m - ku -
 si ya ga - ri si nzu - ri, kwa - sa - ba -

24 F# C#7
 ka ku - le Na - i - va ri - sha, Ga - ri le -
 ta my ba - by a - me - ka - si ri - ka, Ni - li mwa - mbi -
 bu - ga - ri hai - a - mi - ni ki, Ku - se - ma kwe -

26 F# B
 tu li - li - pa - ta pa - ncha - ri, i - ka - wa - la - zi -
 a si - o ma - ko - sa ya - ngu ga - ri ri - le -
 li ga - ri si - ka - ma mu - tu, a - na - ye kwe -

28 F# C#7 *Last verse to Coda* F# 1 F# *Guitar Solo*
 ma tu - ta - che - le - wa. Ni - li - po - fi wa.
 tu li - li - pa - ta pa - ncha - ri. ri.
 nda kwa - ngu - vu za da - - - - -

31 F# B F#
 (Instrumental melody)

34 C#7 F# B
 (Instrumental melody)

37 F# C# F# C# F#
 Hi - yo pro - mi - mu.

TWIST NI NZURI

John Nzenze

Twist Style

Guitar Introduction

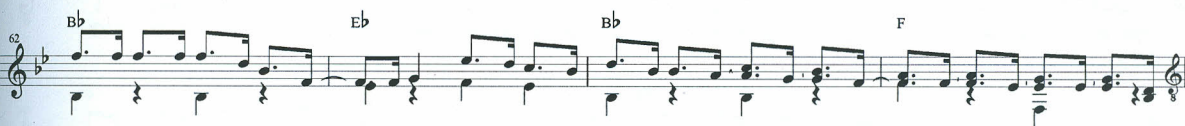
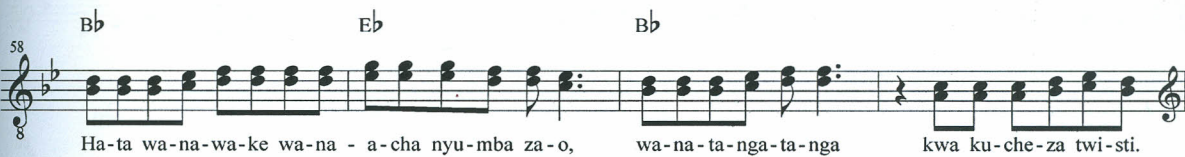
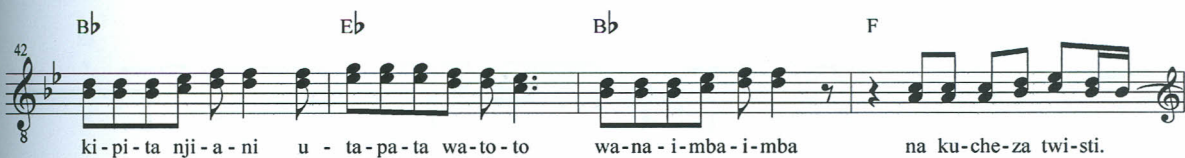
He-bu wa-ndu-gu, si-ki-ze-ni le-o tu-waa-mbi-e-ni ha-ba-ri za Na-i-ro-bi.

He-bu wa-ndu-gu, si-ki-ze-ni le-o tu-waa-mbi-e-ni ha-ba-ri za Na-i-ro-bi.

Mji-ni Nai-ro-bi ku-na wa-tu we-ngi wa-na-pe-nda sa-na ku-che-za twi-sti.

Mji-ni Nai-ro-bi ku-na wa-tu we-ngi wa-na-pe-nda sa-na ku-che-za twi-sti.

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74 $B\flat$ $E\flat$ $B\flat$

Ha-ta wa-na-fu-nzi wa-na - sa-ha-u ma-so-mo kwa-sa-ba-bu ya-ke wa-na-pe-nda twi-sti.

78 $B\flat$ $E\flat$ $B\flat$ F

82 $B\flat$ $E\flat$ $B\flat$

Ha-ta wa-na-fu-nzi wa-na - sa-ha-u ma-so-mo, kwa-sa-ba-bu ya-ke wa-na-pe-nda twi-sti.

86 $B\flat$ $E\flat$ $B\flat$ F

90 $B\flat$ $E\flat$ $B\flat$ F

Twi - sti ni Nzu-ri, i - na - pe-ndwa na vi-ja-na, la - ki-ni kwa wa-za-zi, ha-wa - i - pe-ndi.

94 $B\flat$ $E\flat$ $B\flat$ F

98 $B\flat$ $E\flat$ $B\flat$ F

Twi - sti ni nzu-ri, i - na pe-ndwa na vi-ja-na, la - ki-ni kwa wa-za-zi, ha-wa - i - pe-ndi.

102 $B\flat$ $E\flat$ $B\flat$ F

106 $B\flat$ $E\flat$ $B\flat$ F *rit.*

He-bu wa-ndu-gu si - ki - ze - ni le - o ni-waa - mbi - e - ni ha - ba - ri za Na - i - ro - bi.

110 $B\flat$

Ukifika Taita

Fadhili William

Rhumba Style

Sheet music for "Ukifika Taita" in Rhumba Style, featuring a melody line and lyrics in Swahili. The music is written in 8/8 time and includes various musical notations such as notes, rests, and bar lines. The lyrics are in Swahili and are written below the melody line. The music is divided into systems, with measures 1-8, 9-16, 17-24, 25-32, 33-40, 41-48, 49-56, and 57-64. The key signature is B-flat major (two flats). The tempo is marked "Rhumba Style". The music includes a Coda section starting at measure 51. The lyrics are:
ma - na waa - mbi - a, ma - i - sha ya - ko kwe - tu. U - ki - fi - ka Ta - i -
ta, hu - ta - we - za ku - ru - di kwe - nu. Ra - ha - ki za ki - la a - i - na u - ta - pa -
ta mba - ku - le kwe - tu. Mu - zi - ki wa a - ja - bu u - nao che - zwa ku - le kwe -
U - ki - fi - ka Wu - nda - nyi, ndi - po ku - na ra - ha ka - mi -
tu. li. Ka - ma hu - sa - di - ki, Njoo twe - nde u - ka - o - ne. Ma - i -
sha ku - le kwe - tu, ni ku - la ha - ki na ku - la - la Wa - ze - ce na vi - ja - na,
wo - te ni wa - tu wa fu - ra - ha. Wa - si - cha - na na ma - bi - bi, wo - te pi - a - wa - na fu - ra - ha.
After 2nd time to Coda Φ
U -
Ka - ma hu - sa - di - ki, Njoo twe - nde u - ka - o - ne Ma - i -
sha ku - le kwe - tu, ni ku - la ha - ki na ku - la - la.

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Western Shilo

Daudi Kabaka

Tingi Tingi Style

Guitar introduction
Allegretto

Voices

U -

ki - wa ki - ja - na te - mbe - a u - o - ne me - ngi ya du - ni - a oo

U -

Ni - ki - kwe - nda Mba - le U - ga - nda ni - li - fu - ra - hi na ti - ngi ti - ngi oo

Last time To Coda

He - bu tu - che - ze so - te Shi -

lo m - ti - ndo wa ti - ngi ti - ngi Shi - lo Sa - sa tu - fa - nye ni - ni Shi -

lo m - ti - ndo wa ti - ngi ti - ngi Shi - lo Tu - che - ze so - te Shi -

lo wa ti - ngi ti - ngi Shi - lo

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20 14

Ma - gu -

35

re - ti Ma-ghu-ya a - sa - nte sa - na ku - ni - po - ke - a Mba - le vi - zu - ri Oo

37

Ma - gu -

39

Vi - ja - na wa Ke - nya na - waa - mbi - e - ni mu -

41

ki - e - nda Mba - le mu - ta - po - te - a Ooo

43 Coda

Vi - - - He - bu tu - che - ze so - te Shi -

45

lo m - ti - ndo wa ti - ngi ti - ngi Shi - lo Sa - sa tu - fa - nye ni - ni shi -

47

lo m - ti - ndo wa ti - ngi ti - ngi shi - lo Tu - che - ze so - te shi -

49 D.S. al Coda

lo - - - tu che - ze - so - te - shi - lo U -

Zilai Zilai

Fadhili William

Rhumba Style

Slow Rhumba ♩ = 75

tenor

Guitar Introduction

C Amin C

5 Tenor C F G C

Za - i - la - ni, Za - i - la - ni, Njoo ho-ney, njoo. Mi - mi ni - nahu-zu-ni nyi -

Amin *mf*

11 F G C F C

ngi, Njoo, Ho-ney njoo. Ndi-po kwe - nda za - ko New-York, Ni-ka-ba - ki na hu - zu -

f

17 G F C G C

ni, Ha-ta ba - ru-a ni-a - ndi-ka-po, Ka - la - mu hai - shi - ki - ki, Kwa ma - wa-zo za-ko me -

mf

23 F G C F G

ngi, Njoo, ho-ney njoo. Kwa ma - wa - zo za-ko me - ngi, Njoo ho-ney

29 C

njoo.

Gitar interlude

F G

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33

T

S

C F G

37

voices

8

C *mf* F G C

Za-i - la - hi, Za-i - la - hi, Njoo ho-ney njoo. You left me sad and lone-ly and

Za-i - la - hi, Za-i - la - hi, Njoo ho-ney njoo.

43

T

S

F G C F C

blue, Njoo, ho-ney njoo. The day you flew off to New-York,

Njoo, ho-ney njoo. As my plane va - nished a-

49

T

S

G F C G C

Thecloudsthey all ga - thered around, Kwa ma - wa-zo za-ko me-

G way, In my memory I heardyousay,

55

T

S

F G C F G

ngi, Njoo, ho-ney njoo. Kwa ma - wa - zo za-ko me - ngi, Njoo, ho-ney

Njoo, ho-ney njoo. Kwa ma - wa - zo za-ko me - ngi, Njoo, ho-ney

61

T

S

C F G *rit.* C

njoo. Kwa ma - wa - zo za-ko me - ngi, Njoo, ho - ney njoo.

njoo. Kwa ma - wa - zo za-ko me - ngi, Njoo, ho - ney njoo.

5.3 TEXT TRANSLATIONS FROM KISWAHILI TO ENGLISH

Translation 5.3.1: *African Twist*

Nilikuta bibi wa kwanza Nairobi

Akanipenda nami nikampenda

Nikamuuliza kama ana bwana

Akanijibu, 'sina hata mpenzi'

Tukaenda naye mpaka kwake

Shauri Moyo kwa nyumba za Tumbako

Nilipolala kasikia hodi hodi

'Fungueni, ni mimi mwenye nyumba'

Bibi Agineta aibu sana sana

Kuwaka mimi na yule bwana

Tungepigana mimi na yule bwana

Tuumizane, wewe ungefanyaje?

I met my first lady in Nairobi

She loved me and I loved her too

I asked her if she had a husband

She replied, 'I don't even have a lover'

We went with her to her place

Shauri Moyo, the houses of Tobacco

When I slept I had a knock knock

'Open up, it's me the owner of the house'

Lady Agineta, what a shame!

To me and that man

Had we fought, I and that man

And hurt each other. What would you have done?

Translation 5.3.2: *AGS Rekodi Africa* (AGS Records Africa)

Watu wana sema uwongo

Kule Mbura kuna kazi

Na nilikwenda kule Mukabi

Na wale wote walisema

Ni kazi gani unafanya hapa?

Nisipo kazi utafungwa bure

Ni kazi gani unafanya hapa?

People tell lies

That in Mbura there is work

And I went there I Mukabi

And all those there asked

What work are you doing here?

Without employment you will be arrested

What work are you doing here?

Translation 5.3.3: *Amina*

Amina, songa karibu

Unipe busu, nione raha

Ninatamani ulimi wako

Uwe karibu na mdomo wangu

Busu lako, mpenzi Amina

Amina, move closer

You give me a kiss, I feel blissful

I long for your tongue

To be close to my mouth

Your kiss, my love Amina

Lanipendeza, kama sukari
Ni siku nyingi, nimetafuta
Msichana mrembo wa kunipendeza
Muundo wako, na macho yako
Hata meno yako, ni yakupendeza

Thrills me like sugar
 I have been searching for a long while
 for a beautiful lady who thrills me
 Your figure and your eyes
 Even your teeth all thrill me

Translation 5.3.4: *Asante kwa Wazazi* (Thanks for Parents)

Hiyo taabu nilipata kwa mwaka uliokwisha
Oo ilinikumbusha jina la mama yangu
Ilinikumbusha jina la mama shikobele
Ona watu wengi wanasifu bibi wao
Ati wanasema, anashinda mama yake
Lakini kumbuka, kweli yule mama yako
Alikubeba kwa tumbo mpaka miezi tisa
Zilipokwisha, ndipo aka kuzaaa
Alipo kuzaaa, tena akakusomesha.
Na ndipo kapata kuoa bibi
Kwa hivyo kumbuka
Mama ndio mzuri. Aiyo!

The problems I had last year
 Oo, they reminded me, my mum's name
 They reminded me my mum Shikobele
 See how many people praise their wives
 Saying they are better than their mothers
 But remember, truly your mother
 Carried you in her womb for nine months
 And when over is when she gave birth to you
 And after giving birth, she educated you
 And it's after that you married your wife
 So remember
 That it's your mother who's good. Aiyo!

Kefa Kochwa nalia Mama Esita
Alimuacha akiwa angali mtoto
Na alikuwa na bibi alipata taabu sana
Kuwa na bibi, hakumaliza tano
Kwa hivyo kumbuka mama ndiyo mzuri
Leo tunalia yule mama mpendwa

Kefa Kochwa is mourning Mama Esita
 She left him when he was a child
 And he had a wife and he suffered greatly
 And with the wife he didn't last five
 So remember that it's your mother who's good
 Today we mourn that loving mother

Translation 5.3.5: *Bachelor Twist*

Mimi ni bachelor boy
Nitaoa kutoka wapi?
Na siku sasa zinapita

I am a bachelor boy
 Where will I marry from?
 Yet days are passing

Lo ndirera hena¹

Sababu nikose kuoa
Ni kupenda raha nyingi
Bachelor boy wenzangu
Twist, Twist, Twist

Wasichana hutuma barua
Niende kwetu niwaoe
Lakini mimi siwezi
Kuacha raha za mjini

Baba na mama hunambia
Kabaka wetu
Mwisho wake usilie
Deni ya raha ni tabu

Lo, where will I marry from

The reason I'm not married
Is because I love too much bliss
My fellow bachelor boys
Twist, Twist, Twist.

Ladies send letters
That I go home and marry them
But I can't
Leave my bliss in the city

My father and mother always tell me
Our (son) Kabaka
At the end of all this don't cry
For the wages of bliss is hardship

Translation 5.3.6: *Bibi Mzuri Nyumbani* (A good wife in the home)

Kuoa tuaoa, tuoe bibi
Kufika kwa nyumba anaanza Matata
Kufika ku nyumba, anaanza matusi

Zamani sana, kioa bibi
Kufika kwa nyumba, namtuma kwa maji
Akuletee maji, uende uoge
Aende kwa wimbi, anaenda kusiaga

Zamani sana, bibi wazuri
Ukintuma kweli, Ana kwenda mbio

Daudo Kwaro, dereva mzuri
Nilitoa kwetu, akanirudisha kwetu.
Usiniache Kisii, Daudo Kwaro
Akanirudisha kwetu, nione baba

Marrying we marry, we marry wives
When they get to the house they start trouble
When they get to the house they start insults

Long ago when you married a wife
When they got to the house, you sent them for water
She brings you water, you go bath
Then she goes for millet and goes to the posho

Long ago, the wives we good
When you sent them, they went running

Daudo Kwaro is a very good driver
He got me from home and took me back
Don't leave me in Kisii, Daudo Kwaro
He took me home to see my father

¹ *Ndirera hena* is a word from the Luhya community in Kenya which means 'where will I marry from?'

Translation 5.3.7: Chura We

(You Frog)

Chura We, Chura We, kifata korowe
Nenda kamwambie mama singie ujingani
Chura We, Chura We, kifata korowe

You frog, you frog, who follows the Crocker
Go and tell your mother not to get into foolishness
You frog, you frog, who follows the Crocker

Translation 5.3.8: Harambee Harambee

Harambee Harambee¹, tuimbe pamoja
Tujenge serikali

Wengi walisema Kenya itakuwa matata
Watu wote wa starabu

Harambee Harambee, lets sing together
We build our government

Many said that Kenya will be in Chaos
Let all be civilised

Wananchi harambee tuvute pamoja
Muongoze na usalama

Watu wa Kenya hatuna ubabuzi
Kila rangi tunaipenda

Citizens *Harambee* we pull together
You lead in security

People of Kenya have no discrimination
All colours they love

Translation 5.3.9: Helule Helule

(Hassle Hassle)

Helule lule ya baba,
Helule, yolanga itabu²
Nifanye nini ndugu Tsotsi?
Helule, nirudi kwetu

The hassle and tussle of my father
This hassle, has brought me trouble
What do I do, brother Tsotsi?
Hassle, and return back home

Safari nayo Ee baba
Kama huna pesa utapata taabu
Niliangaika kule Molo
Ndugu zangu, nililala nje

The journey also my dear father
If you have no money, you get problems
I suffered at Molo
My brethren, I slept outside

Helule Lule yatauni
Helule, imenitosha
Nifanye nini Kabaka?
Helule, Nirudi kwetu

The Hassling and tussling of town life
Hassling, I have had enough
What do I do, Kabaka?
Hassle, I return home

¹ Harambee is a slogan adapted by Kenya's first president Mzee Jomo Kenyatta that means "let's pull together". It was originally an Indian word adopted by Kenyans during the building of the railway.

² *Yolanga itabu* is a word from the Luhya community in Kenya which means 'has brought me trouble'

Helule, Helule, Helule izedakola¹

Translation 5.3.10: Jembe

Alosema kwenye mikoko hakuna wajenzi

Alisema kweli hata naninampa pongezi

Ninaye mwanangu, kwa jina yu aitwa Jembe

Jembe mwana huyu kwa kweli sijamuelewa

Nilimpa shamba apate kulipalilia

Shamba la rotuba, tena kwa wingi wa mimea

Siku za dhuluba nipate kumsaidia

Sina nilijualo, kumbe shamba kalikimbia.

Jembe mwana huyu yuko hapa tulikoleo

Kaliwacha shamba na Tumbiri walichezea

Maskini najuta shamba hilo kumwachia

Mate ya dondoka shamba nzuri kama halua.

Kilakimuliza shamba kaliwacha na nani?

Jembe hunijibu ni matumbiri na manyani!

Jembe urudi shambani. Sirudi!

Hapa una kazi gani? Sitaki!

Shamba sasa lina nani? Sijui!

Matumbiri na manyani? Penguin!

Translation 5.3.11: Kilio Kwetu

Kupendana twapendana na ndugu

Mapenzi yetu ya miaka nyingi oo

Tukaagana akenda nyumbani kwetu

Na kumbe naye anakwenda kufa oo

Rafiki zangu kilio nalia

Mawazo mengi na majonzi yo

Huzuni sana kabaka ninayo

Hassle, Hassle, Hassle, I have had enough

(Hoe)

Whoever said where there are nuts, there are no builders

Said the truth and even I congratulate him

I have a son by the name of *Jembe* (Hoe)

This child *Jembe*, sincerely I don't understand him

I gave him a farm he gets to weed

A fertile farm and full with many crops

So that in days of hardship it can help him out

I had no idea that he had deserted the farm

Jembe my son, is here where we are now

Having left the farm for monkeys to play with

Poor me, I regret having left him the farm

Salivating for the farm as good as sweetmeat

Every time I ask with whom he has left the farm?

Jembe answers it's with monkeys and baboons!

Jembe go back to the farm. I won't return!

What work do you have here? I don't want!

Now, who is at the farm? I don't know!

Monkeys and baboons? Perhaps!

(A Cry at Our Home)

My brother and I loved each other dearly

Our love was for many years

We bid each other farewell and he went to our home,

Not knowing that he was going to die

My friends I am wailing and crying,

Of thoughts and in deep grief

I (Kabaka) am very sorrowful

¹ *Izedakola* is a word from the Luhya community in Kenya which means 'I have had enough'

*Hata wazazi hawana raha oo
Nilipofika pale Kaimosi
Kasikia kilio ng'ambo kwetu
Baba na mama wakilia
Khubole ndina Monyani weru*

*Ndoni Monyani alipokufa
Kufika kapata wamemzika*

*Nililia sana kauliza wazazi
Ungeningoja nikamuone Oo*

Translation 5.3.12: *Kipenzi Waniua-ua*

*Waniuaa kipenzi waniuaa
Kiuno chako chembamba waniuaa
Mwendo wako wa maringo waniuaa*

Translation 5.3.13: *Kumbuka Mbele*

*Pesa tuna pata nyingi
Furaha tunapata vijana
Kuvaa tuna vaa vizuri
Tukumbuke mbele*

*Maana ya kusema hivyo
Ni kuwa mtu ukizaliwa
Huwezi hata kujua
Utakuwa tajiri*

*Wakati unapata pesa
Baado we ungali kijana
Kula na zingine weka
Akiba ya mbele*

Even my parents are sad too
When I reached Kaimosi,
I heard wails across, coming from our home
My father and mother were crying
“What do we do or say? Our Monyani!”

When Ndoni monyani died
I reached home I found that Ndoni Monyani had
been buried
I cried asking my parents
Why didn't you wait for me to see him?

(My Love, you drive me crazy)

You drive me crazy, my love you drive me crazy
Your warp-shaped waist drives me crazy
Your graceful style drives me crazy

(Remember the future)

We get a lot of money
Pleasure we get, we the youth
Dressing, we dress well too
Remember the future

The reason for saying this
Is because when one is born
You cannot even tell
Whether you will be rich

When you get money
And still are young
Use some and save some
Savings for the future

Translation 5.3.14: *Kuoa Tunaoa*

Kuimba tunaimba
Lakini kweli tukumbuke
Ukiwa na bibi
Kwa nyumba yako ni vizuri
Na bibi naye kweli
Nandiye tena tazaa mtoto
Ukiwa na mtoto
Kwa nyumba yako ni vizuri
Na mtoto naye kweli
Taleta heshima nyingi sana
Taona wandugu wengi kwako

Translation 5.3.15: *Kuwaza Sera*

Waza, Kuwaza Sera wangu
Ulipokwenda taabu gani uliona kwangu?
Oo Oo Oo Sera wangu karudi

Ulipo kwenda, ulipata raha gani?
Mbona wewe hukunitumia baru'?
Oo Oo Oo Sera wangu nisamehe

Taabu ile uliona kwangu Sera
Ukirudi huwezi kuona tena
Aa Aa Aa Basi nihurumie

Translation 5.3.16: *Kweli Ndugu*

Kweli Ndugu sikilizeni niwaambie
Kwa kuoa nilipooa bibi mmoja mrembo
Na akaleta hasara kuvunjavunja vikombe
Kuvunjavunja visahani

Na wandugu wangu wote walikataa
Walisema afunge aende hatutaki hasara
Afunge aende kwao

(Marrying we marry)

Singing we sing
But lets truly remember
When you have a wife
In your house it's good
And the wife also truly
Will be the one to bear children
When you have children
In your house it's good
And the children also truly
Will bring a lot of respect
You'll see lot brethren in your home

(Thinking of Sera)

Thinking, Thinking of my Sera
When you left, what problems did you see in my home?
Oh Oh Oh My Sera come back

When you left, what pleasure did you get?
Why didn't you send me any letters?
Oh Oh Oh My Sera forgive me

The problems you saw at my home
You cannot see them again
Ah Ah Ah So please forgive me

(Truly brethren)

Truly brethren listen, I tell you
In marrying, I married a beautiful lady
And she brought loss by breaking cups
Breaking, breaking plates

And all my brothers disagreed with that
They said, she pack and go for they didn't want loss
Pack and go to their home.

Translation 5.3.17: *Lunchtime*

<i>Sasa ni lunchi time tufunge makazi</i>	It is now <i>Lunchtime</i> lets close up our work
<i>Twende kwa chakula tujenge na saa nane</i>	Lets go for food and prepare for two o'clock
<i>Wengine wanakwenda kulala uwanjani</i>	Others are going to sleep at the field
<i>Kumbe ni shida ndugu njaa inamuumiza</i>	Due to problems brethren and hunger is biting
<i>Wengine wanakunywa soda na keki</i>	Others drink soda and cake
<i>Huku roho yote kwa chapati na ng'ombe</i>	While their desire is in chapatti and meat
<i>Na wengine nao wazunguka maduka</i>	And others roam around shops
<i>Huku wakijidai wanafanya window shopping</i>	Claiming that they are window shopping
<i>Kufika mwisho wa mwezi uwanja tire modo¹</i>	When its end month, the field has no one
<i>Kiona naye lala ni asiye na kazi</i>	If you see anyone laying there then they are unemployed
<i>Wamekwenda wote kula hotelini</i>	All have gone to eat in hotels
<i>Wengine kwa biriani ²wengine kuku na wali</i>	Others take biriani and others chicken and rice
<i>Watu waindastrial area watoroka maharagwe</i>	Those from Industrial area run away from beans
<i>Waenda hotelini kwa chapatti na ng'ombe</i>	They go to hotels for chapatti and meat
<i>Na wengine nao wa mishahara juu</i>	And those who earn good salaries
<i>Siku hiyo wote kwa hoteli ya wazungu</i>	On that day go to the tourist hotels
<i>Kumbe shida ndio hufanya</i>	So its problems that make
<i>Mtu kulala chini ya miti</i>	People to sleep under the trees
<i>Kumbe shida ndio hufanya</i>	So its problems that make
<i>Mtu kung'ang'ana na maharagwe</i>	People to struggle with beans
<i>Kumbe shida ndio hufanya</i>	So its problems that make
<i>Mtu kuonekana kama motto</i>	People look like children
<i>Nimeelawa ee, nimeelewa oo</i>	I have understood ee I have understood oo
<i>Nimejua kumbe ni shida oo</i>	I have known it is problems oo

Translation 5.3.18: *Majengo Sendi Tena* (I won't go to Majengo again)

<i>Majengo Sendi Tena</i>	I won't go to Majengo again
<i>Kuna ndege za mitambo</i>	There are birds of puzzles
<i>Moyo wangu wanituma mema</i>	My heart sends me goodwill

¹ Tire modo is derived from a Gikuyu word 'harite modo' which means there is no one. Gikuyu is a language spoken by the Agikuyu from the central province of Kenya and they neighbor the capital city of Nairobi.

² cooked rice mixed with fried steak and pepper.

*Niwe mwanachama wa daima
Sitaweza kuliacha Rhumba
Bali moyo kunituma
Harambee Harambee tumshinde jabali*

Translation 5.3.19: Mama Zowera

*Mama Zowera
Dunia ya sasa ni kukaa wawili
Muwe masikini au matajiri
Na kukaa wawili ni kustahimili*

*Mama, Zowera
Ulimwengu wa sasa si mtu kuchezea
Utiapo fahamu huwa umepotea
Na kila ukiwaza na kisa hutokea*

Ulimwengu wa sasa nikukaa bebea

Translation 5.3.20: Mpenzi Rosa

*We ye, Rosa
Ulisema hapo mbele unanipenda
Baridi nyingi
Inaniua juu yako Ee, Mpenzi Rosa
Kama hunipendi
Uniambie, We Ye, Rosa
Niketi kwangu*

Translation 5.3.21: Msichana wa Elimu (A girl of great beauty)

*Msichana wa Elimu
Kitu gani kinakufanya usiolewe?
Elimu unayo ya kutosha
Hata ng'ambo ukaenda ukarudi*

*Msichana wa urembo kama wewe
Uonyeshe mapenzi kwa vijana*

To become a life member
I cannot leave *Rhumba*
But my heart sending me
Harambee Harambee Lets win the bachelor

(Mother Zowera)

Mama, Zowera
The current world is about staying together,
Whether you are rich or poor
Staying together needs perseverance

Mama, Zowera
The current world is not for one to joke with
Upon consciousness you are astray
Whenever you think, an incident occurs

The current world is about sharing

(Rosa my lover)

Hey you, Rosa
You said awhile ago, you loved me
So much coldness
Is killing me because of you, my love Rosa
If you don't love me
Just tell me, hey you, Rosa
I stay at my place

A girl of great beauty
What is stopping you from getting married?
You are well educated
And you have even been to abroad and back

A girl of great beauty like yours
Show your love to young men

*Ukionyesha majivuno kwa vijana
Utazeeka ukiwa nyumbani kwenu
Oo baby miaka yaenda mbio sana
Na sura yako nayo ikichuchuka*

*Pengine tabia zako ndizo mbaya
Awali kweli dada ulijivuna
Kwanza mimi nilitaka nikuo
Ukaringa ati sina masomo
Oo baby ona watoto wa nyuma yako
Wameolewa wamekuacha ukihangaika*

Translation 5.3.22: Mulofa Mmoja

*Nilikutana na Mulofa Mmoja
Alidanganya ana toka jela
Alinambia sina pesa ya chakula
Nilisikia na huruma sana
Ilinitoa na shilingi tano
Nikamwambia nenda ukale chakula
Kumbe uwongo alidanganya
Ni siku nyingi ameshindwa kazi
Anatafuta njia ya kupatia chakula*

Translation 5.3.23: Naitaka Bango

*Jomba Kazungu mbona wanitafuta vita
Ni Alhamisi Bango moja ulinikopa
Siku zapita Bango yangu hujanilipa oo
Wasema ati Bango ni kitu gani
Kwani wadhani niliokota mchangani?
Ni majaliwa mola alichonipa mimi oo
Jomba Kazungu visirani wavitafuta
Juzi nakuita hukujali ukanipita
Bango nilipe na mambo yote yatakwisha oo
Sili silali kwa Bango inavyoniuma*

If you show them pride
You will age unmarried
Oh baby years are flying by fast
And your beauty is fading

Maybe it's your behavior that's not good
Initially sister, you surely were proud
To start with I wanted to marry you
But you refused saying that I am an uneducated
Oh baby see your younger generation
Have gotten married and have left you in anxiety

(One Conman)

I met with one conman
He lied he's from jail
He told me 'I have no money for food'
I felt great pity
And I removed five shillings
I told him 'go and eat some food'
To my surprise, it was untrue, he was lying
For many days now he's been defeated by work
And he's looking for means of getting food

(I need my money)

Uncle Kazungu why are you picking fights with me
It was on a Thursday when I lend you money
Days are gone yet you have not paid back
You say what is money
Do you think I picked it from the ground?
It is God's will, what he has given me
Uncle Kazungu you seek quarrels
The other day I called you, you ignored and went passed
Just pay the money and all will end
I don't eat nor sleep disturbed about the money

Nikifikiri kazi usiku na mchana
Yote fungana mwili wote wanitetema oo

Thinking about work night and day
All this makes me shiver

Naitaka Bango Bango Bango
Naitaka Bango tena naitaka kamili

I need my money, money, money
I need my money and I need it all

Translation 5.3.24: *Namulia Susana*

(Am crying for Susana)

Namulia Ee, Susana,
Ninamulia Ee, Susana
Alinidanganya tutaoana
Nikafungwa juu ya Susana
Nilipotoka jelani
Sikumupata Susana
Sichana Ee, ukumbuke
Kwa taabu nilipata juu yako

Am crying for, Susana
I am crying for you, Susana
She lied to me that we will get married
And I got jailed because of Susana
When I left jail
I didn't find Susana
Lady, remember
The trouble I got into because of you

Translation 5.3.25: *Olivia Leo*

(Olivia Today)

Olivia Leo
Mpenzi wangu sikudhanja
Ya kwamba leo
Kiama kimetujogelea

Olivia today,
My lover I was not expecting
That today
Judgement is awaiting us

Taabu na maShaka
Kiama kimetujogelea

Troubles and problems
Judgement is awaiting us

Si kwamba fumbo
Kitendawili kukifumbua
Nyamaza kilio
Hiki kitu ndicho kijolea

It is neither a riddle nor
A puzzle to unfold
Be silent don't cry
This is what's approaching

Translation 5.3.26: *Pole Musa*

(Sorry Musa)

Musa Nimevumilia sana
Kupigwapigwa kama mimi punda
Na sura yangu imeharibika
Na ngumi zako za kila siku Musa

Musa I have persevered so much
Being beaten always as if I am a donkey
My beauty has been ruined
By your daily blows

Taabu!

Kweli Musa uliponioa

Sura yangu haikuwa na alama hata moja

Nilikuwa kama na afya nzuri

Nilinona kama ngoima ya Kiringe

Oye oye tafadhali Musa

Tafuta bibi atakayeweza kuvumilia

Hizo tabia zako

Ukinywa pombe wamunywia yeye

Ukinywa munyeke¹ wamunywia yeye

Pole!

Translation 5.3.27: *Raha Inapoteza*

Raha Nairobi, imenipoteza

Miaka mingi Oo, sijafika kwetu

Baba na mama, wanangingoja

Mimi sijui, kama nimerogwa

Translation 5.3.28: *Raha Moyoni*

Nimetoka kwetu Maunguja

Nime kuja kufuata wewe

Nipe karibu kwako nyumbani

Leo ni wako mgeni

Sijapo Maunguja si mbali

Nimechoka tu kwa safari

Nambie pole basi kipenzi

Nione Raha Moyoni

Siku nyingi hatujaonana

Ndio nikafunga safari

Ili nikuone Marie dear

Uelewe yangu nia

Misery!

Truly Musa when you married me

My face had not a single scar

I was very healthy

And as fat as a fish from Kiringe

Oye oye, please Musa

Look for a wife who is going to persevere

All your habits

When you drink, you drink for her

When you drink munyeke, you drink for her

Sorry!

(Bliss misleads)

The bliss of Nairobi, has gotten me lost

Many years Oo, I have not been home

My father and mother are waiting for me

I don't know if I am cursed

(Bliss in my heart)

I have come from our place Maunguja

I have come to follow you

Welcome me to your home

Today am your visitor

Even though Maunguja is not far

I am only tired from the journey

Tell me sorry then my love

So that my heart may filled with bliss

Many days we have not seen each other

That's why I travelled this journey

So that I may see you Marie dear

Understand my intentions

¹ Traditional brew

<i>Nilichojiani takuambia</i>	What's on the way I will tell you
<i>Nataka tuishi wawili</i>	I want the two of us to live together
<i>Uwe wangu tu wa maishani</i>	You be mine only forever
<i>Nione Raha Moyoni</i>	So that my heart may be filled with bliss

<i>Nimechoka kuishi upweke</i>	I am tired of living in loneliness
<i>Ndio nikakupata wewe</i>	And that's why I followed you here
<i>Nambie moja tu nielewe</i>	Tell me only one thing I understand
<i>Ili moyo unitue</i>	So that my heart may be at peace
<i>Ni hayo yalo nileta kwako</i>	That's what brought me to your place
<i>Natumai umeelewa</i>	Am hoping you have understood me
<i>Leo ni leo takua nami</i>	Today is today, you will be with me
<i>Nione Raha Moyoni.</i>	So that my heart may be filled with bliss

<i>Naona raha tu mwangu moyoni</i>	I now only see bliss in my heart
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Translation 5.3.29: *Safari Tanganyika* (Journey to Tanganyika)

<i>Masitsa ninaenda Safari Tanganyika</i>	Masitsa I am travelling to Tanganyika
<i>Usilie machozi sana</i>	Don't cry a lot of tears
<i>Masitsa nitarudi mpaka tuonane</i>	Masitsa I will return and definitely see you
<i>Zipora baby Zipora shina Zipora</i>	Zipora baby Zipora baby Zipora

<i>Sidhani nitamuoa mwingine Tanganyika</i>	Doubt I will marry another in Tanganyika
<i>Hata mimi nikitembea nakuwaza Masitsa</i>	Even I when I walk around I think of Masitsa
<i>Nifanyeje safari yangu sasa tavunjika</i>	What should I do? My journey will now fail
<i>Nikholendi¹ baby? Ni shida sheri kwa safari</i>	What can I do baby? It's problems sherry of travelling

<i>Tanganyika nikampata chotara kanipenda</i>	In Tanganyika I got a half-cast lady who loved me
<i>Nikaona rangi yangu nyeusi kumshinda</i>	I saw my colour was darker than hers
<i>Nikakumbuka Masitsa wangu yuko Nairobi</i>	I remembered my Masitsa is in Nairobi
<i>Zipora baby Zipora shina Zipora</i>	Zipora baby Zipora baby Zipora

¹ Luhyia word meaning – 'What can I do?'

Translation 5.3.30: Sengula Nakupenda (Sengula I love you)

<i>Sengula ninakupenda</i>	Sengula I love you
<i>Si nilikuwa nakupenda, mama</i>	Didn't I used to love you, mother
<i>Sengula ee, Ooo Sengula wangu</i>	Sengula Ee, Oo My Sengula
<i>Si nilikuwa nakupenda</i>	Didn't I used to love you
<i>Ni vizuri tupendane</i>	It's good if we love each other
<i>Na nyumba yetu ikawa na heshima</i>	And our home will have respect
<i>Sengula we, kweli Sengula wangu</i>	Sengula you, truly my Sengula
<i>Si nilikuwa nakupenda</i>	Didn't I used to love you
<i>Na ninachoka na mambo yako</i>	And I am getting tired of your affairs
<i>Na niko chini na peni sasa</i>	And am down without money now
<i>Sengula we, kweli Sengula wangu</i>	Sengula you, truly my Sengula
<i>Si nilikuwa nakupenda</i>	Didn't I used to love you

Translation 5.3.31: Sera Nakuambia (Sera I am telling you)

<i>Sera Nakuambia</i>	Sera I am telling you
<i>Ninaona una pata taabu nyingi sana katika dunia</i>	I am seeing you getting a lot of misery in this world
<i>Sera nakwambia</i>	Sera I am telling you
<i>Uliniwacha ukiwa unaona Oo</i>	You left me sighting that
<i>Mimi sina raha au mali</i>	I have no bliss or wealth
<i>Sera nakulia</i>	Sera I cry of you
<i>Ninaona una pata taabu nyingi sana katika dunia</i>	I am seeing you getting a lot of misery in this world
<i>Sera ukumbike</i>	Sera remember
<i>Kwa mapenzi tulikuwa twapendana katika nyumbani</i>	In Love we used to love each in our home

Translation 5.3.32: Shaka (Doubt)

<i>Shaka, nina Shaka ni kuangaliapo mwenzangu</i>	Doubt, I am doubtful when I look at you my lover
<i>Shaka, ninayo Shaka kubwa moyoni mwangu</i>	Doubt, I have great doubt in my heart
<i>Shaka, yanitoa raha zote mpenzi wangu</i>	Doubt, removes all my bliss my love
<i>Ninayo Shaka kubwa moyoni</i>	Doubt, I have great doubt in my heart,
<i>Napenda ujue</i>	I would like you to know
<i>Nani kuteza mapo usoni</i>	When I look at your face
<i>UnaShaka mwako moyoni</i>	You have doubt in your heart

Shaka yaniletea huzuni

Wewe ni mpenzi wangu

Hata sijui nifanye nini

Kwa kuwa sikupenda kwangu

Ee Shaka!

Shaka, yaniletea na maradhi ya moyoni

Shaka, naona kuna walakini, fulani

Shaka, yanifanya nifikiri mengi njiani

Shaka imenitoa furaha

Mapenzi, imani

Na hivi sasa sikudhani

Ijapo U mpenzi wangu

Ninayo Shaka kubwa Moyoni

Sijui ni kwa nini

Ninapo kuangalia machoni

Naona kasoro fulani

Shaka, nieleze nipate jua mpenzi wangu

Shaka, usiumie kisabuni ni ya nini?

Shaka, mapenzi yameshaingia kisirani

Hatukuishi hivi zamani

Sababu nikwakuwa

Naona tofauti fulani

Na ndio yanitia Shaka

Nitafute suluhisho gani

Hakika sikudhani

Kwa vile nilivyo kuamini

Mpenzi umenitia Shaka

Doubt brings me sadness

You are my lover

I don't even know what to do

Because it's not my wish

Oh, Doubt!

Doubt, brings my heart disease

Doubt, I see there's a certain but,

Doubt, makes me think a lot on the way

Doubt has removed joy from me

Love and faith

And now I didn't think

Although you are my lover

I have great doubt in my heart

I don't know why

When I look at your eyes

I see certain shortcoming

Doubt, tell me so that I get to know my love

Doubt, don't get hurt persevering, for what reason?

Doubt, love has been intruded with disgrace

We didn't live this way long ago

The reason is because

I can see a certain difference

And that puts me into doubt

What solution should I look for

Certainly I didn't think

Because of the way I believed you

My love you have put me into doubt

Translation 5.3.33: Shemeji wa Mjini Lilumbe (In-laws of the town Lilumbe)

Nalia nalia kilio na machozi

Machozi yanitoka kwa vijana wa mjini

Mbona heshima ya Daudi ni ndogo sana?

I cry, I cry wailing and tears

Tears come out because of the town youths

Why is your respect for Daudi very small?

Hamna hata shemeji

Mnajua Mueni ni wangu,

Hamna hata shemeji mnajua

Mueni ni wangu iyo

Vijana wa mjini Lilumbe

Hamna hata shemeji jamani

Msiingiliye Mueni wangu jamani

Mapenzi ni siri yawa wili

Ningekuambia navyo mpenda Mueni

Georgy uache kudonyesha moyo wangu

Ukiguza Mueni wangu umeguza moyo wangu

Nyasaye mboholola¹

Minyololo mu mwoya gwanje²

Maraba sindenyanga³

Makhono mabi sindenyanga⁴

Translation 5.3.34: *Si Nguo*

Si Nguo utaomba mtu

Mtoto Si Nguo utaomba mtu

Mtoto Si Nguo utaomba mtu baba

Kikosa wako ee, utalia sana

Kikosa wako ee, utalia sana mama

Georgy Mwamba sina wangu ee

Nakosa wangu ee ninalia sana

Nakosa wangu ee ninalia sana baba

Dongo Nzofu ee Nzofu wakwa

Kashira wote wanalia sana

You don't even distinguish an in-law

Yet you know Mueni is mine

You don't even distinguish an in-law

Yet you know Mueni is mine, iyo

The town youth of Lilumbe

You don't even distinguish an in-law, my goodness

Don't interfere with my Mueni, my goodness

Love is a secret for two

If only I could tell you how I love Mueni

Georgy, stop hurting my heart

If you touch my Mueni, you have touched my heart

God free me

From the chains of my heart

I don't want temptations

Bad hands (luck) I don't want

(It's not cloth)

It's not cloth that you can borrow

A child is not cloth that you can borrow

A child is not cloth that you can borrow papa

Without your own, you will cry a lot

Without your own, you will cry a lot mama

Georgy Mwamba I don't have my own

Without my own, am crying a lot

Without my own, am crying a lot papa

Dongo Nzofu ee, my Nzofu

The Kashira clan is crying a lot

¹ Text from the Luhya community in Kenya

² Text from the Luhya community in Kenya

³ Text from the Luhya community in Kenya

⁴ Text from the Luhya community in Kenya

Translation 5.3.35: Sikuta**(Scooter)**

<i>Nilikuwa kwetu Mulunya</i>	I was in our home Mulunya
<i>Nilisikia makelele, Natoka mji wa Tangale</i>	I heard noises from the town of Tangale
<i>Si walisema Mulunga likufa</i>	That they said Mulunga had died
<i>Si walisema Mulunga likufa, tuende tu bebe</i>	That they said Mulunga had died, we go carry
<i>Tuende tu bebe Sisi tulishindwa</i>	We go carry, but us we were defeated
<i>Sisi tulishindwa, na tulikuwa na sukuta yetu</i>	We were defeated and yet we had our motor scooter

<i>Vijana wa leo, ni nawaambieni vijana</i>	Today's young men, I tell you young men
<i>Mukiwa na pesa zenu</i>	When you have your own money
<i>Kwanza mununue motokaa</i>	First, buy a car
<i>Sikuta muwache</i>	You leave motor scooters
<i>Muwachie warembo vijana</i>	You leave motor scooters for the young ladies
<i>Kutoka ndugu nikabeba mama</i>	From brother, I carried mother
<i>Kutoka ndugu, nikabeba baba</i>	From brother, I carried father
<i>Sikuta Muwache muwachie warembo</i>	Leave motor scooters, leave it for the ladies
<i>Sikuta Muwache muwachie warembo vijana</i>	Leave motor scooters, leave it for the ladies, young men

Translation 5.3.36: Simba**(Lion)**

<i>Simba we hatuzoeani</i>	Lion, we won't get used to each other
<i>Ni heri urudi nyumbani</i>	It's good if you returned to your home
<i>Nyumbani kwenu ni mwituni</i>	Your home is in the jungle
<i>Simba fikiria kwa makini</i>	Lion, think carefully
<i>Lililo kuleta mjini</i>	What brought you to the city
<i>Wataka kunila na mimi</i>	You want to eat me too
<i>Simba we hunashukurani</i>	Lion, you are not grateful
<i>Simba lipokuja mwituni</i>	Lion, when I came to the jungle
<i>Nilikukuta taabani</i>	I found you in trouble
<i>Kina swara kina kongoni</i>	The gazelle and the hartebeest
<i>Wakuchezea na huwaoni</i>	Teased you and you couldn't see them
<i>Mwisho waanza kula majani</i>	Finally you started eating grass
<i>Nikakuonea imani</i>	I pitied you

*Sasa yametoka kichwani
Simba unanini kichwani?
Hujasahau ya mwituni Oo
Na ukinila hata mimi
Utaingia mwitu gani*

*Simba niseme lugha gani
Sasa yapata miaka kumi
Bado wanguruma kwa nani
Hali mwituni huna dhamaani
Umeshanitoka maanani
Sijui nikufanye nini*

*Simba we huna shukurani
Simba unanini kichwani?
Hujasahau ya mwituni Oo
Na ukinila hata mimi
Utaingia mwitu gani*

*Simba wajifanya kuhani
Hata mimi mwana chuoni
Lililokuvesha miwani
Sasa wajifanya hunioni
Hizo kucha niza mwituni
Tutazikata karibuni*

Translation 5.3.37: *Sina Wasiwasi Tena* (I have no worries anymore)

*Siku kama hizo ndi kijana
Hata naona ni kama jana
Bado nakumbuka ulo sema
Tena kwa wingi wa heshima
Umejifunza ahadi njema
Kuniachia moyo kilema
Usione hivi mi nacheka
Moyoni mwangu, mimi nalia*

Now it has all left your head
Lion, what is in your head?
You have not forgotten about the jungle
And if you eat me too
Which jungle will you get into

Lion, what language do I use
Now that it's about ten years
To whom do you still roar
Yet you are worthless in the jungle
You have left my mind
I don't know what to do to you

Lion, you are not grateful
Lion, what is in your head?
You have not forgotten about the jungle
And if you eat me too
Which jungle will you get into

Lion, you pretend to be a priest
I am also a scholar
Whatever made you put your glasses on
Now you pretend you can't see me
Those nails are for the jungle
We will trim them very soon

Days like this when I was young
I even see like it was yesterday
I still remember what you said
Again with a lot of respect
You have learnt a good promise
To leave me a broken heart
Don't just see me laughing
In my heart I am crying

*Ulolitaka umelipata
Usiwe na wasiwasi tena*

*Peke yangu nenda niki sema
Hata wazimu hurudi nyuma
Na wengine hawana huruma
Mioyo yao ni kama vyuma
Huyashangilia ya ajali
Kama ukosefu wa akili
Hawajui kama nimetumwa
Na mkatili, bila kujali
Maumivu bado yani choma
Naye hana wasiwasi tena*

*Mwenye kilio haachi kunena
Ndiyo kawaida ya mnyonge
Ungeyafikiri uka pima
Uwongo haunge simama
Ningali bado nashika taama
Kwa vile sikujua mapema
Ni heshima za mwenye hekima
Heshima zake, kanipa homa
Wala siku sema ni lazima
Usiwe na wasiwasi tena.*

*Hapana neno watu husema
Labda ni majaliwa ya Mola
Nikimkumbuka natetema
Moyo hupendeza kulia
Ajena nyavu hata ndoana
Hakika hatanivua tena
Wamekuja wa kila namna
Kutoka sasa, mimi na sema
Hakika yangu nimesha koma
Wala Sina Wasiwasi Tena*

What you wanted, you have gotten
Don't be worried anymore

Alone I go saying
Even a mad person goes back
And others don't have pity
Their hearts are like steel
They rejoice in accidents
Like lack of senses
They don't know if I have been sent
By a ruthless person without caring
Pain still burns me
And he has no worries anymore

The lamenting one doesn't stop speaking
Its normal for the weak
If you thought and measured
Lies would not stand
I am still in shock
Because I didn't know early
It is the respect of the wise
His wisdom gave me fever
But I didn't say it is a must
Don't be worried anymore

There is no problem, people always say
May be it is God's will
When I remember him I tremble
My heart feels like crying
Whether he comes with a fishing net or trap
He surely will not fish me again
They have come in all kinds
From henceforth I say
For sure I have stopped
Nor am I worried anymore

Translation 5.3.38: *Tajua Mwenyewe*

(Will know for himself)

Nazona nazona, mbio zote mimi nazona
Nimeshachoka kusema, namwacha mwenyewe
Zaingia ukingoni maana kila jambo lina mwisho
Simo tena lawamani, Tajua Mwenyewe

I see them, I see them, all races I see them
I am tired of saying, I leave him to himself
They are coming to an end because everything has an end
Am no longer to blame, will know for himself

Baragumu ikilia, tafuta pa kuingia
Simo tena lawamani, Tajua Mwenyewe
Huyo aliyekutweka, ndio atakae kutua
Leo hapa kesho kule, Tajua Mwenyewe

When the trumpet sounds, look for where to go
Am no longer to blame, will know for himself
He that put it on you, will be the one to bring down
Today here, tomorrow there, will know for himself

Si mileni si mileni
Hajakoma bado mpisheni
Itafaa dawa gani?
Tajua Mwenyewe
Nitajaribu maoni nijue
Sababu na kiini
Hakuwa hivyo zamani, ni balaa gani

Excuse him, excuse him,
He hasn't stopped yet so still let him
Which medicine is appropriate?
Will know for himself
I will try investigating to know
The reason and source
He wasn't like that in the past, what a tragedy

Yupo kama kizuizui
Akimbiaye sakafuni
Hasikii wala haoni
Ni maradhi gani?
Hana wakati na mimi
Pengine ningempa maoni
Kukicha ye yumbioni
Tajua Mwenyewe

He's like a blindfolded man
Running across the floor
He doesn't hear or see
What illness is this?
He has no time for me
Maybe I would have advised him
When it dawns he's on the run
Will know for himself

Avuka maji ya shingo
Lakini hajui kuogelea
Akiavuka kwa fimbo
Mwishowe ni. Wewe!
Tutasema lugha gani
Na hakuna linalo fanyika
Ijapo ni wangu mtu

He crosses water that is neck deep
Yet he doesn't know how to swim
If he crosses it with a rod
Finally it will be you!
What language shall we use
And there is nothing being done
Even though he is my man

Tajua Mwenyewe

Translation 5.3.39: Taxi Driver

Taxi Driver, nikomboleshe gari
Niende Nakuru nikamwone Hannah
Aliniandikia nifike Jumamosi
Namisitaki kuvunja promisi

Niliondoka na yule dereva
Tulipofika kule Naivasha
Gari letu lilipata panchari
Ikawa lazima tutachelewa
Nilipofika kule Naikuru
Nilimkuta my baby amekasirika
Nilimwambia sio makosa yangu baby
Gari letu lilipata panchari

Hiyo promisi ya gari si nzuri
Kwa sababu gari haiaminiki
Kusema kweli gari si kama mtu
Anaekwenda kwa nguvu za damu

Translation 5.3.40: Twist ni Nzuri

Hebu wandugu, sikizeni leo
Niwaambieni habari za Nairobi

Mjini Nairobi kuna watu wengi
Wanapenda sana kucheza Twisti

Ukipita njiani utapata watoto
Wanaimbaimba na kucheza Twisti

Hata wanawake wanaacha nyumba zao
Wanatangatanga kwa kucheza Twisti

Hata wanafunzi wanasahau masomo

He will know himself

Taxi Driver, hire me a car
I go to Nakuru to see Hannah
She wrote to me that I get there on Saturday
And I don't want to break a promise

I left with that driver
When we got to Naivasha
Our car got a puncture
That forced us to be late
When I got to Nakuru
I found my baby angry
I told her it was not our fault baby
Our car had a puncture

That promise on cars is not good
Because cars can't be trusted
To be sincere, cars are not like a human being
That moves by the strength of blood

(Twist is good)

Brethren, listen today
I tell you about Nairobi

In the city of Nairobi, there are many people
Who love so much to dance *Twist*

When passing by the roadside you will find children
Singing and dancing *Twist*

Even women leave their homes
They go round dancing *Twist*

Even students forget studies

Kwa sababu yake wanapenda Twisti

The reason being, they love *Twist*

Twisti ni Nzuri, inapendwa na vijana

Twist is good, it's loved by the youth

Lakini kwa wazazi, hawaipendi

But the parents don't like it

Translation 5.3.41: Ukifika Taita

(If you get to Taita)

Jamaa nawaambia, maisha yako kwetu

Brethren I tell you, life is at our place

Ukifika Taita, hutaweza kurudi kwenu

If you get to Taita, you won't be able to return to your home

Raha za kila aina utapata kule kwetu

Pleasures of all kind are to be found at our place

Muziki wa ajabu unaochezwa kule kwetu

Wonderful music is played at our place

Kama husadiki, Njoo twende ukaone

If you don't believe, come let's go you see

Maisha kule kwetu, ni kula haki na kulala

Life at home, is eating and sleeping

Wazee na vijana, wote ni watu wa furaha

The old and young all are happy people

Wasichana na mabibi, wote pia wana furaha

Girls and women are also all happy

Ukifika Voi, utapambana na dege

When you get to Voi, you will struggle with ferns

Ukifika Wundanyi, ndipo kuna raha kamili

When you get to Wundanyi, that's where there's total pleasure

Kama husadiki, Njoo twende ukaone

If you don't believe, come let's go you see

Maisha kule kwetu, (tandika mkeka)

Life there at our place (spread your mat)

Ni kula haki na kulala

Is eating and sleeping

Wazee na vijana, wote ni watu wa furaha

The old and the young all are happy people

Wasichana na mabibi, wote pia wana furaha

Girls and women, are also all happy

Translation 5.3.42: Western Shilo

Ukiwa kijana tembea

When you are a youth journey

Uone mengi ya dunia oo

And see the world

Nilikuwa Mbale Uganda

While at Mbale Uganda

Nilifurahi na Tingi Tingi oo

I enjoyed *Tingi Tingi* oo

Hebu tucheze sote - shilo

Now let's all dance - shilo

Mtindo wa Tingi Tingi - shilo

The style of *Tingi Tingi* - shilo

Sasa tufanye nini - shilo

Now what are we going to do - shilo

Mtindo wa Tingi Tingi - shilo

The style of *Tingi Tingi* - shilo

Tucheze sote shilo

Lets all dance - shilo

Wa Tingi Tingi shilo

Of *Tingi Tingi* - shilo

Magureti Ngahuya asante sana
Kunipokeza Mbale vizuri oo
Vijana wa Kenya nawambieni
Mukienda Mbale mtapotea oo

Translation 5.3.43: Zailai Zailai

Zailahi, Zailahi,
Njoo honey, njoo
Mimi ninahuzuni nyingi
Njoo, Honey njoo
Ndipo kwenda zako New York
Nikabaki na huzuni
Hata barua niandikapo
Kalamu haishikiki
Kwa mawazo zako mengi

You left me sad and lonely and blue
The day you flew off to New York
As my plane vanished away
The clouds they all gathered around
My memory I heard you say

Kwa mawazo yako mengi
Njoo, honey njoo

Magureti Ngahuya thank you
For welcoming me well to Mbale oo
The youth from Kenya I tell you
If you go to Mbale you will get lost oo

Zailahi, Zailahi
Come honey, come
I have a lot of sorrow
Come honey, come
When you went to New York
I remained with sadness
Even when I write a letter
I cannot hold a pen
Because of many thoughts of you

Because of many thoughts of you
Come honey, come

CHAPTER SIX

DATA PRESENTATION AND ANALYSIS

6.1 INTRODUCTION

This chapter presents and analyses the data collected from the field. The data was derived from opinionnaires submitted by secondary school music teachers and popular musicians from the period under study. Music samples from selected composers from the period under study were collected and transcribed. The presentation and analysis of data are done for each of the objectives of the study.

6.2 ANALYSIS OF FEEDBACK FROM RESPONDENTS

One of the opinionnaires targeted secondary music teachers, seeking their views in relation to the use of *Zilizopendwa* as a teaching resource and strategy. Responses were received from all the eighteen secondary schools offering music in Nairobi. Three of these schools had two music teachers and this gave rise to a total of twenty one respondents in Nairobi. Fourteen respondents were from secondary schools offering music in five districts from Nyanza province namely; Kisii Central, Marani, Masaba South, North Masaba and Kisii South. Currently all these districts operate under one music teachers' association umbrella, which the researcher targeted for the distribution of the opinionnaires. Thus the responses received recorded a 100% return rate from the targeted respondents.

6.2.1 Music Teachers age, qualifications and teaching experience

Music teachers' age brackets and teaching experience were considered to verify if such factors were influential in the reception of this genre of music.

Table 6.1: Music Teachers age, qualifications and teaching experience

Age Bracket			Qualifications			Teaching Experience		
Age	No.	% (n=35)	Level of Training	No.	% (n=35)	Number of Years	No.	% (n=35)
20 – 29	6	17	P1 Teaching Certificate	4	11	0 – 4	12	34
30 – 34	9	25	Diploma	4	11	5 – 9	7	20
35 – 39	6	17	Degree	23	66	10 – 14	6	17
Above 40 years	14	40	Masters	3	9	Over 15	10	29
No Response	0	0	No Response	1	3	No Response	0	0

A majority of the teacher respondents (40%) were above 40 years of age and were followed by those aged between 30 – 34 years (25%). The lowest recorded age brackets were that of 35 – 39 (17%) and 20 – 29 (19%). A majority of the teachers interviewed (66%) had degree level of education followed by those of P1¹ teaching certificates (11%) and diploma (11%). Only 9% of the teachers had Masters Degree level of education while 3% of them opted not to respond. Teachers with their teaching experience spanning between 0 – 4 years formed the majority group of 34 % and those with teaching experience of 10 – 14 years formed the smallest group of 17%. Those with teaching experience of over 15 years constituted 29%.

6.2.1.1 Teachers’ knowledge of the genre of music

The respondents were required to name some *Zilizopendwa* composers and their compositions of the 1950s, 1960s and 1970s. Five slots were given and below is the way in which the slots were filled by teachers.

Table 6.2: Teachers’ matching of composers and compositions

Number of Slots with tallying responses	1 Responses		2 Responses		3 Responses		4 Responses		5 Responses	
	No.	% (n = 35)	No.	% (n = 35)	No.	% (n = 35)	No.	% (n = 35)	No.	% (n = 35)
Correct names of composers	13	37	9	26	3	9	3	9	2	6
Incorrect names of composers	6	17	4	11	4	11	1	3	0	0
Correct names of compositions	11	31	8	23	6	17	2	6	1	3
Incorrect names of compositions	4	11	6	17	0	0	1	3	1	3
Correct matching of composers and their composition	7	20	8	23	4	11	0	0	2	6
Incorrect matching of composers and their music	9	26	4	11	0	0	0	0	2	6

A majority of the teachers (37%) correctly named one correct composer while only 6% named all the five composers correctly. But 31% of the teachers named one correct composition and only 3% named all the five compositions correctly. Though only 6% matched correctly all the five composers and their music, 20% of them had one correct matching to their credit. There is evidence that teachers have some knowledge of the music in

¹ P1 colleges teaching certificate is the highest grade Certificate of Primary Education offered by primary teachers in Kenya. The P1 teachers are normally promoted to post primary institutions after pursuing Diploma courses or gaining long experience.

this genre.

6.2.1.2 Teachers’ use of Popular Music in teaching

Teachers were asked to indicate if they used this music as part of their teaching resources. Those that did were further asked to indicate their students’ responses and to list some examples previously used to affirm suitability. Below is a table indicating their responses:

Table 6.3: Teachers’ use of this genre

Category	Yes		No		No response	
	No.	% (n = 35)	No.	% (n = 35)	No.	% (n = 35)
Use of genre as teaching resource	13	37	20	57	2	6
Correct examples of excerpts	5	14	0	0	8	14
Response on suitability	15	43	6	17	14	40
Response from students	11	31	5	14	19	54

Only 37% of the respondents acknowledged having used excerpts or tracks from this genre of music as part of their teaching resources and 57% negated. The respondents who acknowledged using these resources further gave examples of excerpts and tracks they have used. Of the cited examples, 14% were from the period under study. 43 % acknowledged its suitability as a teaching resource while 17% found it unsuitable and 40% gave no response. Regarding their students’ response to this music in the classroom setting, 31% of the respondents indicated that their students liked the genre while 14% indicated that their students didn’t like it and 54% gave no responses.

The teachers who did not use this music as a teaching resource were asked to indicate their opinion of this genre of music and its usage as teaching material and they responded as shown in Table 6.4. Teachers indicated their opinion as suitable, which were taken as positive, not suitable, which were taken as negative and no comment which were taken as no response.

Table 6.4: Teachers’ opinion on its usage as a teaching resource

	Positive Response		Negative Response		No Response	
	No.	% (n = 35)	No.	% (n = 35)	No.	% (n = 35)
Opinion on this genre <i>Zilizopendwa</i>	20	57	1	3	7	20
Opinion on its usage as teaching material	18	51	4	11	6	17

Interestingly, 57% of the teachers who did not use this music as a teaching resource gave a positive response on their opinion of this genre and 20% gave no response while 3% responded negatively. On the opinion of its usage as teaching resource 51% responded positively and 11% responded negatively with 17% giving no response.

6.2.1.3 Availability of Music

While 54% of the respondents acknowledged that this music was readily available to them, 43% of them negated this statement. Those that negated this statement cited the following:

- i. Not readily available in stores where teaching materials are found;
- ii. No exposure to the genre;
- iii. No interest;
- iv. The readily available music is the contemporary/modern music.

Table 6.5: Availability of music

Availability of music	No.	% (n = 35)
Positive response on the availability of music	19	54
Negative response on availability of music	15	43
Comments on availability	6	17
No comments on availability	4	11

Those who acknowledged cited availability in the following forms:

Table 6.6: Available audio forms

Available Audio Forms	No.	% (n = 35)
Compact Discs	7	20
Cassette Tapes	12	34
Radio	7	20
Music Shops	9	26
Any Other	0	0
No Response	14	40

A majority of the respondents (34%) cited cassette tapes as the most available form.

In response to the types of music their students related to most, the respondents answered as follows:

Table 6.7: Types of music students relate to most

Genres	Response	% (n = 35)
Early Kenyan pop	3	9
Jazz	4	11
Current Kenyan pop	20	57
Western pop	22	63
Western Classical	10	29
Any other	3	9
No Response	1	3

A majority of the respondents’ students related most to Western pop (63%) and current Kenyan pop (57%) followed by Western classical at 29% and only 9% relating to early Kenyan pop.

In reply to the types of music the respondents loved teaching and to listen to at home, as individuals, they responded as follows:

Table 6.8: Types of music respondents love to teach and listen to at home

Genres	Music respondents love to teach		Music respondents listen to at home	
	Response	% (n = 35)	Response	% (n = 35)
Early Kenyan pop	9	26	16	46
Jazz	6	17	13	37
Current Kenyan pop	4	11	14	40
Western pop	5	14	15	43
Western Classical	21	60	13	37
Any other	7	20	11	31
No Response	1	3	1	3

A majority of the respondents loved to teach Western classical music (60%) with only 26% expressing preference for early Kenyan pop. The respondents who loved to listen to *Zilizopendwa* formed a majority (46%) followed closely by Western pop lovers (43%), current Kenyan pop lovers (40%) and Western Classical lovers tying together with Jazz lovers at 37%.

6.2.2 Popular Musicians as Respondents

The second of the opinionnaires targeted popular musicians, seeking their views in relation to the use of *Zilizopendwa* as a teaching resource and strategy. The researcher was able to identify only five composers-cum-recording artists who are still alive and who composed songs in Kiswahili from the era under study. All the five artists were targeted and a return

rate of 100% was recorded.

The musicians’ age brackets and experience was considered to verify if such factors were influential in the reception to this genre of music.

Table 6.9: Popular Musicians as Respondents

Age Bracket			Performing Experience		
Age	No.	% (n = 5)	No. of Years	No.	% (n = 5)
40 – 49	0	0	40 – 44	0	0
50 – 54	0	0	45 – 49	2	40
55 – 59	0	0	50 – 54	2	40
Above 60	5	100	Above 55	1	20

6.2.2.1 Popular Musicians’ knowledge of genre of music

The respondents were required to name some *Zilizopendwa* composers who are still alive and their compositions of the 1950s, 1960s and the 1970s. Five slots were given and below is the way in which the slots were filled by popular musicians.

Table 6.10: Popular Musicians’ matching of composers and compositions

Number of Slots with tallying responses	1 Response		2 Responses		3 Responses		4 Responses		5 Responses	
	No.	% (n = 5)	No.	% (n = 5)	No.	% (n = 5)	No.	% (n = 5)	No.	% (n = 5)
Correct names of composers	-	-	-	-	-	-	-	-	5	100
Incorrect names of composers	-	-	-	-	-	-	-	-	-	-
Correct names of compositions	-	-	-	-	-	-	-	-	5	100
Incorrect names of compositions	-	-	-	-	-	-	-	-	-	-
Correct matching of composers and their compositions	-	-	-	-	-	-	-	-	5	100
Incorrect matching of composers and their compositions	-	-	-	-	-	-	-	-	-	-

All of the popular musicians (100%) correctly named the correct composers and the correct compositions. They all (100%) matched correctly the composers and their music. This indicates knowledge of this music genre that is reflected in the musicians’ responses.

The respondents were required to name some of the musical characteristics they recognised

from this genre of music and they responded as follows:

Table 6.11: Musical Characteristics recognised from this genre

Musical Characteristics	Yes		No	
	No.	% (n = 5)	No.	% (n = 5)
Rhythmic	5	100	0	0
Lyrical Melodies	5	100	0	0
Educative and Social texts	5	100	0	0
Use of Improvisation	5	100	0	0
Use of Composition Styles	5	100	0	0
Use of Arranged form and structures	5	100	0	0
Any other	5	100	0	0

Regarding whether these characteristics could enhance or positively influence one’s musicianship, 100% of the respondents gave an affirmative response citing the need to learn from one’s culture as opposed to imitating foreign cultures, and the need to promote and develop styles that are authentically Kenyan.

Table 6.12: Musical features that can contribute to musicianship

Musical Elements	Yes		No	
	No.	% (n = 5)	No.	% (n = 5)
Rhythm	5	100	0	100
Melody writing	5	100	0	100
Educative and Social texts	5	100	0	100
Improvisation	5	100	0	100
Composition	5	100	0	100
Arrangement	5	100	0	100
Any other	5	100	0	100

All the musicians interviewed (100%), were of the opinion that this genre of music and its possible influence could contribute to one’s musicianship. They also cited that its inclusion in education could promote its preservation and increase its popularity among the younger generations.

Altogether, the respondents (100%) unanimously acknowledged that this music was readily available but cited that unfortunately most of it has been and still is available in pirated forms. And those that were not available were due to the artists’ decisions to pull them out of circulation; one notable musician who has done this is David Amunga. The musicians cited the availability of this genre of music in the following forms:

Table 6.13: Available audio forms

Available Audio Forms	Number	
	No.	% (n = 5)
Compact Discs	4	80
Tapes	5	100
Radio	-	-
Music Shops	5	100
Any Other	5	100

6.2.2.2 Popular Musicians’ Preference

Musicians were asked to state what type of music they performed and listened to most. Below is their response:

Table 6.14: Types of music popular musicians relate to most

Genres	Perform		Listen	
	No.	% (n = 5)	No.	% (n = 5)
Early Kenyan pop	5	100	5	100
Jazz	5	100	-	-
Current Kenyan pop	-	-	-	-
Western pop	-	-	-	-
Western Classical	-	-	-	-
Any other	5	100	-	-

All the respondents (100%) cited *Zilizopendwa*, jazz and other genres as the music they performed and listened to most. None of the respondents cited current popular music, Western popular music or Western classical music as the type of music they performed and listened to. The respondents also cited other genres from Africa and traditional music as their preferred music.

6.3 ANALYSIS OF MUSICAL ELEMENTS

The second objective focused on the analysis of the structural, melodic, rhythmic and harmonic attributes in order to identify features of *Zilizopendwa* that are practical for use in education. A total of 135 songs from 16 composers were collected from the period under study. These compositions were categorised according to the following styles. Of the 135 songs collected; 32 were in *Twist*, 41 in *Rhumba*, 1 *Benga*, 35 *Omutibo*, 23 *Bango*, 1 *Tingi Tingi* and 2 *Sukuma*. Random sampling was used to select 30% of the compositions from each stylistic genre which resulted to a sample of 43 songs. The sample of 43 songs collected

was transcribed in staff notation and analysed in reference to music concepts of composition, arrangement, styles, materials for learning and performance. The music concepts were analysed under melody, rhythm, harmony, instrumentation, form, structure and style. The lyrics and meaning of song text were also studied. These two levels of analysis followed the observation schedule (Appendix 3).

6.3.1 Melodic Elements

Th melodic elements were analysed in relation to scales and intervals as presented below.

6.3.1.1 Scales

Each transcribed song was analysed to establish the pitches of the scale used. These are identified in the sol-fa notation. The pitches were derived mainly from the vocal lines and from instrumental introduction, bridge and interlude sections. The pitches were recorded as they occurred in their various ranges and octaves to constitute the representative scales below:

Table 6.15: Scales

Scales	Number	
	No.	% (n = 43)
Doh re mi fah sol lah ti doh'	33	77
Doh re mi fah sol lah ti	9	21
Doh re mi fah sol lah ta (^b 7)	1	2
Occurrence of non scale tones (ta)	1	2

77% of the sampled music had the complete diatonic major scale pitches ranging from the tonic to the octave above (Doh to doh'). 21% of the songs had all the diatonic scale sol-fa pitches except the high tonic (doh'), while 4% recorded additional non-tonal pitches.

6.3.1.2 Melodic Intervals

The melodic intervals encompassed within the transcribed songs were analysed in terms of quantity and quality and coded in the table below. The intervals recorded were reckoned as they occurred between successive notes per song. The study looked at the songs in which the interval occurred and not the number of times the interval occurred in the 43 songs. The Table 6.16, thus presents the number of songs with that interval and not the number of times that interval occurred in the songs analysed.

Table 6.16: Melodic Intervals

Melodic Intervals	Number of songs with Interval	
	No.	% (n = 43)
Minor Second	43	100
Major Second	43	100
Minor Third	43	100
Major Third	42	98
Perfect Fourth	40	93
Perfect Fifth	29	67
Minor Sixth	27	63
Major Sixth	17	40
Minor Seventh	12	28
Major Seventh	2	5
Octave	16	37
Augmented Fourth	2	5
Diminished Fifth	2	5
Compound Third	2	5
Compound Fifth	1	2
Compound Sixth	1	2
Compound Seventh	1	2

A majority of the songs (100%) recorded use of smaller intervals of a third and below, while bigger intervals of a major seventh and above were less common recording between 2% and 5% except the interval of an octave that recorded 37%.

6.3.2 Rhythmic Elements

The temporal elements were analysed and coded in reference to note duration, metre and rhythmic patterns.

6.3.2.1 Duration

The songs were analysed to establish the variety of note duration derived from their notation and were coded as in Table 6.17. The study looked at the songs in which the duration occurred and not the number of times the duration occurred in the 43 songs. The table below thus presents the number of songs with that duration and not the number of times the duration occurs in the transcriptions. The songs were transcribed by the researcher and consequently the element of duration is considered as per the researcher’s transcription from the recordings.

Table 6.17: Duration

Duration		Number of songs with Duration	% (n = 43)
Semibreve	♩	8	19
Minim	♪	21	49
Dotted Minim	♪.	6	14
Crotchet	♫	42	98
Dotted Crotchet	♫.	22	51
Quaver	♬	43	100
Dotted Quaver	♬.	35	81
Semiquaver	♯	38	88

The quaver (100%) and crotchet (98%) were the most common note values, followed by the semiquaver (88%), dotted quaver (81%). The longer duration notes- semibreve (19%) and dotted minim (14%) - were less common.

6.3.2.2 Metre

The time signatures from the transcribed songs were entered in the table below. The metres recorded in the table below were reckoned from the researcher’s transcription of the songs under study.

Table 6.18: Metre

Metre	Number	
	No.	% (n = 43)
Simple Duple Time	17	40
Simple Triple Time	0	0
Simple Quadruple Time	24	56
Compound Duple Time	1	2
Compound Triple Time	0	0
Compound Quadruple Time	1	2














Though simple quadruple could also be transcribed as 8/8 especially with *Rhumba* beat and 2/4 could also accommodate 2/2, a majority of the transcriptions were recorded on simple time signatures. The most common time signature was the simple quadruple time (56%) followed by the simple duple time (40%). The compound duple and compound triple times





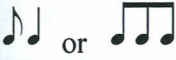



both recorded a minimal 2% while none of the songs transcribed was in simple triple or any other irregular time.



6.3.2.3 Grouping of Notes

The grouping of notes as represented in the transcriptions were analysed and coded according to their rhythmic patterns.

Table 6.19: Grouping of Notes

Grouping of Notes	Number	
	No.	% (n = 43)
	33	77
	14	33
	7	16
	1	2
	24	56
	4	9
	18	42
	13	30
	16	37
	11	26
	27	63
	3	7
	28	65




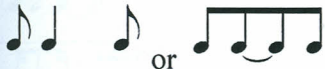
	1	2
	10	23
	9	21
	1	2
	2	5
	2	5
	1	2
	1	2
















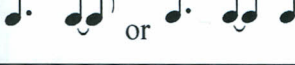



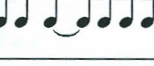
The most common grouping of notes was that two half-beats (equal division of a pulse into two beats) for example, two quavers (77%); followed by that of short-long-short (often stated as *ri-ti-ri* or *syn-co-pa* and can be symbolised as  and  (65%) out of a total of twenty one different sets of note groups.

















6.3.2.4 Syncopation

Syncopated rhythms from the transcribed songs were coded and classified in the table below.

Table 6.20: Syncopation

Syncopation	No (n = 43)	% (n = 43)
	10	23
	1	2
	1	2
	10	23

	26	61
	1	2
	9	21
	1	2
	1	2
	3	7
	3	7
	3	7
	4	9
	2	5
	1	2
	1	2
	1	2
	1	2
	2	5
	9	21
	3	7
	7	16
	1	2
	1	2

	1	2
	1	2
	1	2
	1	2
	1	2
	2	5
	1	2
	1	2
	1	2
	1	2
	1	2
	1	2
	1	2
	1	2
	1	2
	1	2

A variety of seventy one syncopation occurrences were recorded from the analysed music. This signifies richness in rhythm and syncopation in the transcribed songs that is similar to that which characterises African music, thus highlighting the idiosyncratic synthesis of influences in the transcribed songs.

6.3.3 Harmonic Elements

The harmonic elements were analysed in relation to voicing, harmonic intervals, chords and key schemes.

6.3.3.1 Voicing

The voicing used in the transcribed music was analysed to establish the parts erudition. Some songs contained more than one voicing style.

Table 6.21: Voicing

Voicing	No.	% (n = 43)
Two-Part Voicing	42	98
Three-Part Voicing	1	2
Triads	30	70

The two-part voicing was the most predominant at 98% and the voicing using triads both in the instrumental parts as well as the vocal parts followed at 70%. The songs transcribed were either in two-part or three part vocal arrangements though some of them contained triads more so in the instrumental voicings.

6.3.3.2 Harmonic Intervals

The harmonic intervals found in the music were analysed in quantity and coded as below. The intervals were derived mainly from the vocal lines and from instrumental introduction, bridge and interlude sections. The intervals were recorded as they occurred in their various ranges and octaves to constitute the representative summary below:

Table 6.22: Harmonic Intervals

Harmonic Intervals	No.	% (n = 43)
Seconds	10	23
Thirds	40	93
Fourths	24	56
Fifths	23	54
Sixths	26	61
Sevenths	8	19
Octaves	9	21
Compound Intervals	2	5
Triads	4	9

The majority of harmonic intervals recorded were thirds (93%) and the least being compound intervals (5%). The harmonic intervals were mainly coded in quantity since beginner harmony rules on voicing starts from a quantitative approach of parallels and consecutives before progressing to a qualitative approach in advanced studies.

6.3.3.3 Chords

The chords transcribed in the music were analysed and are coded below.

Table 6.23: Chords

Chords	No.	% (n = 43)
I	41	95
I ⁷	4	9
i	2	5
ii	6	14
iii	1	2
III	2	5
IV	33	77
IV ⁶	1	2
iv	1	2
V	27	63
V ⁷	16	37
vi	4	9
vi ⁷	1	2
VI	3	7
vii ⁰	1	2
^b VII	1	2
VII	1	2
VII ⁷	1	2

The primary chords recorded the highest frequency (chord I at 100%, chord IV at 70%, chord V at 54% and chord V⁷ at 37%) while the secondary chords and altered chords recorded the least mostly ranging between 2% to 12%. Among the songs transcribed, none recorded indications of modulation or tonal shifts.

6. 2.3.4 Chord Progressions

The chord progressions from the transcribed scores were analysed as they occurred and coded as follows:

Table 6.24: Chord Progressions

Chord Progressions	No.	% (n = 43)
I – V – I	12	28
I – V ⁷ – I	11	26
I – IV – I	3	7
I – vi – I	1	2
I – ii – V – I	1	2
I – V – IV – I	1	2
I – IV – V – I	11	26

I – IV – V ⁷ – I	3	7
I – IV – I – V – I	13	30
I – IV – I – V ⁷ – I	6	14
I – IV – ii – V – I	1	2
I – IV – ii – V – IV – II – V – I	1	2
I – V – ii – V – I	1	2
I – ii – I – V – I	1	2
I – VI – ii – V – I	1	2
I – vi – ii – V – I	1	2
I – vi ⁷ – V ⁷ – I	1	2
I – I ⁷ – IV	3	7
I – IV – V – IV – I	1	2
I – IV – I – V ⁷ – I	1	2
I – IV – I – V – I	1	2
I – VI – IV – I	1	2
I – IV – iii – IV – iii – ii – V – vi	1	2
III – VII – III	2	5
III – vi – VII – III	1	2
III – V – i – I – iv – VII – III	1	2
III – ii ⁰ – VII – iv – III	1	2
VII – V – i – I – iv – VII – III	1	2
^b VII – I	1	2
i – iv – VII ⁷ – III – VI – VII – III	1	2
i – iv – VII – III – iv – VII – III	1	2
III – VI – III – VII ⁷ – III	1	2
III – VI – i – iv – VII(VII ⁷) – III	1	2
I ⁷ – IV – V – I ⁷	1	2
V – IV – V – I	1	2

A variety of thirty-five chord progressions were recorded from the transcribed works. The I – IV – I – V – I chord progression recorded the highest occurrence (30%) in the transcribed scores, closely followed by the I – V – I (28%). Furthermore, at 26% were both chord progressions I – V⁷ – I and I – IV – V – I.

6.3.3.5 Tonality

The tonality of the songs transcribed was analysed and and coded below.

Table 6.25: Tonality

Tonality	No.	% (n = 43)
Major Diatonic	41	95
Minor Diatonic	2	5

The majority of the songs that were transcribed (95%) were in the major diatonic key with a few occurrences of non-tonal notes and only two songs were in a minor key.

6.3.4 Form and Structure

In the analysis, form was taken to represent the design of the tunes while structure represented the whole organisation of the songs.

6.3.4.1 Form

The songs were analysed and coded according to the three main larger musical forms of binary, ternary and rondo through additive forms of verses, interludes, bridges and refrains.

Table 6.26: Form

Forms	No.	% (n = 43)
Verse and Interlude (Binary Form)	27	63
Verse and Interlude (Ternary Form)	2	5
Verse, Bridge and Interlude (Rondo Form)	2	5
Verse, Refrain and Interlude (Rondo Form)	11	26
Verse, Bridge, Refrain and Interlude (Rondo Form)	2	5

The additive form of verse and interlude recorded a majority of 63% followed by the verse, bridge and interlude form with 26%.

6.3.4.2 Structure

The symmetrical and asymmetrical structures of the songs were analysed and coded. Then the general structures of call and response, strophic and through-composed were analysed and coded with the strophic structures broken into strophic with refrain and strophic without refrain.

Table 6.27: Structure

Structures	No.	% (n = 43)
Symmetrical	29	67
Asymmetrical	14	33
Call and Response	3	7
Strophic without refrain	26	61
Strophic with refrain	16	37
Through-composed	1	2

The songs with symmetrical structures recorded a majority of 67% and those with asymmetrical structures recording 33%. Only 7% of the transcribed songs embodied the call and response structure and one of them was through-composed. Songs that were strophic without refrain had the highest frequency of 61% and those that were strophic with refrain recording 37%.

6.3.5 Lyrics and Meanings

The analysis of lyrics and meanings was broken down into four sections. The first section analysed the settings of words to melody while the second section analysed the Kiswahili lyrics. The third and fourth sections analysed the meaning and socio-cultural relevance of the lyrics respectively.

6.3.5.1 Text Syllable Setting

The text syllable setting of melody was analysed and coded as Melismatic or syllabic styles.

Table 6.28: Text Syllable Setting

Text Syllable Setting	No.	% (n = 43)
Melismatic	1	2
Syllabic	43	100

All the transcribed songs (100%) employed syllabic setting of words to melody while one of them had melisma.

6.3.5.2 Lyrics

The use of words and type of text in the lyrics was analysed and coded as indicated in the table below:

Table 6.29: Lyrics

Lyrics	No.	% (n = 43)
Narrative	25	58
Poetry – (poetic structure of text, poetic language)	23	54
Repetition	34	79
Simile	6	14
Allegory	3	7
Personification	3	7
Rhyme	8	19
Imagery	11	26
Metaphor	2	5
Alliteration	1	2
Proverbs and sayings	9	21
Text refrain	7	16
Use of English words	6	14
Use of Vernacular words	9	21
Direct translation	4	9

58% of the songs analysed had narrative text while 54% of them employed various elements

of poetry. A majority of the songs (79%) had repetitive lyrics.

6.3.5.3 Meaning

The use of words in relaying the message and meaning in the lyrics was analysed and coded as in the table below:

Table 6.30: Meaning

Meaning	No.	% (n = 43)
Explicit	33	77
Implicit	10	23

The majority of the transcribed songs (77%) had explicit lyrics and 23% of them were implicit.

6.3.5.4 Socio-cultural relevance

The socio-cultural relevance of the message of the lyrics was analysed and coded in the table below:

Table 6.31: Socio-cultural Relevance

Socio-cultural relevance	No.	% (n = 43)
Social commentary	38	88
Educative	27	63
Warning	14	33
Amorous	3	7

Songs whose text revolved on social commentaries had the highest frequency (88%). Those with educative messages were next with 63% and songs with amorous messages formed the least frequency of 7%.

6.3.6 Style and Instrumentation

The songs under study were analysed and coded according to musical styles and instrumentation.

6.3.6.1 Style

The table below indicates the styles found in the transcribed songs and the frequency therein:

Table 6.32: Styles

Styles	No.	% (n = 43)
<i>Benga</i>	1	2
<i>Tingi Tingi</i>	1	2
<i>Sukuma</i>	1	2
<i>Rhumba</i>	10	23
<i>Bango</i>	7	16
<i>Omutibo</i>	13	30
<i>Twist</i>	10	23

The songs analysed were drawn from a variety of seven different musical styles with *Omutibo* recording the majority (30%) while *Benga*, *Tingi Tingi* and *Sukuma* recording the least each at 2%.

6.3.6.2 Instrumentation

The instruments used in the songs were recorded and coded in the table below. The instruments were recorded as indication of the prevalent instruments in the period under study and the combination of the bands.

Table 6.33: Instruments

Instruments	Number of songs that used the instrument	% (n = 43)
Solo guitar	19	44
Solo & rhythm guitars	24	56
Bass Guitar	10	23
Keyboard	7	16
Fanta Bottle	7	16
Wooden Blocks	11	26
Shakers	12	28
Drums	11	26
Tambourine	1	2
Congas	4	9
Saxophones	6	14
Clarinet	3	7
Banjo	1	2

The guitar was recorded as the most prevalent instrument since it featured in all the songs; 44% of them featuring one guitar, 56% featuring both solo and rhythm guitars and 10% featuring the bass. Next in prominence were the simple percussive instruments like the shakers (28%) and the wooden blocks (26%). The data presented and analysed in this section were used as frame of reference when discussing the findings, in the next chapter.

CHAPTER SEVEN

DISCUSSION OF FINDINGS

7.1 INTRODUCTION

This chapter discusses the data presented in chapter four. The discussion of the findings, like the analysis, is based on the objectives.

The first objective of the study focused on establishing the musical and extra-musical content of *Zilizopendwa*. This was discussed in connection with responses from serving music teachers drawn from Nairobi and Nyanza provinces and popular musicians from the period under study regarding the perception and viability of this genre in music education both in itself, and as a tool of education. The second objective focused on the analysis of the structural, melodic, rhythmic and harmonic attributes in order to identify features of *Zilizopendwa* that are practical for use in education.

7.2 *ZILIZOPENDWA'S* RELEVANCE TO A SOCIO-CULTURAL MUSIC EDUCATION

This section presents the discussion of findings drawn from responses of the music teachers and popular musicians interviewed in relation to the musical and extra musical content of *Zilizopendwa*.

7.2.1 Music Teachers

The study targeted music teachers, seeking their views in relation to the relevance of *Zilizopendwa* to music education. The music teachers' age brackets and teaching experience was considered to verify if such factors were influential in the reception to this genre of music.

Despite the fact that 65% of the teachers interviewed were above 30 years of age and a 66% majority of the teachers interviewed had bachelors degree level of education, their teaching experience in terms of years of teaching music did not match their ages or qualifications. Those with the experience of over 15 years formed only 29% yet those aged over 40 years formed 40%. The majority group of 34% was formed by those with experience spanning between 0 – 4 years. This finding implies that most of the teachers interviewed, including

40% who were over 40 years of age, completed their studies or reported to work at an advanced age. Another implication on account of advanced age versus little experience in teaching music could be that they started their teaching careers in other subject areas before specialising on music as a subject. This discrepancy was further evident when their ages, qualifications and teaching experience did not positively influence their correct identification of music composers and matching compositions from the period under study. Even those who are aged over 40 years and presumably danced to or listened to it when it was *au courant* did not match the music and composers correctly. The study consequently found that neither age, nor experience, or qualification influenced the teachers' ability to identify, name, and correctly match songs and composers from the period under study. Most of the teachers interviewed named one correct composer while a good number of them named one correct composition but very few of them matched correctly all the composers and their music. Though this was a pointer to the fact that a majority of the teachers have some knowledge of the music under study, the diminutive score of 6% raised alarm at its rising extinction. This music is growing hotly at the Kenya Music Festivals (KMF) and various remixes are being done by contemporary artists, yet in contradiction, the knowledge of the music and the original composers is tapered. This finding is alarming considering that it is the same music teachers who present their students for the KMF where choral arrangements from this genre are thriving.

The tapering state of this genre was further evident when it was revealed that only 37% of the respondents acknowledged having used excerpts or tracks from this genre of music as part of their teaching resources. The respondents who acknowledged using these resources further gave examples of excerpts and tracks they had used. Out of these, only 14% were from the period under study. The rest gave more recent music as their examples. A population of 43% acknowledged its suitability as a teaching resource but this number was higher than those who acknowledged its use in classroom. This contradiction could be related to the fact that this genre and popular music at large have not been treated with the same regard as Western art music. By emphasizing the importance of Western Music, the educators have implied a relative unimportance and inferiority of other musical systems¹. Public school music education in Kenya has historically been dominated by art music of Western Europe and a minor presence of Kenyan traditional folk music. This scenario contradicts the role of a

¹ Anderson & Campbell (1989)

music educator, whom, as a translator of culture, should reflect the ethnic and cultural diversity of the Kenyan people rather than represent only the culture of a segment of the population¹.

Regarding their students' response to the use of this music in the classroom setting, 31% of the respondents gave positive remarks, 14% gave negative remarks while 54% gave no responses. The high number that did not respond here is indicative of the uncertainty experienced by the music educators due to lack of frequent and consistent exposure towards this genre of music. Their great interest in this genre was evident as they rated it highly despite the prevailing circumstance of exposure.

A majority of the teachers gave a positive response on their opinion of this genre and its usage as teaching material. They cited its availability, exposure, deteriorating interest among the youth, as among the bottlenecks facing this genre and their use of it as a teaching resource. However, according to Digolo (1997), Makobi (1985) and Njui (1989) development in music education in Kenya is affected by many factors. Among them are poor teaching methods, negative attitudes towards the subject, inadequate resources, or lack of the same, and under utilization of what is available (Mwangi 2000).

The response towards the types of music students are relating to most indicated 63% of Western pop and 57% of current Kenyan pop as the favourites. Only 9% of the respondents were inclined to the early Kenyan pop. This revelation was in tandem with practices of most teachers who indicated Western classical music as the type of music they loved teaching as individuals. According to Wanjala (2004), the training that accords a teacher relevant competence and expertise in a curriculum is paramount if proper guidance of student's musical activities is to be realised. Teacher's productivity in music is seen in terms of the training background, exposure and involvement in music performances, competence in aural discrimination and interpretation of style, and the ability to integrate all these attributes in a musical task. A teacher defines himself/herself as a model of musicianship through resourcefulness in music and relevant qualifications that often give the teacher basis upon which to activate and build musicianship

Elliott (1989) addressed the prevailing cultural value system on which public school music

¹ Anderson, 1983

education is based as cause for an unbalanced approach, stating that,

First, we tend to teach a very narrow slice of the musics heard and practiced in our multicultural societies. Second, "our" traditional Western music-making and listening practices share several idiosyncratic features: they pivot on syntactical structures (tonal melodies and functional harmony); they value re-creation over spontaneous creation; and they emphasize the control of musical environments. Third, our prevailing philosophy of music education advises us to treat music (all music!) as an aesthetic object of contemplation according to eighteenth century standards of taste and sponsorship. (p. 13)

Several explanations have surfaced as to why music and classroom teachers may not prefer to teach music from a multicultural perspective. Included among these are preferences many teachers have for the Eurocentric approach in which they were trained, not seeing the need for adding multicultural dimension to an already full curriculum of Western music¹.

A majority of the respondents indicated the love of listening to *Zilizopendwa* (46%) and Western pop (43%) followed closely by current Kenyan pop (40%) and Western Classical together with Jazz at 37%. There was a clear distinction between music outside the classroom and music in the classroom with the figures showing different practices and approaches to both yet music education should aim at bridging the gap not widening it.

The writings of Carol Scott-Kassner (1999) and Kathy Robinson (2002) are particularly interesting to the study and are supported by Belz (2006). Though the writings refer to music education in America, both criticized concentration on the Western classical music tradition and lamented that many music students were being trained in a vacuum, resulting in loss of interest among music educators or being unaware of the varied traditions of music making in the world today. This appears to be a replica of the current situation in Kenya. Scott-Kassner (1999) emphasizes that music education students should learn to express musical ideas from at least two different musical cultures, be required to perform on a non-Western instrument, and study non-Western music with a member of that culture. Robinson (2002) states that;

"...the majority of the world's music traditions are currently left out in the training of musicians and music teachers" and "in a nation where the musical traditions are valued by an ever-increasing segment of society lie outside Western European traditions, we can no longer afford to

¹ Teicher, 1997

invalidate or devalue multiple perspectives of music and music making."
(p.230)

Both Scott-Kassner and Robinson recommend performance opportunities in non-Western traditions that would bring students face-to-face with issues of authenticity, thus concurring with the researcher's finding. In this concurrence with the views of Carol Scott-Kassner (1999), Kathy Robinson (2002) and Belz (2006) the study recommends the intention of varying the Euro-centric approach to music education through the invention of multiple perspectives of music education and music making that lead to the exposure of learners to different cultures. This intention, variation and invention of cultural borrowing in music education and music making contexts form the four types of the innovation process that informs the theoretical framework and perspective of the study.

According to Blacking (1985, p.1), "All the best of the world's musics" are open territory for teachers to infuse within their classes and ensemble experiences. He viewed the European tradition as an important component of a music program and thought that the heritage of members of historically older and newer layers of a national culture should be honored through their curricular inclusion. But he also advised on looking for the expressions of those from world regions that were not specifically involved in the shaping of a national culture, for reasons of their own musical integrity¹. Blacking brings to light the involvement of a people's music into the curriculum at a time when Africa was under colonial rule. This was clearly necessary then yet the Kenyan national music curriculum is still silent about the inclusion of her cultural heritage and music in the curriculum. From the observation above, Blacking draws on the importance a people's music in the curriculum has on national culture and in this case the national culture at stake here is Kenyan and hence the immense drive to have this music on. The approaches to music curriculum advocated by Swanwick (1994), Kabalevsky (1988) and Hargreaves & North (2001) as discussed in the literature review further confirm this by proposing exposure, attraction and socio-cultural relevance of music education; all of which can be captured through the use of *Zilizopendwa* as a resource. The use of songs as a teaching medium is promoted in all the teaching methods analysed in the literature review. The choice of songs should be made to foster learners' cultural growth which in this case is advocated through the use of *Zilizopendwa*. This in turn appropriates *Zilizopendwa* towards a socio-cultural relevant music education both in that the genre is

¹ Campbell, 2000

based on traditional idioms and also part of the popular culture which is *au courant*.

7.2.2 Popular Musicians from the era under study

Popular musicians from the era under study were also targeted, seeking their views in relation to the study. The musicians, all belonged to the same age bracket and experience even though the study had sought to consider and verify if such factors were influential in their reception to this genre of music. This homogeneity recurred when the popular musicians were required to name some *Zilizopendwa* composers who are still alive and their compositions of the 1950s, 1960s and the 1970s. All the popular musicians interviewed correctly named the composers and their compositions. They all matched correctly the composers and their music. This indicated knowledge of this music genre as opposed to that reflected from the teachers' responses. These musicians, supported by the second theory developed from Middleton's (1990) concept of appropriation, could in effect be appropriated by music educators as resource persons when it comes to this genre since they are aware of its elements and its representative nature, but unfortunately this is not the case. This further confirms the findings of Digolo (1997), Makobi (1985), Njui (1989) and Mwangi (2000) that one of the factors affecting music education in Kenya is the under utilization of teaching resources by music educators. These findings on the other hand offer rationale and significance to the concept of appropriation and its application to the study. Through this concept music educators can be trained and stimulated into effective appropriation of teaching resources thus offering direct relevance to the study. This relevance also emanates from the inadequacy of learning resources especially in popular music, an objective the study fulfils by providing both the learning materials and a model for appropriation.

The respondents were required to name some of the musical characteristics they recognised from this genre of music and whether these characteristics could enhance or positively influence one's musicianship. Some of the characteristics the musicians identified were the rich rhythmic qualities, the lyrical melodies, the educative and social message of the texts, the use of improvisation, and the use of composition styles. These characteristics identified by the musicians were in tandem with those analysed and discussed in section 7.3. Thus, the respondents gave an affirmative response citing the need to borrow from one's culture as opposed to imitating foreign cultures and the need to promote and develop stylistic features that are authentically Kenyan. This citing augurs well with the theory of musical change through the process of innovation as theorised by the study in redirecting a practice towards

a culturally sensitive music education via the appropriation of *Zilizopendwa*, a genre that is cited as representing strong qualities of cultural borrowing through innovation. The musicians from the period under study responded as practitioners reaffirming the value of this genre and its musical and extra musical content. They all generally held the same opinion that this genre of music could possibly influence and contribute to one's musicianship citing that it should be promoted, preserved and popularised among the younger generations. This opinion concurs with that held by a majority of the teachers and therefore places music education as the most viable avenue for enhancing reception, promotion, preservation and popularisation of this genre of music.

All the population interviewed acknowledged that this music was readily available but cited the unfortunate situation of most of it being available in pirated forms. Those that were not available were due to the concerned musicians' decisions to pull them out of circulation. One notable musician who has done this is David Amunga, whose music to date is not in circulation in the music shops and one has to contact him if you needed his songs. He cites the fact that this way, any of his music found in the music shops would definitely be pirated and is easier for him to take action since no distribution rights would have been issued to any music distributor. But this in turn denies him a lot of revenue which he says he was not receiving either way due to piracy¹. Through its inclusion in music education, *Zilizopendwa* could be more accessible and consequently define for itself an authentic distribution channel through the KIE which is government run and has a centralised production centre at its headquarters. The proceeds from the schools accessing the necessary resources could be channelled directly to the musicians or the Music Copyright Society of Kenya, the body entrusted to collect royalties on behalf of the musicians. This will subsequently narrow down revenue lost through piracy.

Blacking was convinced that the study of a variety of the world's musics could lead to a fuller understanding of "music as music" and that performers and listeners alike "carry the cognitive equipment to transcend cultural boundaries" with regard to musical expressions that help them to understand music and to "resonate (with it) at the common level of humanity." (Campbell, 2000) This conviction is in tandem with that of the musicians from the era under

¹ From interview held by the researcher on Wednesday 10th of September 2008 at the National Theatre in Nairobi during the Permanent Presidential Music Commission's stakeholders forum on the Draft National Music Policy.

study that *Zilizopendwa* as a genre has a lot to offer and could lead to a fuller understanding of music as music while transcending cultural boundaries. This study not only proposes the appropriation of *Zilizopendwa* as a teaching resource but also in itself and this view culminated in the development of chapter two. This chapter focused on the growth and development of *Zilizopendwa* in itself and the life histories of some of its musicians. Blacking recommended the treatment of cultures within school neighborhoods and nationally as "floating resources" of songs and musical styles that are taught, learned, and richly experienced because of their inherent value (Campbell, 2000). This study therefore proposes the treatment of *Zilizopendwa* as a 'floating resource' that should be used in teaching and learning on account of its inherent value. This would create national unity while also bringing in a variety of musical expressions to stimulate students and lead them to their goals¹.

7.3 CHARACTERISTICS OF ZILIZOPENDWA

The main elements of musical sounds: pitch, tone colour, rhythm, melody, harmony and musical texture, form and style, were considered in the analysis of *Zilizopendwa* and in identifying musical features. The discussion consequently focuses on the characteristic features of these elements as analysed from this genre of music.

7.3.1 Melodic Elements

All the transcribed songs exhibited basic characteristics of good and memorable melodies, that is; well thoughtout contours, use of skips and steps in the melodic lines, sound implied harmonic base, and well crafted beginnings and endings. Two good examples are *African Twist* (5.2.1) and *Chura We* (5.2.7) among others. All the songs analysed exhibit a variety of continuous melodic directions and shapes of varying lengths. Songs like *Amina Twist* (5.2.3), *AGS Rekodi* (5.2.2), *Jembe* (5.2.10) and *Kuwaza Sera* (5.2.15) as examples all exhibit a variety of melodic directions and shapes of different lengths as is summarised in the index tables in section 8.5. These songs have undulating melodic contours that convey tension and release, expectation and arrival as is characteristic of melodic curves, or lines. How the tones were performed also varied in articulation and the effect of the melodies were either sung or played in a smooth, connected style or in a short, detached style. The melodies moved by small intervals called *steps* especially on the vocal lines and by large ones called *leaps* mainly on the instrumental guitar solos. These melodies therefore possess a variety of characteristic

¹ Campbell, 2000

melodic elements.

Omollo-Ongati (2009) in her analysis of traditional *Orutu* music from Kenya, revealed the most common melodic structure as the two-part structure, that is, a melodic statement made up of two interdependent phrases. She classifies five types of traditional melodic structures involving a distinct solo and chorus that interact in a performance to realize a complete melodic statement namely:

- i. Responsorial style proper - (solo statement + chorus repeat) - the chorus is an exact repeat of the soloist call or sometimes with variations and or alterations.
- ii. Response repetition - (solo statement + chorus answer) - chorus answer has a standard phrase either short or long maintained throughout the duration of the song.
- iii. Refrain repetition - (solo call + chorus statement) - the chorus answers with a repeat derived from the soloist call.
- iv. Non-responsorial style - melody is made up of sections/phrases without solo and response.
- v. The relay structure - the voice and instrument share a complete melodic theme.

Varieties of these melodic structures were evident in the transcribed songs. The interplay of the guitars and the vocals resembled that of the *Orutu* and the vocals. The songs transcribed revealed the two-part common melodic structure as observed by Omollo-Ongati (2009) in traditional *Orutu* music. These traditional melodic structures are slightly modified in *Zilizopendwa*, where the phrases between the vocals and the guitars are slightly longer most of them being 8 bars in length and or the derivable multiples and divisions (observe form and structure columns in section 8.5). Thus the songs can be classified in traditional melodic structures pegged on Omollo-Ongati (2009) analysis of traditional melodic structure and organisation as follows:

- i. Responsorial style proper - (vocal statement + instrumental repeat) - the instrumental interlude is an exact repeat of the soloist call or sometimes with variations and or alterations. Two good examples are *AGS Rekodi Africa* (5.2.2) and *Chura We* (5.2.7).
- ii. Response repetition - (vocal statement + instrumental answer) – the instrumental answer is different but derived from the vocal melody and has a standard phrase maintained throughout the duration of the song. In some occasions the instrumental interlude has slight variations (improvisations). Two good examples are *Bibi Mzuri Nyumbani* (5.2.6) and *Jembe* (5.2.10).

- iii. Refrain repetition - (vocal call + chorus statement) - the instrumental chorus answers with a repeat derived from the soloist call. Two good examples would be *African Twist* (5.2.1) and *Helule Helule* (5.2.9).
- iv. Non-responsorial style - melody is made up of sections/phrases without solo and response. Two good examples would be *Amina Twist* (5.2.3) and *Lunchtime* (5.2.17).
- v. The relay structure - the voice and instrument share a complete melodic theme. A good example is *Asante kwa Wazazi* (5.2.4).

Some songs like *Jembe* (5.2.10) exhibited more than one melodic structure which Omollo-Ongati (2009) refers to as 'mixed melodic structures' and a characteristic the author associates with Luo *Benga* music. *Zilizopendwa* can therefore be summed to possess a wealth of melodies: vocal and instrumental, long and short, simple and complex comprising of these elements that merge Western and traditional African idioms, consequently making it a viable tool in music education and in itself.

7.3.2 Rhythmic Elements

Rhythm, being basic to life, is uniquely experienced in *Zilizopendwa* as it is perceived in the cycle of day and night and the rise and falls of tides. It is unique in that each song, even those by the same composer have a rich variety of rhythmic patterns and combinations of the same (e.g. 8.5.2 – *AGS Rekodi Africa* and 8.5.6 – *Bibi Mzuri Nyumbani*). This genre through songs like *Zilai Zilai* (5.2.43) exposes rhythm in such a natural way similar to our heartbeats, and or when we breathe and walk. *Zilizopendwa* portray the essence of rhythm as a recurring pattern of tension and release, or expectation and fulfilment (e.g. *Chura We* – 5.2.7). This rhythmic alternation seems to pervade the flow of a majority of the songs transcribed. Time, as is lived, has vast diversity; each hour has sixty minutes, but how different one hour may seem from another can metaphorically be similar to the diversity in rhythms found in *Zilizopendwa*. This can be confirmed in songs like *Simba* (5.2.36) and *Pole Musa* (5.2.26). Similar observations are made from table 6.19 which has 21 different grouping of notes from the analysed songs and table 6.20 with 71 varied syncopated rhythms all derived from the 43 transcribed songs.

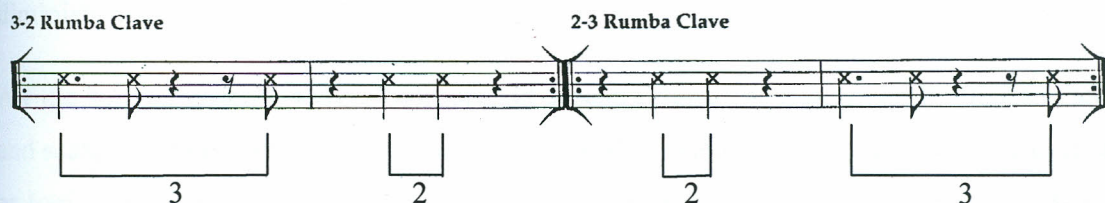
Rhythm can be viewed as the "lifeblood" of *Zilizopendwa* in its widest sense through the varieties found in the interrelated aspects which the study considered in turn: beat, metre, accent and syncopation, and tempo. All these aspects have rich variations except the aspect of time that mainly varied between duple and quadruple time. This genre under study elicits the

clapping of hands, tapping feet to music and even dancing as a response to its regular, recurrent pulsation and beat. This pulse in some of the transcribed music was communicated in different ways that is heard on the drums (e.g. *Naitaka Bango*), or simple percussive instruments like the wooden blocks (e.g. *Asante Kwa Wazazi*) or Fanta bottles (e.g. *AGS Rekodi*). In some songs like '*Tajua Mwenyewe*', the beat was explicitly driven by the percussions and in others like '*Amina*' and '*Chura We*'; it was more sensed through the playing and singing style without percussive instruments.

Most of the music analysed had accented notes being felt where one would normally not expect and thus giving the effect known as syncopation. Syncopation therefore occurs when an "off-beat" note is accented. This was a predominant feature of early Kenyan music and can be noted in the 71 different syncopated rhythms that were analysed in table 6.20 and section 8.5. These features are notable characteristics of Kenyan traditional music. On her analysis of *Litungu* music, Masasabi (2002) sums up some characteristics of the traditional music from western Kenya as being syncopated, anacrusic and polyrhythmic. This observation is characteristic of Kenyan traditional music and is well adapted and adopted in *Zilizopendwa* therefore confirming the theory of musical change through innovation alongside the concept of appropriation. The rhythmic characteristic of traditional music can be seen here as the stable background against which the process of musical change resulted into *Zilizopendwa*. The medium within which these rhythms are performed may have changed but their character remains predominant as ever. On the other hand *Zilizopendwa* can also be said to have appropriated the traditional rhythms thus making it part of its identifiable features.

Most of the songs analysed as *Twist* (e.g. *Twist ni Nzuri*), *Sukuma* (e.g. *Pole Musa*), *Tingi Tingi* (e.g. *Western Shilo*) and *Omutibo* (e.g. *Sengula Nakupenda*) had a fast tempo which is associated with energy, drive, and excitement, whereas most of those in *Bango* (e.g. *Shaka*) and *Rhumba* (e.g. *Ukifika Taita*) had a slow tempo associated with solemnity, lyricism, or calmness. *Omutibo* as a style derives its roots from western Kenya and thus borrows from the fast and energetic music stylistics from this region. Similarly *Tingi Tingi* which was a blend of styles from western Kenya and those of neighbouring Uganda still to the west of Kenya had the same energy and excitement again synonymous of the region. *Twist* for a style had great inclination to *Rock and Roll* and thus possessed similar energy and drive. *Bango* and *Rhumba* were mainly coastal sounds bearing similarities with *Taarab* in terms of the

solemnity, lyricism and calmness as characteristic of the region. Both *Bango* and *Rhumba* did exhibit qualities of borrowing, adaptation, assimilation, appropriation and influences of Latin American music. *Bango* assimilated the bossa nova with the chera rhythms (supra 4.9) while *Rhumba* borrowed from *Bolero* rhythms and the 3-2 and 2-3 rumba clave rhythms as played on the soda bottle in *Kilio Kwetu* and on wooden blocks in *Ukifika Taita*. This Latin influence did spread further interior and the 3-2 rumba clave rhythm on wooden blocks is also heard in the *Omutibo* songs *Kweli Ndugu* and *Sengula Nakupenda* by George Mukabi. These two rumba clave rhythms derive their names from the bar grouping of the beats as shown below.



The phrase or song whose groove starts with the three-beats grouping on the first bar is called the 3-2 rumba clave while the one that starts with the two-beats grouping on the first bar is called the 2-3 rumba clave.

7.3.3 Harmonic Elements

Most *Zilizopendwa* emphasizes melody and rhythm similar to indigenous Kenyan music (supra Chapter 1). *Zilizopendwa* singers added harmonic support, depth, and richness to the melody when they accompanied themselves on guitars and added vocal parts. Harmony refers to the way chords are constructed and how they follow each other. Essentially, a chord is a group of simultaneous tones, and a melody is a series of individual tones heard one after another. As a melody unfolds, it gives clues for the trend of harmonizing, but it does not always dictate a specific series or progression of chords. A melody may be harmonized in several musically convincing ways. Chord progressions enrich a melody by adding character, emphasis, warmth, creating atmosphere, mood, surprise, suspense, or finality.

A great variety of chords are used in music but simpler chord progressions normally accompany complex and rhythmic melodies and vice versa. In *Zilizopendwa*, the secondary and atonal chords were less prevalent, the primary chords were most predominant in the harmonic progressions and thus more detail was found on the melodic and rhythmic aspects of the songs. The use of simple chord progressions typically used in Western classical music is indicative of the little influence and knowledge these composers had on Western classical

harmonies since they were not schooled in it. This characteristic of minimum foreign influence also made their music more culturally based. Their lack of exposure or schooling in Western harmonies as is prevalent now, made them borrow, adopt and appropriate more traditional harmonies and idioms, thus making the music they created culturally authentic. According to Okumu (1998), though the instrumental harmony mainly employed the three primary chords, these chords were sufficient to support the whole song. Though more Western influenced harmonies can be analysed in *Bango* music, (e.g. 8.5.23; 8.5.32), where the composer was heavily influenced by jazz music (supra 4.9), the additional secondary, diminished and augmented chords in his music were sufficient to support the songs too.

All the songs transcribed were built around a central tone towards which the tones, chords and scale gravitated, and on which the melody usually ended. This central tone is the keynote, or tonic. The majority of the songs transcribed were based on a major scale and only two were in the minor scale (both of them being *Bango* by Joseph Ngala – *Shaka* 8.5.32; *Simba* 8.5.36).

At any moment within a song, one may hear an unaccompanied melody, several melodies, or a melody with harmony. The attention in these songs was focused on the melody, which was supported and coloured by sounds of subordinate interest. There were changes of textures within some compositions that created variety and contrast. Most of the melodies had harmonies added to them that were sung or played. The most common arrangement was in two-part voicing mainly in thirds and sixths (e.g. *Chura We* – 5.2.7 and *Msichana wa Elimu* – 5.2.21). Occasionally some arrangements employed triads (three-part voicing) (e.g. *Naitaka Bango* – 5.2.23). Though other intervals were noted, they were less common. Masasabi (2002) describes *Litungu* music from western Kenya as having a lot of doubling at the octaves, sections with thirds and fourths. Seconds and sevenths frequently occur but seem to lead to more consonant fifths, thirds and octaves. These same features are evident in the transcribed songs (section 5.2), consequently characterising cultural influence and borrowing in this genre.

7.3.4 Form and Structure

Zilizopendwa has a wide variety of small basic forms, which in music can be defined as designs or structures that result from patterns of repetition and contrast. These forms borrow heavily from traditional and popular music idioms of structure as opposed to Western classical idioms e.g. sonata and fugue. Each transcribed song had its own logical organization

of musical elements in a sequence of time that could be likened to the structure of an edifice. The songs created patterns in time called phrases and sentences similar to their counterparts denoted by the same terms in language. These songs clearly brought out forms based on verse-interlude (e.g. *Bibi Mzuri Nyumbani* – 8.5.6), verse-bridge-interlude (e.g. *Sikuta* – 8.5.35), verse-refrain-interlude (e.g. *Lunchtime* – 8.5.17) and verse-bridge-refrain-interlude (e.g. *Simba* – 8.5.36) as found mainly in the popular genre of music. Their musical ideas, started, unfolded, developed, and, reached climaxes in the manner of the African traditional story telling. In a very real sense each musical idea dictates its own form, and no two are identical. However, in the evolution of music certain recurrent patterns have crystallized. Without being the same they are sufficiently uniform to yield to systematic study. Not every work is cast in a particular form but particular forms influence even the musical designs they do not determine.

Zilizopendwa was built on motives, which are the smallest identifiable musical units and are the cells which coalesce into an organic whole. The structural unit of music just larger than a motive is a phrase. The standard length of a phrase is four bars (e.g. *Tajua Mwenyewe* – 5.2.38/8.5.38) but may also vary in length from three to six bars (e.g. *Mama Zowera* – 5.2.19/8.5.19; *Mulofa Mmoja* – 5.2.22/8.5.22; *Shaka* – 5.2.32/8.5.32; and *Shemeji wa Mjini Lilumbe* – 5.2.33/8.5.33) and this characteristic was predominant in this genre too. The songs transcribed had sentences or periods of music that consisted of even or uneven numbers of measures. This like in most musical compositions is normally caused by the length of the basic units (motives or phrases), the number of such units, or the combination of units of equal or differing lengths. Thus, their construction was consequently analysed accordingly as symmetrical or asymmetrical. Two thirds of the songs were symmetrical (e.g. *Bachelor Boy* – 8.5.5) and one third were asymmetrical (e.g. *Kuoa Tunaoa* – 8.5.14).

The transcribed songs fell mainly in two types of strophic structures namely strophic with refrain (e.g. *Jembe* – 8.5.10) and strophic without refrain (e.g. *Harambee Harambee* – 8.5.8). The structure of strophic with refrain was more predominant. Though in Western strophic form, there is no provision for departure, return, variation, or development of the music, the transcribed songs had this features especially so in the variations of some of the interludes (e.g. *AGS Rekodi* – 5.2.2/8.5.2) and slight variations that were text-dictated by the rhythm and intonation of the words as evidenced in the folk songs from Kenya (e.g. *Bibi Mzuri* – 5.2.6). This would help in teaching form and variation. Beyond the two strophic structure mentioned

above, only one of the songs had each part of the text possessing a distinctive musical setting created which was uniquely suited to the rhythm and sentiment of the words and resulting to through-composed (e.g. *Majengo Siendi Tena* – 8.5.18). Three songs (e.g. *Jembe* – 8.5.10) employed elements of call and response in their compositions. The song *Jembe*, for example, employed the response-repetition structure which Omollo-Ongati (2009) describes as a response to the solo statement with a shot phrase or word. In ‘*Jembe*’ the response is a singular word negating the call statement.

7.3.5 Lyrics and Meanings

The text syllable setting was predominantly syllabic and only one occurrence of Melismatic setting was noted (*Amina* – 5.2.3). These songs were narrative (e.g. *Kilio Kwetu* – 5.3.11), repetitive (e.g. *Harambee Harambee* – 5.2.8) and had poetic language expressed through simile (e.g. *Lunchtime* – 5.3.17), allegory (e.g. *Chura We* – 5.3.7), rhyme (e.g. *Shaka* – 5.3.32), personification (e.g. *Simba* – 5.3.36), metaphor (e.g. *Olivia Leo* – 5.3.25), alliteration (e.g. *Mama Zowera* – 5.3.19), proverbs and sayings (e.g. *Sina Wasiwasi Tena* – 5.3.37). The transcribed songs also employed text refrain (e.g. *Amina* – 5.3.3), use of English words (e.g. *Bachelor Boy* – 5.3.5), use of vernacular words (e.g. *Helule Helule* – 5.3.9) and direct translation (e.g. *Pole Musa* – 5.3.26). Some composers like George Mukabi had broken grammar often occurring in his compositions mainly due to heavy mother tongue influences and these compositions (e.g. *Asante kwa Wazazi* – 5.3.4) offer very good practical examples when teaching song writing. The meaning in the lyrics and the relaying of the message was either implicit (e.g. *Tajua Mwenyewe* – 5.3.38) or explicit (e.g. *Zilai Zilai* – 5.3.43) with the later being more predominant. A majority of the transcribed songs had text based on social commentaries (e.g. *Kuoa Tunaoa* – 5.3.14) and was followed by those that focused on educative topics (e.g. *Raha Inapoteza* – 5.3.27). Others had text that was warning against social vices (e.g. *Si Nguo* – 5.3.34) and only two had amorous text (i.e. *Amina* – 5.3.3 and *Kipenzi Waniua-ua* – 5.3.12). Thus the transcribed songs had texts and messages of great socio-cultural relevance and most of them can be used both in teaching composition in music and Kiswahili. Appendix 5 not only authenticates this genre in education but also offers a valid example on how lyrics from Paul Mwachupa’s ‘*Ajali Haikingiki*’ were used in a form four Kiswahili Fasihi (literature) mock exam from Cheptiret Secondary School.

In her analysis of *Orutu* music Omollo-Ongati (2009) further confirms the important role of communication characteristic of traditional Kenyan music as supported by Okumu (1998),

Akuno (2005) and Digolo (2003). Her analysis classified their subject matter into seven categories namely; praise and appreciation, mourning and memorial, love, nature, lamentation, narrative and event, and social issues. This characteristic is synonymous with that analysed from the transcribed songs. Some of the transcribed songs that can be categorized as exemplary along this classification are: praise and worship (*Asante kwa Wazazi* – 5.3.4); mourning and memorial (*Kilio Kwetu* – 5.3.11); love (*Amina Twist* – 5.3.3, *Kipenzi Waniua-ua* – 5.3.12); nature (*Ukifika Taita* – 5.3.41); Lamentation (*Zilai Zilai* – 5.3.43; *Shemeji Mjini Lilumbe* – 5.3.33; *Pole Musa* – 5.3.26); narrative and event (*Taxi Driver* – 5.3.39; *Safari Tanganyika* – 5.3.29; *African Twist* – 5.3.1); and social issues (*Msichana wa Elimu* – 5.3.21; *Bachelor Boy* – 5.3.5; *Kumbuka Mbele* – 5.3.13). By categorising these songs along this classification, the researcher draws attention to the traditional idioms present and inherent in *Zilizopendwa* similar to those characteristic of traditional music. Digolo (2003) in her study of *Dodo* and *Nyatiti* songs finds the texts of the selected songs embodying messages related to current social concerns within the community thus, making them a viable mode of communication. This communicative viability focusing on social concerns is prevalent in *Zilizopendwa* as analysed in section 8.5 and is culturally influenced.

7.3.6 Style and Instrumentation

The songs transcribed represented different musical styles prevalent in the period under study. They differed in aspects of rhythm, tempo and in some cases in instrumentation as well. *Omutibo* is a style predominantly influenced by rhythms and stylistics inherent from traditional music of Western Kenya especially the *Litungu*¹ and either the *Isikuti* or *Ramogi* grooves. The *Litungu* as summed up by Masasabi (2002) has: antiphonal and repetitive melodies, very syncopated and anacrusic rhythms, vocal rhythm sometimes were different from the *Litungu* rhythm, choral or solo parts were both accompanied by the *Litungu*. At least two rhythms going on at the same time in *Litungu* music and the harmony doubling at the octaves, sections with thirds and fourths, and, seconds and sevenths frequently occur but seem to lead to more consonant fifths, thirds and octaves. In the *Omutibo* style the guitar shares common harmonies, playing techniques and stylistics as those produced by the *Litungu* including the low register ostinato. Some grooves played on the guitar especially in George Mukabi's songs seem to have more influence from the *Ramogi* beat as opposed to *Isikuti* or other *litungu* accompanied dances which are mainly in compound time. This

¹ *Litungu* is an eight stringed lyre from the Western Kenya based Luhya community and is played by plucking.

Ramogi beat can be clearly heard on the guitar and wooden blocks in *Asante kwa Wazazi* though the guitar still maintains the ostinato as informed from the Litungu playing. These styles from western Kenya are fast and rhythmic thus arousing a great dancing mood. The predominant instruments initially used were the solo and rhythm guitars often accompanied by wooden blocks (e.g. *Asante kwa Wazazi* – 8.5.4) or a Fanta bottle (e.g. *Bibi Mzuri Nyumbani* – 8.5.6). Some songs had these two percussive instruments in them (e.g. *Kuoa Tunaoa* – 8.5.14) while others, with the accessibility to more instruments later added the bass guitar (e.g. *Kuwaza Sera* – 8.5.15) and other instruments like the trumpet (e.g. *Msichana wa Elimu* – 8.5.21). A number of songs had characteristic influences from Latin music that was brought into the country after the Second World War by the war veterans. These characteristics can be heard especially on the 3-2 clave played on the wooden blocks (e.g. *Kweli Ndugu* – 8.5.16).

Twist as a musical style was initially played on both the solo and rhythm guitars alone (e.g. *Bachelor Boy* – 8.5.5) or with the added accompaniment of the shakers (e.g. *African Twist* – 8.5.1). There were later developments that involved the bass guitar (e.g. *Harambee Harambee* – 8.5.8). *Rhumba* on the other hand also comprised of both the solo and rhythm guitars. Some songs in this style were based on the two guitars alone (e.g. *Chura We* – 8.5.7), while others had the addition of other instruments like the clarinet (e.g. *Olivia Leo* – 8.5.25). The instrumental set up in this genre grew to include the solo, rhythm and bass guitars and wooden blocks (e.g. *Sera Nakuambia* – 8.5.31). Other *Rhumba* instrumental combinations included shakers, clarinet, banjo, solo, rhythm, and bass guitars (e.g. *Kipenzi Waniua-ua* – 8.5.12); drums, piano, solo and rhythm guitars (e.g. *Majengo Siendi Tena* – 8.5.18) while other included the Fanta bottle (improvised into a musical instrument) and the wooden blocks both playing the Latin influenced 3-2 clave (e.g. *Kilio Kwetu* – 8.5.11 and *Ukifika Taita* – 8.5.41 respectively).

One *Benga* song (*Lunchtime*) was transcribed in the study and its instrumentation was drums, solo, rhythm and bass guitars. It had the predominant characteristics in the rhythm and groove of *Benga* music from Western Kenya. One *Sukuma* song (*Pole Musa*) was also transcribed and had similar instrumentation of drums, solo, rhythm and bass guitars. This style was influenced by a merger of Kenyan stylistics and those borrowed from Zambia courtesy of two Zambian musicians namely Peter Tsotsi and Nishil Pichen who were based in Kenya for a long while and performed with Daudi Kabaka even in this song. Daudi Kabaka also toured

and performed in Uganda and when he came back he did record a song that merged with some Ugandan style called '*Tingi Tingi*' in his song '*Western Shilo*'. This song was transcribed and had the instrumentation of drums, solo, rhythm and bass guitars.

Bango was the other musical style that is attributed to veteran musician Joseph Ngala¹ (Mzee *Bango*). Joseph Ngala uses drum rhythms of the *Chera* and *Mwanzele* traditional dances of the Giriama people in his music and blends it with the bossa nova feel to give rise to a new and distinctive style of music called *Bango*. The *Bango* songs transcribed were all arranged and played on the keyboard, drums, congas, saxophones, solo, rhythm and bass guitars (e.g. *Jembe* – 8.5.10) and some had clarinet too (e.g. *Sina Wasiwasi Tena* – 8.5.37). This style had other influences in its arrangement including jazz like horn sections.

The findings revealed the musical and extra-musical content of *Zilizopendwa*, and confirmed the viability of this genre in music education both in itself, and as a tool of education. The findings also revealed the features of *Zilizopendwa* that are practical for use in education.

¹ Refer to his life history, works and contribution in Chapter Two, page 44.

CHAPTER EIGHT

TOWARDS A MODEL FOR MUSIC INSTRUCTION

8.1 INTRODUCTION

This chapter deals with developing a model for the use of *Zilizopendwa* for music instruction and for itself. The chapter also focuses on the third and fourth objectives of the study. These objectives were discussed in correlation with developing an index of song material, each with derivable music concepts and on generating learning materials from *Zilizopendwa* useable for teaching music concepts and skills.

8.2 RATIONALE

According to Kinyanjui (1997) and Digolo (1997) the various problems facing the availability and use of instructional resources in music teaching and learning in Kenya include: Inadequate or total lack of them; lack of awareness of the availability of most resources by teachers and students; lack of knowledge on the utilization of available resources; lack of easy accessibility to most resources mainly by students; large music classes; especially in teacher training colleges where every student has to do music and lack of sufficient time to allow students to utilise the resources effectively. Inadequacy, non-production and under-utilisation of instructional resources is one of the major problems facing the implementation of the music curriculum at the primary and secondary school levels of the Kenyan education system, as cited by many scholars in Kenya (Mwangi, 2000). To raise and sustain the quality of education offered in the institutions of learning, adequate provision and effective utilization of instructional resources should be the utmost priority. Consequently music education, more so in Kenya, is faced with challenges of appropriating learning resources and relating them to musical activities and experiences. The cumulative effect of many musical experiences, each reinforcing the other, brings about learning and understanding¹.

The problems noted above facing music education in Kenya are further compounded by the fact that popular music in music education as advocated for in this study is still a grey area for many music educators in general. This is mainly due to a variety of factors including: lack

¹ Woods, 1982

of popular music in teacher training and tertiary courses¹; the mainly Euro-centric background of most music teachers inhibits their understanding of popular music²; and shortage of resource materials for teaching³ or using popular music. It is this lack of awareness and knowledge on the utilization as stated above that concern this study and hence efforts towards a teaching model. This teaching model provides a framework of inherent ideas through which *Zilizopendwa* can be taught.

The basic differences between Western classical music and popular music demand a difference in approach when studying the two. In Western classical music, the analyses of the elements of melody and harmony are usually studied at the expense of rhythm, yet these analytical assumptions cannot be made for popular music⁴. Popular music does not share the same type of analyses typical of Western classical music study, for example: popular music does not rely on the Western classical tonal plans of modulations; popular music leans more on rhythm and texture rather than melody and harmony; integrates much more improvisation and repetition; and popular music exists primarily in performance not principally notated, among others⁵. To this end, a firm principle for the use of popular music needs to be developed.

8.3 TEACHING *ZILIZOPENDWA* WITH DUNBAR-HALL'S MODEL

This study appropriates Dunbar-Hall's (2002) teaching model for popular music which in turn is based on Middleton's (1990:175) way of defining music as 'etic' (objective and autonomous) and 'emic' (the product of cultural knowledge). The etic approach focuses on the elements while the emic focuses on the meaning and ideologies. Dunbar-Hall's combination of the etic and emic approaches to music provides a model for teaching popular music for a number of reasons: the etic provides musicological information (something lacking in the literature of popular music); the combination of both etic and emic approaches sets up a scientific approach and in this way providing an academic framework; and their combination effectively covers music creation, performance and reception. The study demonstrates using *Raha Inapoteza* (5.2.27), an example of the combination of etic and emic studies of *Zilizopendwa* based on Dunbar-Hall (2002) teaching model.

¹ Dunbar-Hall, 2002

² Dunbar-Hall, 2002; Vulliamy & Lee (1980)

³ Digolo, 1997; Makobi, 1985; Njui, 1989

⁴ Dunbar-Hall, 2002

⁵ Dunbar-Hall, 2002

8.3.1 Etic

The song *Raha Inapoteza* by George Mukabi is performed by George Mukabi on the guitar and lead voice harmonised by a descant vocal tenor back-up. Accompaniment is provided by wooden blocks and a Fanta soda bottle rattle. The Fanta bottle had grooves on it that made a rasping sound when scraped by a stick. The researcher contends that the Fanta bottle was used as an improvisation of the guiro found in Latin-American music because both the structure and style were similar and Latin-American influence is also evident on the wooden blocks playing the 2-3 Rumba Clave rhythm (Supra 7.3.2). The Fanta bottle in this song plays on every beat creating a metronome feeling.

Excerpt 8.1: Fanta Bottle Rhythm



The two claves below are similar and are mainly differentiated by the starting point of the song or section and for this song the verse starts on the 2-3 sequence on the wooden blocks.

Excerpt 8.2 Rumba Clave Rhythm

3-2 Rumba Clave

2-3 Rumba Clave



The guitar plays the same introduction and interlude riffs all through the song and keeps a similar motif going when the voices join in thus creating a polyrhythm texture with the vocals and percussion. The guitar plays in a solo and response style where the call comes in the first bar and the response in the second. The call is made in harmony and the response in a solo as shown below:

Excerpt 8.3: Guitar Riff





The vocal part is sung in thirds and the first sequence rises and falls while the second sequence resolves downwards. There is a slight rhythmic variation on the second line as well.

Excerpt 8.4: Vocals

Each verse is separated by a guitar interlude repeating the same sequence and riff as shown above in excerpt 8.3. Harmonically the song consists of the tonic and dominant seventh chords only. Processes of repetition and alternation between the voices and the guitar are characteristic of the song.

8.3.2 Emic

The emic considerations of this song cover two areas: the creation of style and the socio-cultural implications. The music characteristics of the song are typical of *Omutibo*. *Omutibo* is a Kenyan style whose features and characteristics are inherent of both traditional idioms and foreign influences as discussed mainly in 7.3.2 and 7.3.6 (supra). The vocals, guitar and percussion offer contrasting syncopated and non-syncopated rhythms. The guitar is played with a unique picking technique that was characteristic of George Mukabi. This technique was directly emulated from the *litungu* playing but his speed and prowess at it on the guitar made him one of the best guitarists of his time. *Omutibo* assumes meaning as one of the musical styles associated with *Zilizopendwa*. The style is influenced and informed by *Litungu* lyre stylistics, *Ramogi* and *Isikuti* beats as among the musical characteristics inherent from western Kenya. The lyrics of the song are educative and give a social commentary on living in the city. The composer is lamenting that living in the city is full of bliss and that has made him stay for many years without visiting his folks in the country side. The basic message is

that too much bliss and fun misleads and one needs to remember his responsibilities. The emic use of this style can be seen in songs with the same message of young people having too much pleasure in the city and not being responsible. Examples of these from the transcribed scores are *Bachelor Twist*, *Msichana wa Elimu* and *Kumbuka Mbele*. Second emic use of the style is through imitation by other composers thus becoming another commercial style of popular music. Examples of these from the transcribed scores are *Kuwaza Sera* (John Mwale), *Sera Nakuambia* (John Mwale) and *Sikuta* (George Mukabi).

The etic and emic characteristics of this song can be incorporated into Dunbar-Hall's model for the teaching of popular music as follows:

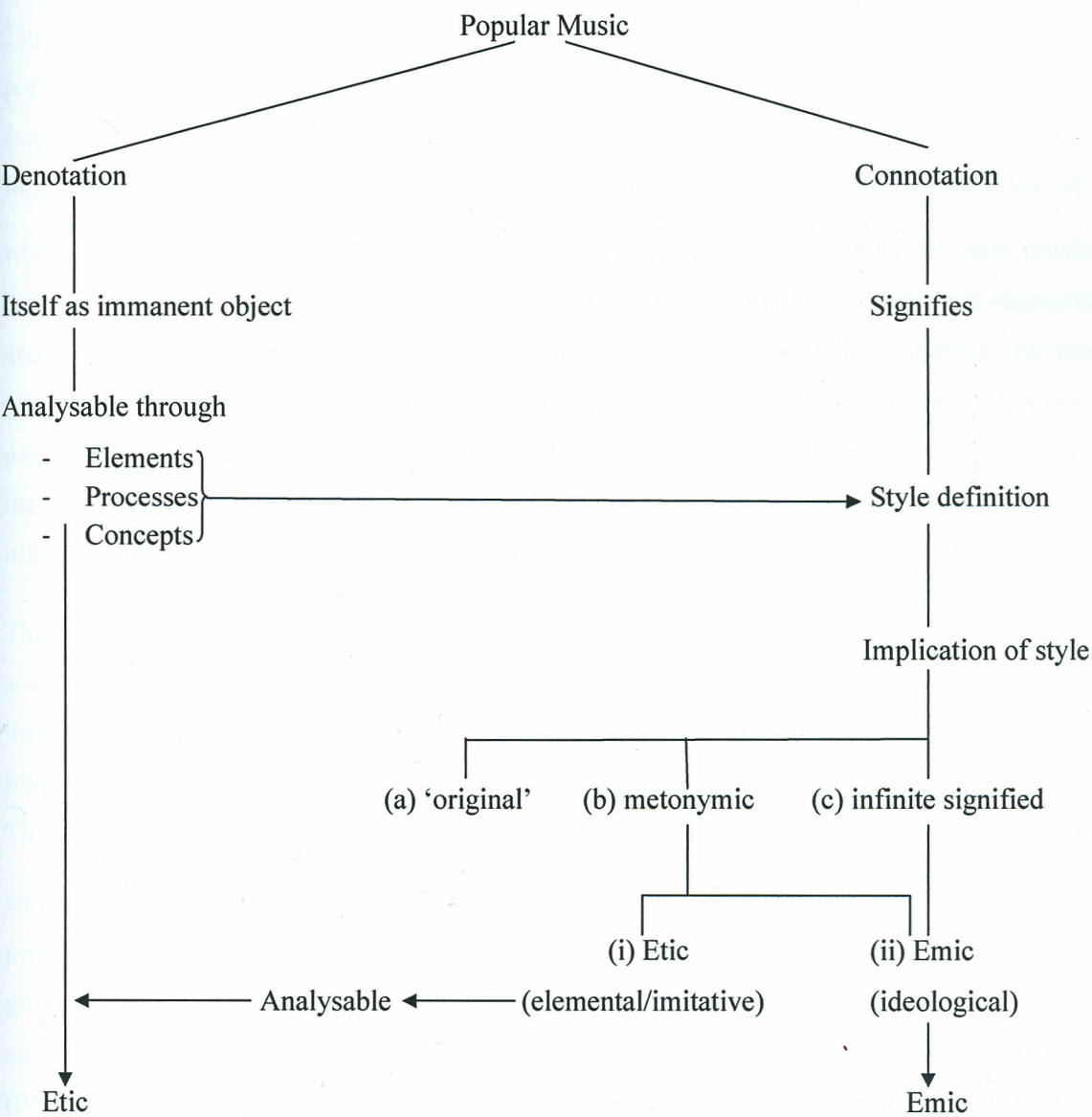




Figure 8.1 Dunbar-Hall's Etic/Emic Teaching Model for Popular Music

Dunbar-Hall's teaching model for popular music provides a place for popular music in music education. This model caters for the students' interests and provides for the appropriation of a rich source of teaching materials available in popular music. The combination of its two sided character covers both analysable facts and interpreted meanings thus providing for teaching of popular music and its standing as an area of research. Consequently this model is ideal for teaching popular music but does not inform the use of it as a learning resource. It is due to this lack of a teaching model using popular music as learning resource that the study designed this adaptation of Dunbar-Hall's model.

8.4 ZILIZOPENDWA AS INSTRUCTIONAL MATERIALS

This design aims at modelling popular music as a learning resource and as a link to teaching popular music. The model (figure 8.2) provides for the transcribed songs, e.g. *Raha Inapoteza*, as discussed in 8.3.1 (supra) and its derivable etic and emic concepts tabulated in Index 8.5.27 can be used as learning resources. Let us take an example of a music teacher who wants to teach the syn-co-pa rhythm (*ri-ti-ri*) notated as:  as the new music concept (Musical Concept, figure 8.2). The teacher can refer to the index of musical elements and their derivable songs provided in section 8.6. Under the rhythmic elements section (section 8.6.2) the teacher will find a table (table 8.6.6) with a variety of syncopated rhythmic patterns including the above rhythm and their derivable songs coded in numbers according to the list given section 8.6. From this index the teacher can choose the preferred song to be used to teach this particular concept (Denotation: Derivable Popular Song, figure 8.2).

This concept can effectively be taught with *Raha Inapoteza* as one of the derivable popular songs (coded; 27) given in the tables 8.6.5 and 8.6.6. Having chosen the song to use, some of the proposed initial activities are listening (reception) then the students can learn to sing, play, re-create and even improvise around the song (Itself as immanent object, figure 8.2). There after the teacher can approach the concept (*ri-ti-ri*), its theory (quaver and semiquaver) and symbolic representation - drawing the quaver and semiquaver;  (elements, processes, concepts; figure 8.2). The teacher can then discuss its application (various groupings of the notes; 8.5.27) as represented (Application of concept) in figure 8.2, and later assess both practically and theoretically if the concept has been understood (Practical/Theoretical Assessment, figure 8.2). This will teach the concept through the etic characteristics of the song.

The teacher can also approach the emic characteristics of the song *Raha Inapoteza* through various points while teaching the concept. Musical characteristics of the song typical to the style (*Omutibo*), lyrics (narrative, repetition and direct translation) and its socio-cultural meaning (educative and social commentary) can be approached from the activity level (Itself as immanent object) or after the concept has been taught (elements, processes, concepts) depending on the flow or strategies employed. The implications of the style divided into the three areas can also be approached either from the style definitions or from the application of the concept. Here the original implications refer to traditional idioms and other idioms informing the style (*Litungu*, *Ramogi* and *Isikuti* influences); metonymic implications refer to the imitated idioms that are influenced by the style but both are informed by the original idioms (*Zilizopendwa*); and the infinite implications consist of other meanings the listener may give to the music (e.g. socio-cultural music education). On the other hand, the imitated (metonymic) songs may also give rise to characteristic etic and emic features that may lead to the application of the concept and or deepen the emic leading to a fuller connotation. This model borrows from Dunbar-Hall's model for teaching popular music but re-structures and modifies it. The comprehensiveness of this model promotes the use of popular music as a teaching/learning resource. The application of both models in turn benefits both the teaching of popular music and the development of popular-music-instructional materials for music education. This new model also provides for further research in the testing and improvement of its applications.

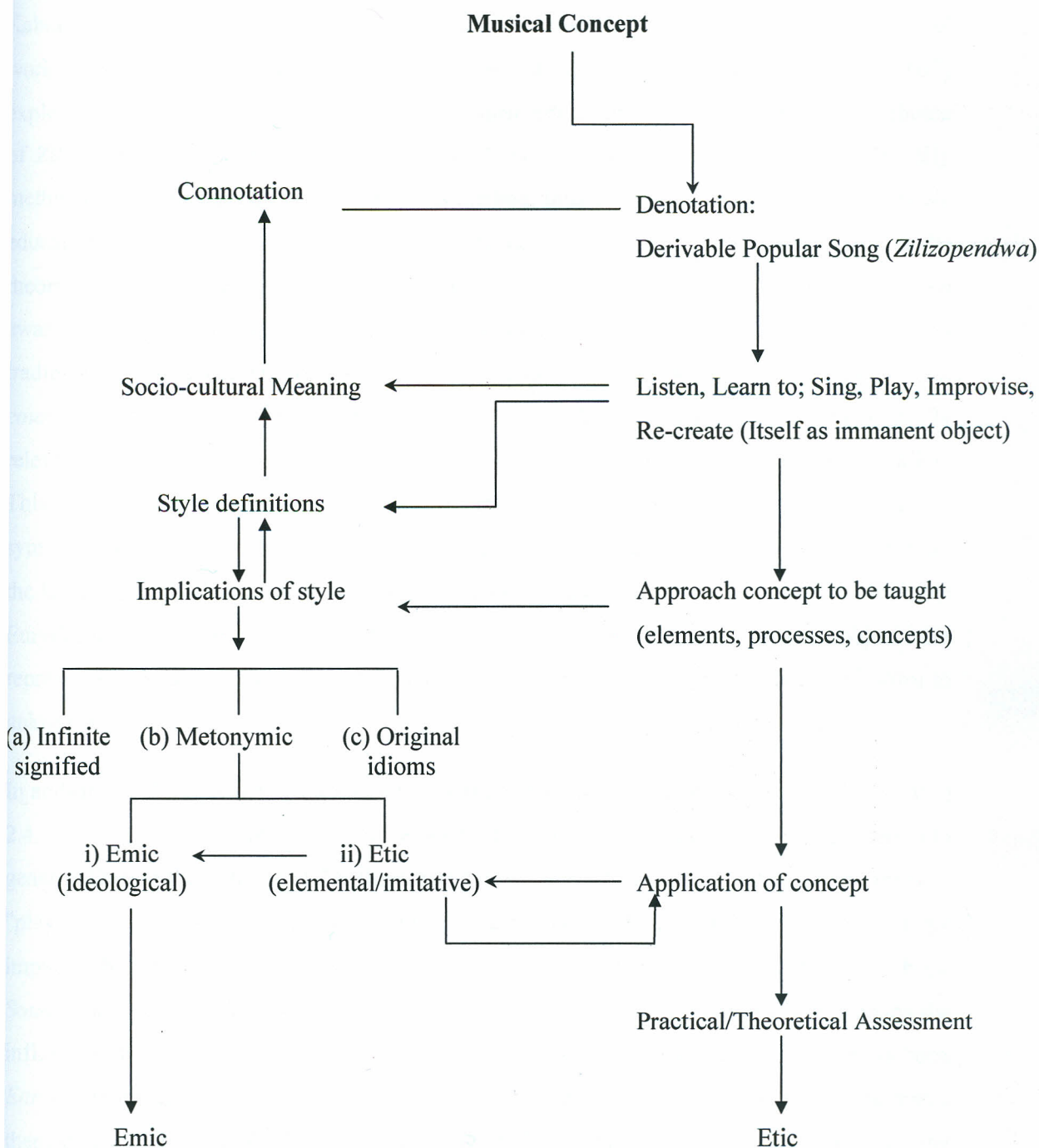


Figure 8.2 Etic/Emic Model for Popular Music as a Learning Resource as developed from the literature and research

This model, developed from literature and research, accommodates the application of the music approaches, teaching methods and curriculum models analysed in the study (Supra 2.3) while informing and supporting them. The Model supports Swanwick & Taylor's (1982) development of music appreciation in a cultural context. The model also relates well with

Kabalevsky's (1988) approach that links music as an art to music as a subject, and school work to reality thus making it interesting and attractive. Hargreaves & North (2001) exploration towards a socio-cultural relevant music education is also supported by the choice of *Zilizopendwa*. The Dalcroze Eurythmics, Curwen method, Orff Schulwerk and Kodály methods (supra 2.3) are all promoted in this method, thus authenticating its viability in music education and especially more so in music education in Kenya. This model, through the theory of musical change (Blacking, 1977) provides an avenue for music educators to create awareness, appreciation, promotion and production of music that is culturally and traditionally influenced yet threatened with extinction via the popular music genre that is *au courant*. This is achieved through the appropriation of *Zilizopendwa* towards socio-culturally relevant music education consequently enhancing its exposure, reception and appreciation. This model also contemplates and supports other music educational theories like; sound to symbol, concrete to abstract and known to unknown. These theories are encompassed in all the teaching methods named above. The Curwen method advocates for singing to symbol; the Eurythmics advocates for spontaneity which is captured in the immanent object and represents known to unknown; and Kodály too advocates for sound to symbol and known to unknown.

In addition to the four major international methods mentioned above and discussed in section 2.4, other methods and approaches have been influential to this study and music education in general. During the 1960s and 70s there was a move towards incorporating children's musical "play" into the classroom. In the UK the "York Project" led by John Paynter made a huge impact. The project's main pedagogical methods are available in Paynter and Aston's book *Sound and Silence: Classroom Projects in Creative Music* (1970). Meanwhile in Canada the influential music educator Murray Schafer was doing similar work, as described in his book *Ear Cleaning*. In the 'creative music movement' children were encouraged to make music themselves, often using Orff instruments or other classroom percussion, rather than engaging in the more traditional activities of class singing, theory and listening to classical music.








The new interest in creative music-making was generated through the innovative work of Murray Schafer (1965), George self (1967), Tom Gamble (1976), Brian Dennis (1970) and John Paynter and Peter Aston (1970). They supported the 'progressive' form of teaching, which emphasized that music in schools must be meaningful for all students; aiming at the education of feeling and the development of qualities of mind; imagination, creativity,











sensitivity, aesthetic awareness. They proposed the best way of achieving genuine musical experiences for the majority as being through direct musical encounters of a creative kind. Thus focusing on encouraging learners to explore and experiment with the basic materials of music, and compose in ways that often reflected the styles and techniques of contemporary composers. This 'progressive' form of teaching supports the appropriation of *Zilizopendwa* as contemporary music and its composers as contemporary composers and their place in music education especially when the genre is compared with Western classical music dating from Medieval to Romantic periods.









Gordon Music Learning Theory is an explanation of how we learn when we learn music by Edwin E. Gordon (2007). Gordon Music Learning Theory is a comprehensive method for teaching audiation, Gordon's term for the ability to think music in the mind with understanding. Music Learning Theory principles guide music teachers of all stripes--early childhood, elementary general, instrumental, vocal, the private studio--in establishing sequential curricular goals in accord with their own teaching styles and beliefs. The primary objective is development of students' tonal and rhythm audiation. Through audiation students are able to draw greater meaning from the music they listen to, perform, improvise, and compose. This method particularly informs and supports the first stage of the model (figure 8.2), under denotation, that focuses on the music as an immanent object. It is under this initial stage of the model that the learner develops tonal and rhythm audiation before advancing on the etic and emic.










8.5 AN INDEX OF SONG MATERIAL











This section tabulates the derivable etic and emic music concepts from each song material and gives a summary of some of the predominant musical features found in each song. This type of tabulation is meant to highlight music concepts in a mode that can be operational for the music teacher.










ETIC MUSICAL ELEMENTS							EMIC MUSICAL ELEMENTS	
MELODIC ELEMENTS		RHYTHMIC ELEMENTS		HARMONIC ELEMENTS		FORM AND STRUCTURE	LYRICS AND MEANING	STYLE AND INSTRUMENTATION
PITCH	INTERVALS	NOTE VALUES	GROUPING OF NOTES	KEY SIGNATURE	CHORDS	STRUCTURE	LYRICS	STYLE
Doh	Unison	Semiquaver		B ^b Major	I	8 Bar Intro 16 Bar Verse 1	Narrative	<i>Twist</i>
Re	Minor second	Quaver			IV	8 Bar Interlude 16 Bar Verse 2	Repetition	
Mi	Major second	Dotted quaver		PART ERUDITION	V ⁷	8 Bar Interlude B 16 Bar Verse 3		
Fah	Minor third	Crotchet		Two-part	CHORD PROGRESSION	8 Bar Interlude 8 Bar Verse 1 8 Bar Coda		
Soh	Major third	Dotted Crotchet			I – IV – I – V ⁷			
Lah	Perfect fourth				– I		MEANING	
Ti	Perfect fifth					Strophic without refrain	Explicit	
Doh'	Minor sixth					Symmetrical		
	Major sixth	TIME SIGNATURE	SYNCOPIATION	VOICINGS	WORDS TO MELODY	FORM	SOCIO-CULTURAL RELEVANCE	INSTRUMENTATION
	Minor seventh	4/4		Thirds	Syllabic	AB – AB – A ¹ B – AB ¹ – A	Social commentary	Solo & rhythm guitars
	Major seventh			Fourths		Verse & Interlude		Shakers
	Octave			Fifths		Interlude = ABA ¹ B ¹		
				Sixths		Vocal = ABA ¹ B		
						Binary Form		











ETIC MUSICAL ELEMENTS							EMIC MUSICAL ELEMENTS	
MELODIC ELEMENTS		RHYTHMIC ELEMENTS		HARMONIC ELEMENTS		FORM AND STRUCTURE	LYRICS AND MEANING	STYLE AND INSTRUMENTATION
PITCH	INTERVALS	NOTE VALUES	GROUPING OF NOTES	KEY SIGNATURE	CHORDS	STRUCTURE	LYRICS	STYLE
Doh	Unison	Semiquaver		G Major	I	16 Bar Intro 31 Bar Verse 1	Repetition	<i>Omutibo</i>
Re	Minor second	Quaver			IV	25 Bar Interlude 21 Bar Refrain 1	Direct discourse	
Mi	Major second	Dotted quaver		PART ERUDITION	V	16 Bar Interlude 32 Bar Verse 1 ¹	Narrative	
Fah	Minor third	Crotchet		Two-part	CHORD PROGRESSION	16 Bar Interlude 18 Bar Refrain 1 ¹		
Soh	Major third	Dotted crotchet			I – IV – V			
Lah	Perfect fourth	Minim		VOICINGS			MEANING	
Ti	Perfect fifth			Seconds Thirds		Strophic with refrain	Explicit	
Doh'	Minor sixth			Fourths		Asymmetrical		
	Major sixth	TIME SIGNATURE	SYNCOPATION	Fifths Sixths	WORDS TO MELODY	FORM	SOCIO-CULTURAL RELEVANCE	INSTRUMENTATION
	Minor seventh	2/4		Sevenths Octaves	Syllabic	AB – A ¹ C – AB ¹ – AC ¹	Social commentary	Solo guitar
	Octave			Compound Thirds & Octaves		Verse, Refrain & Interlude	Educative	Fanta bottle
	Compound third					Rondo form	Warning	











ETIC MUSICAL ELEMENTS							EMIC MUSICAL ELEMENTS	
MELODIC ELEMENTS		RHYTHMIC ELEMENTS		HARMONIC ELEMENTS		FORM AND STRUCTURE	LYRICS AND MEANING	STYLE AND INSTRUMENTATION
PITCH	INTERVALS	NOTE VALUES	GROUPING OF NOTES	KEY SIGNATURE	CHORDS	STRUCTURE	LYRICS	STYLE
Doh	Unison	Semiquaver		E Major	I	4 Bar Refrain 8 Bar Verse 1 8 Bar Verse 2	Poetry – (poetic structure of text)	<i>Twist</i>
Re	Minor second	Quaver			IV		Repetition	
Mi	Major second	Crotchet		PART ERUDITION	V	8 Bar Refrain 8 Bar Verse 3 8 Bar Verse 4	Simile	
Fah	Minor third			Two-part	CHORD PROGRESSION		Refrain	
Soh	Major third			Triads	I – IV – V – I	8 Bar Refrain 8 Bar Verse 5		
Lah	Perfect fourth					Symmetrical with Theme and Variation	MEANING	
Ti	Perfect fifth						Explicit	
Doh'	Minor sixth							
						Strophic with refrain		
		TIME SIGNATURE	SYNCOPIATION	VOICINGS	WORDS TO MELODY	FORM	SOCIO-CULTURAL RELEVANCE	INSTRUMENTATION
		4/4		Thirds Fourths	Melismatic	ABB – A ¹ BB – A ¹ B	Amorous	Solo & rhythm guitars
				Fifths	Syllabic	Verse & Interlude		
				Sixths		Binary Form		








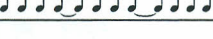
ETIC MUSICAL ELEMENTS							EMIC MUSICAL ELEMENTS	
MELODIC ELEMENTS		RHYTHMIC ELEMENTS		HARMONIC ELEMENTS		FORM AND STRUCTURE	LYRICS AND MEANING	STYLE AND INSTRUMENTATION
PITCH	INTERVALS	NOTE VALUES	GROUPING OF NOTES	KEY SIGNATURE	CHORDS	STRUCTURE	LYRICS	STYLE
Doh	Unison	Semiquaver		E ^b Major	I	16 Bar Intro 16 Bar Verse 1	Narrative	<i>Omutibo</i>
Re	Minor second	Quaver			^b VII	16 Bar Interlude 16 Bar Verse 2	poetic language in use of symbolism	
Mi	Major second	Dotted quaver		PART ERUDITION		24 Bar Interlude 32 Bar Verse 3	Repetition	
Fah	Minor third	Crotchet		Two-part	CHORD PROGRESSION	16 Bar Interlude 28 Bar Verse 4	Comparison	
Soh	Major third	Minim		Three-part	^b VII – I	12 Bar Interlude (Coda)		
Lah	Perfect fourth			Triads			MEANING	
Ta ^b 7	Perfect fifth					Strophic without refrain	Explicit	
Doh'	Minor sixth					Asymmetrical		
	Major sixth Major seventh	TIME SIGNATURE	SYNCOPIATION	VOICINGS	WORDS TO MELODY	FORM	SOCIO-CULTURAL RELEVANCE	INSTRUMENTATION
	Octave	2/4		Single vocal melody	Syllabic	AB – AB – A ¹ B ¹ – AB ² – A ²	Educative	Solo guitar
	Compound thirds, fifths			Compound guitar voicing		Verse & Interlude		Wooden blocks
	sixths & sevenths					Binary Form		











ETIC MUSICAL ELEMENTS							EMIC MUSICAL ELEMENTS	
MELODIC ELEMENTS		RHYTHMIC ELEMENTS		HARMONIC ELEMENTS		FORM AND STRUCTURE	LYRICS AND MEANING	STYLE AND INSTRUMENTATION
PITCH	INTERVALS	NOTE VALUES	GROUPING OF NOTES	KEY SIGNATURE	CHORDS	STRUCTURE	LYRICS	STYLE
Doh	Unison	Semiquaver		G Major	I – G	2 Bar Intro 8 bar Verse 1	Use of English words	<i>Twist</i>
Re	Minor second	Dotted Quaver			$V^7 - D^7/A$	8 Bar Interlude 1 8 Bar Verse 2	Use of vernacular words	
Mi	Major second	Quaver		PART ERUDITION		8 Bar Interlude 2 8 bar Verse 3	Repetition	
Fah	Minor third	Crotchet		Two-part	CHORD PROGRESSION	8 Bar Interlude 1 8 Bar Verse 4	Narrative	
Soh	Major third			Triads	$I - V^7 - I$		MEANING	
Lah						Strophic without refrain	Explicit	
Ti						Symmetrical		
		TIME SIGNATURE	SYNCOPIATION	VOICINGS	WORDS TO MELODY	FORM	SOCIO-CULTURAL RELEVANCE	INSTRUMENTATION
		4/4		Thirds	Syllabic	$AB - A^1B - A^2B - A^1B^1$	Social commentary	Solo & rhythm guitars
						Verse & Interlude	Warning	Blocks
		Repeat Marks				Binary Form		
								











ETIC MUSICAL ELEMENTS							EMIC MUSICAL ELEMENTS	
MELODIC ELEMENTS		RHYTHMIC ELEMENTS		HARMONIC ELEMENTS		FORM AND STRUCTURE	LYRICS AND MEANING	STYLE AND INSTRUMENTATION
PITCH	INTERVALS	NOTE VALUES	GROUPING OF NOTES	KEY SCHEME	CHORDS	STRUCTURE	LYRICS	STYLE
Doh	Unison	Semiquaver		D Major	I	20 Bar Intro 16 Bar Verse	Poetry - (poetic language in use of words and tenses)	<i>Omutibo</i>
Re	Minor second	Quaver			IV	12 Bar Interlude 20 Bar Verse		
Mi	Major second	Dotted quaver		PART ERUDITION	V	8 Bar Interlude 16 Bar Verse	Repetition	
Fah	Minor third	Crotchet		Two-part	CHORD PROGRESSION	8 Bar Interlude 16 Bar Verse		
Soh	Major third	Minim			I – V – I	28 Bar Interlude 12 Bar Verse		
Lah	Perfect fourth				I – IV – V – I	4 Bar Interlude 16 Bar Verse	MEANING	
Ti	Perfect fifth					Strophic without refrain	Explicit	
Doh'	Minor sixth					Asymmetrical		
	Minor seventh	TIME SIGNATURE	SYNCOPATION	VOICINGS	WORDS TO MELODY	FORM	SOCIO-CULTURAL RELEVANCE	INSTRUMENTATION
	Augmented fourth	2/4		Unison	Syllabic	AB – A ¹ B ¹ – A ² B – A ² B – A ³ B ² – A ⁴ B	Warning	Solo guitar
				Seconds Thirds		Verse & Interlude	Social commentary	Fanta bottle
				Fourths Fifths		Binary Form		
				Sixths Sevenths				









ETIC MUSICAL ELEMENTS							EMIC MUSICAL ELEMENTS	
MELODIC ELEMENTS		RHYTHMIC ELEMENTS		HARMONIC ELEMENTS		FORM AND STRUCTURE	LYRICS AND MEANING	STYLE AND INSTRUMENTATION
PITCH	INTERVALS	NOTE VALUES	GROUPING OF NOTES	KEY SIGNATURE	CHORDS	STRUCTURE	LYRICS	STYLE
Doh	Unison	Semiquaver		C Major	I	2 Bar Intro 12 Bar Verse 1	Poetry	Slow <i>Rhumba</i>
Re	Minor second	Quaver			IV	12 Bar Guitar 12 Bar Verse 1	Repetition Rhyme	
Mi	Major second	Crotchet		PART ERUDITION	V ⁷	12 Bar Guitar 4 Bar Coda	Allegory	
Fah	Minor third	Dotted quaver		Two-part	CHORD PROGRESSION		Personification	
Soh	Major third	Minim		Triads	I – V ⁷ – I		MEANING	
Lah	Perfect Fourth				I – IV – V ⁷ – I	Strophic without refrain	Implicit	
Ti	Perfect Fifth					Symmetrical		
Doh'	Minor sixth	TIME SIGNATURE	SYNCOPATION	VOICINGS	WORDS TO MELODY	FORM	SOCIO-CULTURAL RELEVANCE	INSTRUMENTATION
		4/4		Thirds	Syllabic	AB – A ¹ B – A ¹ B ¹	Educative	Solo & rhythm guitars
				Fourths		Verse & Interlude	Warning	
				Sixths		Binary Form		
								
								






ETIC MUSICAL ELEMENTS							EMIC MUSICAL ELEMENTS	
MELODIC ELEMENTS		RHYTHMIC ELEMENTS		HARMONIC ELEMENTS		FORM AND STRUCTURE	LYRICS AND MEANING	STYLE AND INSTRUMENTATION
PITCH	INTERVALS	NOTE VALUES	GROUPING OF NOTES	KEY SIGNATURE	CHORDS	STRUCTURE	LYRICS	STYLE
Doh	Unison	Semiquaver		A ^b Major	I	8 Bar Intro 16 Bar Verse 1	Repetition	<i>Twist</i>
Re	Minor second	Quaver			I ⁷	8 Bar Interlude 16 Bar Verse 2	Narrative	
Mi	Major second	Dotted quaver		PART ERUDITION	IV	8 Bar Interlude 8 Bar coda		
Fah	Minor third	Crotchet		Two-part	V			
Soh	Major third	Dotted Crotchet		Triads	CHORD PROGRESSION			
Lah	Perfect fourth	Minim			I – I ⁷ – IV	Strophic without refrain	MEANING	
Ti	Perfect fifth				I – V – I		Explicit	
Doh'	Minor sixth					Symmetrical		
		TIME SIGNATURE	SYNCOPIATION	VOICINGS	WORDS TO MELODY	FORM	SOCIO-CULTURAL RELEVANCE	INSTRUMENTATION
		4/4		Unison Thirds	Syllabic	AB – AB – AA ¹	Social commentary	Solo & rhythm guitars
				Fourths		Verse & Interlude	Educative	Tambourine/Shakers
				Fifths		Binary Form		Bass Guitar
				Sixths				










ETIC MUSICAL ELEMENTS							EMIC MUSICAL ELEMENTS	
MELODIC ELEMENTS		RHYTHMIC ELEMENTS		HARMONIC ELEMENTS		FORM AND STRUCTURE	LYRICS AND MEANING	STYLE AND INSTRUMENTATION
PITCH	INTERVALS	NOTE VALUES	GROUPING OF NOTES	KEY SIGNATURE	CHORDS	STRUCTURE	LYRICS	STYLE
Doh	Unison	Quaver		E ^b Major	I	16 Bars Verse 1 12 Bars Interlude	Narrative	<i>Twist</i>
Re	Minor second	Crotchet			IV	16 Bars Verse 2 12 Bars Interlude	Poetry	
Mi	Major second	Dotted Crotchet		PART ERUDITION	V	16 Bars Verse 3 12 Bars Interlude	Use of vernacular words	
Fah	Minor third			Two-part	CHORD PROGRESSION	16 Bars Verse 4	Repetition	
Soh	Major third			Triads	I – IV – V – I			
Lah	Perfect fourth						MEANING	
Ti	Perfect fifth					Strophic without refrain	Explicit	
Doh'	Minor sixth					Symmetrical		
	Octave	TIME SIGNATURE	SYNCOPIATION	VOICINGS	WORDS TO MELODY	FORM	SOCIO-CULTURAL RELEVANCE	INSTRUMENTATION
		4/4		Thirds	Syllabic	BA – BA ¹ – BA ² – B ¹	Social commentary	Solo & rhythm guitars
				Fourths		Verse & Interlude	Educative	Shakers
						Binary Form		Bass Guitar
								
								










ETIC MUSICAL ELEMENTS							EMIC MUSICAL ELEMENTS	
MELODIC ELEMENTS		RHYTHMIC ELEMENTS		HARMONIC ELEMENTS		FORM AND STRUCTURE	LYRICS AND MEANING	STYLE AND INSTRUMENTATION
PITCH	INTERVALS	NOTE VALUES	GROUPING OF NOTES	KEY SIGNATURE	CHORDS	STRUCTURE	LYRICS	STYLE
Doh	Unison	Semiquaver		C Major	I IV	8Bar Intro 16 Bar Verse 1	Poetry	<i>Bango</i>
Re	Minor second	Quaver			ii V	16 Bar Interlude 20 Bar Verse 2	Allegory	
Mi	Major second	Dotted quaver		PART ERUDITION	I ^b IV ⁶	2 Bar Bridge 8 Bar Refrain	Personification	
Fah	Minor third	Crotchet		Two-part	CHORD PROGRESSION	24 Bar Interlude 8 Bar Refrain	Similes Rhyme	
Soh	Major third	Minim		Triads	I – IV – ii – V – I	6 Bar Coda	Proverbs and sayings	
Lah	Perfect fourth				I – V – I	Call and response from D section	MEANING	
Ti	Perfect fifth					Strophic with refrain	Implicit	
Doh'	Minor sixth					Asymmetrical		
	Major sixth	TIME SIGNATURE	SYNCOPIATION	VOICINGS	WORDS TO MELODY	FORM	SOCIO-CULTURAL RELEVANCE	INSTRUMENTATION
	Minor seventh	4/4		Thirds	Syllabic	AB – A ¹ B ¹ – CD – A ² D – A ³	Educative	Solo guitar Bass guitar
	Augmented fourth			Fourths		Verse, Refrain, bridge & Interlude		Drums Congas
				Fifths Sixths		Rondo Form?		Keyboard
				Sevenths				Saxophones









ETIC MUSICAL ELEMENTS							EMIC MUSICAL ELEMENTS	
MELODIC ELEMENTS		RHYTHMIC ELEMENTS		HARMONIC ELEMENTS		FORM AND STRUCTURE	LYRICS AND MEANING	STYLE AND INSTRUMENTATION
PITCH	INTERVALS	NOTE VALUES	GROUPING OF NOTES	KEY SIGNATURE	CHORDS	STRUCTURE	LYRICS	STYLE
Doh	Unison	Semiquaver		F Major	I	4 Bar Intro 8 Bar Verse 1 4 Bar Guitar	Factual narrative	Rumba
Re	Minor second	Quaver			IV	8 Bar Verse 2 8 Bar Guitar	Use of vernacular words	
Mi	Major second	Crotchet		PART ERUDITION	V	8 Bar Verse 3 8 Bar Guitar	Poetic	
Fah	Minor third	Dotted quaver		Two-part	CHORD PROGRESSION	8 Bar Verse 4 8 Bar Verse 4		
Soh	Major third			Triads	I – IV – I – V – I		MEANING	
Lah	Perfect Fourth					Strophic without refrain	Explicit	
Ti	Perfect Fifth					Symmetrical		
Doh'		TIME SIGNATURE	SYNCOPIATION	VOICINGS	WORDS TO MELODY	FORM	SOCIO-CULTURAL RELEVANCE	INSTRUMENTATION
		4/4		Thirds	Syllabic	ABA – BA ¹ – BA ¹ – BB	Social Commentary	Solo & rhythm guitars
				Fifths		1 st part in Ternary Form		3-2 Latin clave on soda bottle
				Sixths		2 nd part in Binary Form		
						Verse & Interlude		












ETIC MUSICAL ELEMENTS							EMIC MUSICAL ELEMENTS	
MELODIC ELEMENTS		RHYTHMIC ELEMENTS		HARMONIC ELEMENTS		FORM AND STRUCTURE	LYRICS AND MEANING	STYLE AND INSTRUMENTATION
PITCH	INTERVALS	NOTE VALUES	GROUPING OF NOTES	KEY SIGNATURE	CHORDS	STRUCTURE	LYRICS	STYLE
Doh	Unison	Semiquaver		E Major	I - E	1 bar Intro 12 Bar Verse 1	Poetry	SLOW RHUMBA
Re	Minor second	Quaver			$V^7 - B^7$ $V^7b - B^7/F^\#$	8 Bar Clarinet 12 Bar Verse 1	Repetition	
Mi	Major second	Crotchet		PART ERUDITION	IV - A/E	8 Bar Clarinet 8 Bar Voice	Metaphoric	
Fah	Minor third	Dotted quaver		Two-part	CHORD PROGRESSION	2 Bar Coda		
Soh	Major third			Triads	I - IV - I - V^7 - I			
Lah						Strophic without refrain	MEANING	
Ti							Implicit	
						Symmetrical		
		TIME SIGNATURE	SYNCOPIATION	VOICINGS	WORDS TO MELODY	FORM	SOCIO-CULTURAL RELEVANCE	INSTRUMENTATION
		4/4		Fourths	Syllabic	AB - A ¹ B - A ¹ B ¹ - A ³	Amorous	Solo guitar Bass guitar
				Sixths		Verse & Interlude		BANJO SHAKERS
						Binary Form		CLARINET













ETIC MUSICAL ELEMENTS							EMIC MUSICAL ELEMENTS	
MELODIC ELEMENTS		RHYTHMIC ELEMENTS		HARMONIC ELEMENTS		FORM AND STRUCTURE	LYRICS AND MEANING	STYLE AND INSTRUMENTATION
PITCH	INTERVALS	NOTE VALUES	GROUPING OF NOTES	KEY SIGNATURE	CHORDS	STRUCTURE	LYRICS	STYLE
Doh	Unison	Semiquaver		B ^b Major	I	4 Bar Intro 16 Bar Verse 1	Poetry	<i>Twist</i>
Re	Minor second	Quaver			IV	16 Bar Interlude 16 Bar Verse 2	Repetition	
Mi	Major second	Dotted quaver		PART ERUDITION	V	16 Bar Interlude 16 Bar Verse 3	refrain	
Fah	Minor third	Crotchet		Two-part		8 Bar Interlude		
Soh	Major third	Dotted Crotchet		Triads	CHORD PROGRESSION	8 Bar Verse 1 (Coda)		
Lah	Perfect fourth	Minim			I – IV – I – V – I		MEANING	
Ti	Perfect fifth					Strophic without refrain	Explicit	
Doh'	Minor sixth					Symmetrical		
	Minor seventh	TIME SIGNATURE	SYNCOPIATION	VOICINGS	WORDS TO MELODY	FORM	SOCIO-CULTURAL RELEVANCE	INSTRUMENTATION
	Octave	4/4		Unison & octave	Syllabic	AB – A ¹ B – A ¹ B – A ² B ¹	Educative	Solo & rhythm guitars
				Thirds Fourths		Verse & Interlude	Social commentary	Shakers
				Fifths Sixths		Binary Form		
				Sevenths				










ETIC MUSICAL ELEMENTS							EMIC MUSICAL ELEMENTS	
MELODIC ELEMENTS		RHYTHMIC ELEMENTS		HARMONIC ELEMENTS		FORM AND STRUCTURE	LYRICS AND MEANING	STYLE AND INSTRUMENTATION
PITCH	INTERVALS	NOTE VALUES	GROUPING OF NOTES	KEY SIGNATURE	CHORDS	STRUCTURE	LYRICS	STYLE
Doh	Unison	Semiquaver		A ^b Major	I	14 Bar Intro 12 Bar Verse 1	Poetry	<i>Omutibo</i>
Re	Minor second	Quaver			IV	10 Bar Interlude 12 Bar Verse 2	Repetition	
Mi	Major second	Dotted quaver		PART ERUDITION	V	10 Bar Interlude 14 Bar Verse 3		
Fah	Minor third	Crotchet		Two-part		8 Bar Interlude 12 Bar Verse 1		
Soh	Major third			Triads	CHORD PROGRESSION	8 Bar Coda		
Lah	Perfect fourth				I – IV – I		MEANING	
Ti	Perfect fifth				I – V – I	Strophic without refrain	Explicit	
Doh'	Minor sixth					Asymmetrical		
	Major sixth	TIME SIGNATURE	SYNCOPIATION	VOICINGS	WORDS TO MELODY	FORM	SOCIO-CULTURAL RELEVANCE	INSTRUMENTATION
		2/4		Thirds	Syllabic	AB – A ¹ B – A ¹ B ¹ – A ² B – A ³	Social commentary	Solo guitar
				Fourths		Verse & Interlude	Educative	Percussion Blocks
				Fifths		Binary Form		Fanta bottle
				Sixths				












ETIC MUSICAL ELEMENTS							EMIC MUSICAL ELEMENTS	
MELODIC ELEMENTS		RHYTHMIC ELEMENTS		HARMONIC ELEMENTS		FORM AND STRUCTURE	LYRICS AND MEANING	STYLE AND INSTRUMENTATION
PITCH	INTERVALS	NOTE VALUES	GROUPING OF NOTES	KEY SIGNATURE	CHORDS	STRUCTURE	LYRICS	STYLE
Doh	Unison	Semiquaver		G Major	I	4 Bar Vocal Intro 6 Bar Guitar Intro	Repetition	<i>Omutibo</i>
Re	Minor second	Quaver			IV	12 Bar Verse 4 Bar Interlude	Narrative	
Mi	Major second	Dotted quaver		PART ERUDITION	V ⁷	12 Bar Verse 6 Bar Interlude		
Fah	Minor third	Crotchet		Two-part	CHORD PROGRESSION	12 Bar Verse 6 Bar Interlude		
Soh	Major third	Dotted crotchet		Triads	I – IV – I – V ⁷ – I	4 Bar Coda		
Lah	Perfect fourth	Minim					MEANING	
Ti	Perfect fifth	Semibreve				Strophic without refrain	Explicit	
Doh'	Minor sixth					Asymmetrical		
	Minor seventh	TIME SIGNATURE	SYNCOPIATION	VOICINGS	WORDS TO MELODY	FORM	SOCIO-CULTURAL RELEVANCE	INSTRUMENTATION
		4/4		Thirds	Syllabic	AB – A ¹ B ¹ – A ¹ B ² – A ¹ B ² – A	Social commentary	Solo & rhythm guitars
				Fifths Sixths		Verse & Interlude		Bass guitar
				Sevenths		Binary Form		Wooden blocks








ETIC MUSICAL ELEMENTS							EMIC MUSICAL ELEMENTS	
MELODIC ELEMENTS		RHYTHMIC ELEMENTS		HARMONIC ELEMENTS		FORM AND STRUCTURE	LYRICS AND MEANING	STYLE AND INSTRUMENTATION
PITCH	INTERVALS	NOTE VALUES	GROUPING OF NOTES	KEY SIGNATURE	CHORDS	STRUCTURE	LYRICS	STYLE
Doh	Unison	Semiquaver		A ^b Major	I IV	10 Bar Intro 9 Bar Verse 1	Factual narrative	OMUTIBO
Re	Minor second	Quaver			V ⁷ vi ⁷	13 Bar Guitar 9 bar Verse 2	Repetition	
Mi	Major second	Crotchet		PART ERUDITION		13 Bar Guitar 9 Bar Verse 1		
Fah	Minor third			Two-part	CHORD PROGRESSION	13 Bar Guitar Verse2 fading		
Soh	Major third			Triads	I – V ⁷ – I		MEANING	
Lah	Perfect Fourth				I – vi ⁷ – V ⁷ – I I – IV – V – I	Strophic without refrain	Explicit	
Ti	Perfect Fifth				I – V – I	Symmetrical		
		TIME SIGNATURE	SYNCOPIATION	VOICINGS	WORDS TO MELODY	FORM	SOCIO-CULTURAL RELEVANCE	INSTRUMENTATION
		4/4		Seconds Thirds	Syllabic	AB – A ¹ B – A ¹ B – A ¹ B	Educative	Solo guitar
				Fourths Fifths		Verse & Interlude	Social commentary	3 – 2 Latin clave on wooden blocks
				Sixths		Binary Form		Rattle sound on Fanta soda bottle
				Octaves				







ETIC MUSICAL ELEMENTS							EMIC MUSICAL ELEMENTS	
MELODIC ELEMENTS		RHYTHMIC ELEMENTS		HARMONIC ELEMENTS		FORM AND STRUCTURE	LYRICS AND MEANING	STYLE AND INSTRUMENTATION
PITCH	INTERVALS	NOTE VALUES	GROUPING OF NOTES	KEY SCHEME	CHORDS	STRUCTURE	LYRICS	STYLE
Doh	Unison	Semiquaver		E Major	I	6 Bar Intro 24 Bar Verse 1	Narrative	<i>Benga</i>
Re	Minor second	Quaver			IV	8 Bar Guitar 24 Bar Verse 2	Use of English words	
Mi	Major second	Crotchet		PART ERUDITION	V^7	8 Bar Guitar 20 Bar Refrain	Use of vernacular words	
Fah	Minor third	Dotted quaver		Two-part	CHORD PROGRESSION	32 Bar Guitar 20 Bar Vocal	Repetition	
Soh	Major third			Triads	$I - V^7 - I$	Guitar solo fade to end	Simile	
Lah	Perfect Fourth				$I - IV - V^7 - I$		MEANING	
Ti	Perfect Fifth					Strophic with refrain	Explicit	
Doh'	Minor Sixth					Asymmetrical		
		TIME SIGNATURE	SYNCOPIATION	VOICINGS	WORDS TO MELODY	FORM	SOCIO-CULTURAL RELEVANCE	INSTRUMENTATION
		4/4		Thirds	Syllabic	$AB - A^1B - A^1C - A^2C - A^2$	Social commentary	Solo & rhythm guitars
						Verse, Refrain & Interlude		Bass Guitar
						Rondo Form?		Drums
								








ETIC MUSICAL ELEMENTS							EMIC MUSICAL ELEMENTS	
MELODIC ELEMENTS		RHYTHMIC ELEMENTS		HARMONIC ELEMENTS		FORM AND STRUCTURE	LYRICS AND MEANING	STYLE AND INSTRUMENTATION
PITCH	INTERVALS	NOTE VALUES	GROUPING OF NOTES	KEY SIGNATURE	CHORDS	STRUCTURE	LYRICS	STYLE
Doh	Unison	Semiquaver		B Major	I	8 Bar Intro	Poetry	Rumba
Re	Minor second	Quaver			IV	40 Bar Guitar 40 Bar Vocal	Repetition	
Mi	Major second	Crotchet		PART ERUDITION	V ⁷	40 Bar Guitar	Metaphor	
Fah	Minor third	Dotted quaver			CHORD PROGRESSION			
Soh	Major third	Dotted Crotchet			I – V ⁷ – I			
Lah	Perfect Fourth	Minim			I – IV – V ⁷ – I		MEANING	
Ti	Diminished Fifth					Through-composed	Implicit	
						Symmetrical		
		TIME SIGNATURE	SYNCOPIATION	VOICINGS	WORDS TO MELODY	FORM	SOCIO-CULTURAL RELEVANCE	INSTRUMENTATION
		2/4			Syllabic	Intro – A – B – A	Social commentary	Solo guitar
						Verse & Interlude	Educative	Drums
						Ternary Form		Piano
								








ETIC MUSICAL ELEMENTS							EMIC MUSICAL ELEMENTS	
MELODIC ELEMENTS		RHYTHMIC ELEMENTS		HARMONIC ELEMENTS		FORM AND STRUCTURE	LYRICS AND MEANING	STYLE AND INSTRUMENTATION
PITCH	INTERVALS	NOTE VALUES	GROUPING OF NOTES	KEY SIGNATURE	CHORDS	STRUCTURE	LYRICS	STYLE
Doh	Unison	Semiquaver		F Major	I	6 Bar Intro 8 Bar Refrain	Poetry	RUMBA
Re	Minor second	Quaver			V^7	7 Bar Vocal 3 Bar Clarinet	Repetition	
Mi	Major second	Crotchet		PART ERUDITION		7 Bar Vocal 3 Bar Clarinet	Alliteration	
Fah	Minor third	Dotted quaver		Two-part		8 Bar Refrain	Metaphor	
Soh	Perfect Fourth			Triads	CHORD PROGRESSION	7 Bar Vocal 3 Bar Clarinet 7 Bar Vocal 3 Bar Clarinet	Rhyme	
Lah	Perfect Fifth				$I - V^7 - I$	8 Bar Refrain		
Ti						7 Bar Vocal 3 Bar Clarinet 7 Bar Vocal 3 Bar Clarinet	MEANING	
						8 Bar Refrain	Implicit	
						Strophic with refrain		
						Symmetrical		
		TIME SIGNATURE	SYNCOPIATION	VOICINGS	WORDS TO MELODY	FORM	SOCIO-CULTURAL RELEVANCE	INSTRUMENTATION
		2/4		Thirds Fourths	Syllabic	AB – C – B – C – B – C – B	Social commentary	Solo guitar
				Fifths Sixths		Verse, Refrain & Interlude	Educative	CLARINET
				Sevenths Octaves		Rondo Form?	Warning	








ETIC MUSICAL ELEMENTS							EMIC MUSICAL ELEMENTS	
MELODIC ELEMENTS		RHYTHMIC ELEMENTS		HARMONIC ELEMENTS		FORM AND STRUCTURE	LYRICS AND MEANING	STYLE AND INSTRUMENTATION
PITCH	INTERVALS	NOTE VALUES	GROUPING OF NOTES	KEY SIGNATURE	CHORDS	STRUCTURE	LYRICS	STYLE
Doh	Unison	Semiquaver		B Major	I	12 Bar Intro 8 Bar Verse 1	Poetry	<i>Rhumba</i>
Re	Minor second	Quaver			V	8 Bar Interlude 8 Bar Verse 2	Repetition	
Mi	Major second	Crotchet		PART ERUDITION		8 Bar Interlude 8 Bar Verse 3	Metaphor	
Fah	Minor third	Dotted quaver		Two-part	CHORD PROGRESSION	12 Bar Interlude 8 Bar Verse 1	Narrative	
Soh	Major third			Triads	I – V – I	8 Bar Interlude 8 Bar Verse 2	Direct translation	
Lah	Perfect fourth					8 Bar Interlude 8 Bar Verse 3	MEANING	
Ti	Perfect fifth					4 Bar Coda	Explicit	
Doh'	Minor seventh					Strophic without refrain		
						Symmetrical		
		TIME SIGNATURE	SYNCOPIATION	VOICINGS	WORDS TO MELODY	FORM	SOCIO-CULTURAL RELEVANCE	INSTRUMENTATION
		2/4		Thirds	Syllabic	AB – A ¹ B – A ¹ B – A ¹ B – A ¹ B – A ¹ B – A ¹	Social commentary	Solo & rhythm guitars
				Fifths				Shakers
						Verse & Interlude		
						Binary Form		
								






ETIC MUSICAL ELEMENTS							EMIC MUSICAL ELEMENTS	
MELODIC ELEMENTS		RHYTHMIC ELEMENTS		HARMONIC ELEMENTS		FORM AND STRUCTURE	LYRICS AND MEANING	STYLE AND INSTRUMENTATION
PITCH	INTERVALS	NOTE VALUES	GROUPING OF NOTES	KEY SIGNATURE	CHORDS	STRUCTURE	LYRICS	STYLE
Doh	Unison	Semiquaver		G Major	I	4 Bar Intro 8 Bar Verse 1	Factual narrative	<i>OMUTIBO</i>
Re	Minor second	Quaver			IV	8 Bar Trumpet 8 Bar Verse 2	Repetition	
Mi	Major second	Crotchet		PART ERUDITION	V	8 Bar Refrain 12 Bar Guitar		
Fah	Minor third	Dotted quaver		Two-part	CHORD PROGRESSION	8 Bar Verse 3 8 Bar Refrain		
Soh	Major third	Dotted crotchet		Triads	I – IV – I – V – I	16 Bar trumpet 4 Bar Guitar	MEANING	
Lah	Perfect Fourth					8 Bar Verse 1	Explicit	
Ti						Strophic with refrain		
						Symmetrical		
		TIME SIGNATURE	SYNCOPIATION	VOICINGS	WORDS TO MELODY	FORM	SOCIO-CULTURAL RELEVANCE	INSTRUMENTATION
		6/8		Thirds	Syllabic	AB – A ¹ B – CA ² – BC – A ³ B	Educative	Solo & rhythm guitars
				Sixths		Verse, Refrain & Interlude	Warning	Bass Guitar
						Rondo form	Social commentary	Shakers
								Trumpet








ETIC MUSICAL ELEMENTS							EMIC MUSICAL ELEMENTS	
MELODIC ELEMENTS		RHYTHMIC ELEMENTS		HARMONIC ELEMENTS		FORM AND STRUCTURE	LYRICS AND MEANING	STYLE AND INSTRUMENTATION
PITCH	INTERVALS	NOTE VALUES	GROUPING OF NOTES	KEY SIGNATURE	CHORDS	STRUCTURE	LYRICS	STYLE
Doh	Unison	Semiquaver		E ^b Major	I	7 Bar Intro 14 Bar Verse 1	Factual narrative	<i>Twist</i>
Re	Minor second	Quaver			IV	14 Bar Interlude 14 Bar Verse 2	Use of vernacular words	
Mi	Major second	Dotted quaver		PART ERUDITION	V	14 Bar Interlude 14 Bar Verse 3	Direct discourse	
Fah	Minor third	Crotchet		Two-part	CHORD PROGRESSION	7 Bar Interlude 14 Bar Verse 1	Repetition	
Soh	Major third	Minim		Triads	I – IV – V – I			
Lah	Perfect fourth						MEANING	
Ti	Perfect fifth					Strophic without refrain	Explicit	
Doh'	Minor sixth					Symmetrical		
	Minor seventh	TIME SIGNATURE	SYNCOPIATION	VOICINGS	WORDS TO MELODY	FORM	SOCIO-CULTURAL RELEVANCE	INSTRUMENTATION
	Octave	4/4		Unison Seconds	Syllabic	AB – A ¹ B – A ¹ B – AB	Educative	Solo & rhythm guitars
				Thirds Fourths		Verse & Interlude	Social commentary	Percussion Blocks
				Fifths Sixths		Binary Form		
				Octave				







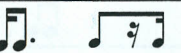






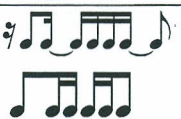
ETIC MUSICAL ELEMENTS							EMIC MUSICAL ELEMENTS	
MELODIC ELEMENTS		RHYTHMIC ELEMENTS		HARMONIC ELEMENTS		FORM AND STRUCTURE	LYRICS AND MEANING	STYLE AND INSTRUMENTATION
PITCH	INTERVALS	NOTE VALUES	GROUPING OF NOTES	KEY SIGNATURE	CHORDS	SIGNATURE	LYRICS	STYLE
Doh	Unison	Quaver		G Major	I – Ib	8 Bar Intro	Poetry	<i>Bango</i>
Re	Minor second	Crotchet			IV V ⁷ – V ⁷ /IV	12 Bar Verse 1 16 Bar Refrain	Metaphor	
Mi	Major second	Dotted Crotchet		PART ERUDITION	ii vi	12 Bar Verse 2 16 Bar Refrain	Repetition	
Fah	Minor third	Dotted Minim		Two-part	iii	12 Bar Verse 3 16 Bar Refrain	Sayings	
Soh	Major third	Minim		Triads	CHORD PROGRESSION	36 Bar Saxophone 16 Bar Keyboard	Refrain	
Lah	Perfect fourth	Semibreve			I – IV – V – IV – I I – VI – IV – I	12 Bars Verse 4 16 Bars Refrain	MEANING	
Ti	Major sixth				I – IV I – V ⁷ – I I – IV – I – V – I	36 Bar Saxophone Coda – Refrain till fade out	Implicit	
Doh'					I – IV – iii – IV – iii – ii – V – vi	Strophic with refrain		
					I – IV – V – I	Symmetrical		
		TIME SIGNATURE	SYNCOPIATION	VOICINGS	WORDS TO MELODY	FORM	SOCIO-CULTURAL RELEVANCE	INSTRUMENTATION
		2/2		Thirds	Syllabic	A-BC – BC – BC – A ² A ³ – BC – A ² C	Social commentary	Solo guitar Bass Guitar
				Octaves		Verse, Refrain & Interlude		Drums Congas
				Triads		Rondo Form?		Saxophones Keyboard








ETIC MUSICAL ELEMENTS							EMIC MUSICAL ELEMENTS	
MELODIC ELEMENTS		RHYTHMIC ELEMENTS		HARMONIC ELEMENTS		FORM AND STRUCTURE	LYRICS AND MEANING	STYLE AND INSTRUMENTATION
PITCH	INTERVALS	NOTE VALUES	GROUPING OF NOTES	KEY SIGNATURE	CHORDS	SIGNATURE	LYRICS	STYLE
Doh	Unison	Semiquaver		A ^b Major	I	8 Bar Intro 8 Bar verse 1 8 Bar Interlude	Factual narrative	<i>Twist</i>
Re	Minor second	Quaver			IV	8 Bar Verse 2 8 Bar Interlude	Repetition	
Mi	Major second	Dotted Quaver		PART ERUDITION	V	8 Bar Verse 3 8 Bar Interlude	Rhyme	
Fah	Minor third	Crotchet		Two-part	CHORD PROGRESSION	8 Bar Verse 4 4 Bar Interlude		
Soh	Major third			Triads	I – IV – I – V - I	8 Bar Verse 5 8 Bar Interlude		
Lah	Perfect fourth					8 Bar Verse 6 4 Bar Interlude	MEANING	
Ti	Perfect fifth					8 Bar verse 7 4 Bar coda	Explicit	
Doh'	Minor sixth					Strophic without refrain		
						Symmetrical		
	Major sixth	TIME SIGNATURE	SYNCOPIATION	VOICINGS	WORDS TO MELODY	FORM	SOCIO-CULTURAL RELEVANCE	INSTRUMENTATION
	Octave	2/4		Thirds	Syllabic	ABA – BA – BA – BA ¹ – BA – BA ¹ – BA ¹	Social commentary	Solo & rhythm guitars
						Verse & Interlude		Blocks
						Binary Form		

ETIC MUSICAL ELEMENTS							EMIC MUSICAL ELEMENTS	
MELODIC ELEMENTS		RHYTHMIC ELEMENTS		HARMONIC ELEMENTS		FORM AND STRUCTURE	LYRICS AND MEANING	STYLE AND INSTRUMENTATION
PITCH	INTERVALS	NOTE VALUES	GROUPING OF NOTES	KEY SCHEME	CHORDS	STRUCTURE	LYRICS	STYLE
Doh	Unison	Semiquaver		G Major	I	^{KEY} (Vocal/Clarinet=V/C) (Clarinet/Vocal=C/V)	Poetry	Rumba
Re	Minor second	Quaver			V ⁷	16 Bars Verse 1 -V/C	Repetition	
Mi	Major second	Dotted quaver		PART ERUDITION		16 Bar Refrain (8 bars C/V + 8 Bars All)	Metaphor	
Fah	Minor third	Crotchet		Two-part		16 Bars Verse 2 -V/C	Saying	
Soh	Major third	Dotted Crotchet		Triads	CHORD PROGRESSION	16 Bar Refrain (8 bars C/V + 8 Bars All)		
Lah	Perfect fourth	Dotted Minim			I – V ⁷ – I	16 Bars Verse 1 -V/C		
Ti	Minor sixth	Minim				16 Bar Refrain (8 bars C/V + 8 Bars All)		
Doh'	Major sixth	Semibreve				16 Bars Verse 2 -V/C		
	Minor seventh					16 Bar Refrain (8 bars C/V + 8 Bars All)	MEANING	
	Octave					Call & response	Implicit	
						Strophic with refrain		
						Symmetrical		
		TIME SIGNATURE	SYNCOPIATION	VOICINGS	WORDS TO MELODY	FORM	SOCIO-CULTURAL RELEVANCE	INSTRUMENTATION
		2/2		Thirds	Syllabic	AB – AB – AB – AB (B = AB)	Social commentary	Solo guitar
				Seconds		Verse & Interlude	Educative	CLARINET
						Binary Form	Warning	











ETIC MUSICAL ELEMENTS							EMIC MUSICAL ELEMENTS	
MELODIC ELEMENTS		RHYTHMIC ELEMENTS		HARMONIC ELEMENTS		FORM AND STRUCTURE	LYRICS AND MEANING	STYLE AND INSTRUMENTATION
PITCH	INTERVALS	NOTE VALUES	GROUPING OF NOTES	KEY SIGNATURE	CHORDS	SIGNATURE	LYRICS	STYLE
Doh	Unison	Semiquaver		A ^b Major	I I ⁷	8 Bar Intro	Factual narrative	<i>Sukuma</i>
Re	Minor second	Quaver			IV V	15 Bar Verse 1 22 Bar Refrain	Use of vernacular words	
Mi	Major second	Crotchet		PART ERUDITION	CHORD PROGRESSION	22 Bar Guitar	Repetition	
Fah	Minor third	Dotted quaver			I – IV – V – I	15 Bar Verse 2	Simile	
Soh	Major third	Dotted Crotchet		Two-part	I – V – I	8 Bar Coda	Direct translation	
Lah	Perfect fifth	Dotted Minim		Triads	I – I ⁷ – IV	Strophic with refrain	MEANING	
Ti	Minor seventh	Minim			I ⁷ – IV – V – I ⁷		Explicit	
Doh'	Octave	Semibreve				Asymmetrical		
	Compound minor third	TIME SIGNATURE	SYNCOPATION	VOICINGS	WORDS TO MELODY	FORM	SOCIO-CULTURAL RELEVANCE	INSTRUMENTATION
		4/4		Thirds	Syllabic	AB – CD – BA	Social commentary	Solo & rhythm guitars
						Verse, Refrain & Interlude	Educative	Drums
						Rondo Form?		Bass Guitar


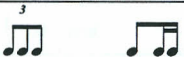







ETIC MUSICAL ELEMENTS							EMIC MUSICAL ELEMENTS	
MELODIC ELEMENTS		RHYTHMIC ELEMENTS		HARMONIC ELEMENTS		FORM AND STRUCTURE	LYRICS AND MEANING	STYLE AND INSTRUMENTATION
PITCH	INTERVALS	NOTE VALUES	GROUPING OF NOTES	KEY SCHEME	CHORDS	STRUCTURE	LYRICS	STYLE
Doh	Unison	Semiquaver		G Major	I	10 Bar Intro 8 Bar Verse 1	Factual narrative	<i>Omutibo</i>
Re	Minor second	Quaver			V^7	16 Bar Interlude 8 Bar Verse 2	Repetition	
Mi	Major second	Dotted quaver		PART ERUDITION		16 Bar Interlude 8 Bar Verse 3	Direct translation	
Fah	Minor third	Crotchet		Two-part	CHORD PROGRESSION	16 Bar Interlude 8 Bar Verse 4		
Soh	Major third			Triads	$I - V^7 - I$	16 Bar Interlude 8 Bar Verse 5		
Lah	Perfect fourth					16 Bar Interlude 8 Bar Verse 6		
Ti	Major sixth					16 Bar Interlude 3 Bar Coda		
Doh'						Strophic without refrain	MEANING	
						Symmetrical	Explicit	
		TIME SIGNATURE	SYNCOPIATION	VOICINGS	WORDS TO MELODY	FORM	SOCIO-CULTURAL RELEVANCE	INSTRUMENTATION
		2/4		Thirds Fourths	Syllabic	AB - A ¹ B - A ¹ B - A ¹ B - A ¹ B - A ¹ B - A ²	Social commentary	Solo guitar
				Fifths Sixths		Verse & Interlude	Educative	Fanta Bottle
						Binary Form		




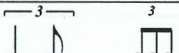





ETIC MUSICAL ELEMENTS							EMIC MUSICAL ELEMENTS	
MELODIC ELEMENTS		RHYTHMIC ELEMENTS		HARMONIC ELEMENTS		FORM AND STRUCTURE	LYRICS AND MEANING	STYLE AND INSTRUMENTATION
PITCH	INTERVALS	NOTE VALUES	GROUPING OF NOTES	KEY SCHEME	CHORDS	STRUCTURE	LYRICS	STYLE
Doh	Unison	Semiquaver Quaver		E ^b Major	I IV	8 Bar Intro 16 Bar Verse 1	Poetry	<i>Bango</i>
Re	Minor second	Dotted quaver Crotchet			V V ⁷	16 Bar Verse 2 16 Bar Verse 3	Repetition	
Mi	Major second	SYNCOPIATION		PART ERUDITION	ii II	16 Bar Refrain 8 Bar Guitar	Narrative	
Fah	Minor third			Two-part	CHORD PROGRESSION	16 Bar Sax 16 Bar Guitar	Saying	
Soh	Major third			Triads	I – V ⁷ – I	16All - Interlude 16 Bar Verse 3		
Lah	Perfect fourth				I – IV – ii – V – IV – II – V – I	16 Bar Refrain 16 Bar Guitar	MEANING	
Ti	Perfect fifth					Strophic with refrain	Explicit	
Doh'	Minor sixth				I – IV – I – V ⁷ – I	Symmetrical		
	Major sixth		TIME SIGNATURE	VOICINGS	WORDS TO MELODY	FORM	SOCIO-CULTURAL RELEVANCE	INSTRUMENTATION
	Minor seventh		2/4	Seconds Thirds Fourth	Syllabic	A-BBB-C-A-A ¹ A ² A ³ - C-BA ¹	Social commentary	Solo guitar Bass guitar
	Octave			Fifths Sixths		Verse, Refrain & Interlude	Amorous	Drums Congas
	Diminished fifth			Sevenths Octaves				Keyboard Saxophones







ETIC MUSICAL ELEMENTS							EMIC MUSICAL ELEMENTS	
MELODIC ELEMENTS		RHYTHMIC ELEMENTS		HARMONIC ELEMENTS		FORM AND STRUCTURE	LYRICS AND MEANING	STYLE AND INSTRUMENTATION
PITCH	INTERVALS	NOTE VALUES	GROUPING OF NOTES	KEY SIGNATURE	CHORDS	STRUCTURE	LYRICS	STYLE
Doh	Unison	Semiquaver		A Major	I I ⁷	20 Bar Intro 20 Bar Verse 1	Factual narrative	<i>OMUTIBO</i>
Re	Minor second	Quaver			IV V	20 Bar Interlude 20 Bar Verse 2	Use of English words	
Mi	Major second	Crotchet		PART ERUDITION		20 Bar Interlude 16 Bar Verse 3	Use of vernacular words	
Fah	Minor third			Two-part	CHORD PROGRESSION		Repetition	
Soh	Major third				I – IV – I – V – I		MEANING	
Lah	Perfect Fourth				I – I ⁷ – IV	Strophic without refrain	Explicit	
Ti					I – V – I	Symmetrical		
		TIME SIGNATURE	SYNCOPIATION	VOICINGS	WORDS TO MELODY	FORM	SOCIO-CULTURAL RELEVANCE	INSTRUMENTATION
		2/4		Thirds	Syllabic	AB – AB – AB ¹	Social commentary	Solo & rhythm guitars
				Fourths		Verse & Interlude		
				Fifths		Binary Form		












ETIC MUSICAL ELEMENTS							EMIC MUSICAL ELEMENTS	
MELODIC ELEMENTS		RHYTHMIC ELEMENTS		HARMONIC ELEMENTS		FORM AND STRUCTURE	LYRICS AND MEANING	STYLE AND INSTRUMENTATION
PITCH	INTERVALS	NOTE VALUES	GROUPING OF NOTES	KEY SIGNATURE	CHORDS	STRUCTURE	LYRICS	STYLE
Doh	Unison	Semiquaver		A ^b Major	I	16 Bar Intro	Narrative	<i>Omutibo</i>
Re	Minor second	Quaver			IV	16 Bar Verse 16 Bar Refrain	Repetition	
Mi	Major second	Dotted quaver		PART ERUDITION	V	32 Bar Interlude		
Fah	Minor third	Crotchet		Two-part	CHORD PROGRESSION	16 Bar Verse 16 Bar Refrain		
Soh	Major third				I – IV – I – V – I	24 Bar Interlude		
Lah	Perfect fourth					16 Bar Verse 16 Bar Refrain	MEANING	
Ti	Perfect fifth					Strophic with refrain	Explicit	
Doh'	Minor sixth					Symmetrical		
	Minor seventh	TIME SIGNATURE	SYNCOPIATION	VOICINGS	WORDS TO MELODY	FORM	SOCIO-CULTURAL RELEVANCE	INSTRUMENTATION
	Octave	2/4		Thirds	Syllabic	ABC – A ¹ BC – A ² BC	Social commentary	Solo guitar
				Fifths		Verse, Refrain & Interlude	Educative	Fanta bottle
				Sevenths		Rondo Form?		Wooden blocks
				Octaves				








ETIC MUSICAL ELEMENTS						EMIC MUSICAL ELEMENTS		
MELODIC ELEMENTS		RHYTHMIC ELEMENTS		HARMONIC ELEMENTS		FORM AND STRUCTURE	LYRICS AND MEANING	STYLE AND INSTRUMENTATION
PITCH	INTERVALS	NOTE VALUES	GROUPING OF NOTES	KEY SIGNATURE	CHORDS	STRUCTURE	LYRICS	STYLE
Doh	Unison	Semiquaver		G Major	I	12 Bar Intro 12 Bar Verse 1	Factual Narrative	<i>Rhumba</i>
Re	Minor second	Quaver			V ⁷	12 Bar Interlude 12 Bar Verse 2	Repetition	
Mi	Major second	Dotted Quaver		PART ERUDITION		12 Bar Interlude 12 Bar Verse 3	Direct translation	
Fah	Minor third	Minim		Two-part	CHORD PROGRESSION	12 Bar Interlude 12 Bar Verse 4		
Soh	Major third			Triads	I – V ⁷ – I	12 Bar Interlude 12 Bar Verse 5		
Lah	Perfect fourth					8 Bar Coda	MEANING	
Ti	Perfect fifth					Strophic without refrain	Explicit	
Doh'	Octave					Symmetrical		
		TIME SIGNATURE	SYNCOPIATION	VOICINGS	WORDS TO MELODY	FORM	SOCIO-CULTURAL RELEVANCE	INSTRUMENTATION
		2/4		Thirds	Syllabic	AB – AB – AB – AB – AB – A ¹	Social commentary	Solo & rhythm guitars
				Fourths		Verse & Interlude		Bass Guitar
						Binary Form		Percussion Blocks
								








ETIC MUSICAL ELEMENTS							EMIC MUSICAL ELEMENTS	
MELODIC ELEMENTS		RHYTHMIC ELEMENTS		HARMONIC ELEMENTS		FORM AND STRUCTURE	LYRICS AND MEANING	STYLE AND INSTRUMENTATION
PITCH	INTERVALS	NOTE VALUES	GROUPING OF NOTES	KEY SIGNATURE	CHORDS	STRUCTURE	LYRICS	STYLE
Doh	Unison	Semiquaver		C Minor	III VII	16 Bar Intro 29 Bar Verse 1	Poetry	<i>Bango</i>
Re	Minor second	Quaver			V I & i	29 Bar Verse 2 16 Bar Interlude	Alliteration	
Mi	Major second	Dotted quaver		PART ERUDITION	iv ii ⁰	29 Bar Verse 3 16 Bar Guitar	Saying	
Fah	Minor third	Crotchet		Two-part	CHORD PROGRESSION	13 Bar Sax 16 Bar Guitar	Rhyme	
Soh	Major third	Dotted crotchet		Triads	III – VII – III III – iv – VII-III	29 Bar Verse 4 Bar Coda		
Lah	Perfect fourth	Minim			VII – V – i – I – iv – VII – III		MEANING	
Ti	Perfect fifth				III – V – i – I – iv – VII – III	Strophic without refrain	Explicit	
Doh'	Minor sixth				III – ii ⁰ – VII – iv – III	Asymmetrical		
	Major sixth	TIME SIGNATURE	SYNCOPIATION	VOICINGS	WORDS TO MELODY	FORM	SOCIO-CULTURAL RELEVANCE	INSTRUMENTATION
		2/4		Thirds	Syllabic	AB – BA – BA – A ¹ A – BA ³	Social commentary	Solo guitar Bass guitar
				Fourths		Verse & Interlude		Drums
				Fifths Sixths		Binary Form		Keyboard
				Triads				Saxophones












ETIC MUSICAL ELEMENTS							EMIC MUSICAL ELEMENTS	
MELODIC ELEMENTS		RHYTHMIC ELEMENTS		HARMONIC ELEMENTS		FORM AND STRUCTURE	LYRICS AND MEANING	STYLE AND INSTRUMENTATION
PITCH	INTERVALS	NOTE VALUES	GROUPING OF NOTES	KEY SIGNATURE	CHORDS	STRUCTURE	LYRICS	STYLE
Doh	Unison	Semiquaver		F Major	I	6 Bar Intro	Factual narrative	<i>Omutibo</i>
Re	Minor second	Quaver			IV	13 Bar Verse 19 Bar Refrain	Saying	
Mi	Major second	Dotted quaver		PART ERUDITION	V	11 Bar Interlude 13 Bar Verse	Use of vernacular	
Fah	Minor third	Crotchet		Two-part	CHORD PROGRESSION	9 Bar Refrain 23 Bar Interlude		
Soh	Major third	Dotted crotchet			I – IV – I – V – I	9 Bar Refrain 4 Bar Coda		
Lah	Perfect fourth	Minim					MEANING	
Ti	Minor sixth	Semibreve				Strophic with refrain	Explicit	
Doh'	Octave					Asymmetrical		
		TIME SIGNATURE	SYNCOPIATION	VOICINGS	WORDS TO MELODY	FORM	SOCIO-CULTURAL RELEVANCE	INSTRUMENTATION
		4/4		Thirds	Syllabic	ABC – A ¹ BC ¹ – A ² C ¹ A ³	Social commentary	Solo & rhythm guitars
				Fourths		Verse, Refrain & Interlude	Educative	Bass guitar
				Fifths		Rondo Form?	Warning	Shakers
						Call and response		











ETIC MUSICAL ELEMENTS							EMIC MUSICAL ELEMENTS	
MELODIC ELEMENTS		RHYTHMIC ELEMENTS		HARMONIC ELEMENTS		FORM AND STRUCTURE	LYRICS AND MEANING	STYLE AND INSTRUMENTATION
PITCH	INTERVALS	NOTE VALUES	GROUPING OF NOTES	KEY SIGNATURE	CHORDS	STRUCTURE	LYRICS	STYLE
Doh	Unison	Semiquaver		D Major	I	6 Bar Intro 8 Bar Verse 1	Poetry	<i>OMUTIBO</i>
Re	Minor second	Quaver			IV	8 Bar Interlude 6 Bar Verse 2	Repetition	
Mi	Major second	Crotchet		PART ERUDITION	V	6 Bar Interlude 8 Bar Verse 3	Use of vernacular words	
Fah	Minor third	Dotted crotchet		Two-part	CHORD PROGRESSION	14 Bar Interlude 8 Bar Verse 4	Metaphor	
Soh	Major third	Dotted quaver		Triads	V – IV – V – I	6 Bar Interlude 8 Bar Verse 1	MEANING	
Lah	Perfect Fourth					8 Bar Coda	Implicit	
Ti						Strophic without refrain		
Ta						Asymmetrical		
		TIME SIGNATURE	SYNCOPIATION	VOICINGS	WORDS TO MELODY	FORM	SOCIO-CULTURAL RELEVANCE	INSTRUMENTATION
		4/4		Thirds	Syllabic	AB – A ¹ B ¹ – AB – A ² B – AB – A ¹	Educative	Solo guitar
				Fourths		Verse & Interlude	Warning	Percussion
				Sixths		Binary Form	Social commentary	Fanta Bottle








ETIC MUSICAL ELEMENTS							EMIC MUSICAL ELEMENTS	
MELODIC ELEMENTS		RHYTHMIC ELEMENTS		HARMONIC ELEMENTS		FORM AND STRUCTURE	LYRICS AND MEANING	STYLE AND INSTRUMENTATION
PITCH	INTERVALS	NOTE VALUES	GROUPING OF NOTES	KEY SIGNATURE	CHORDS	STRUCTURE	LYRICS	STYLE
Doh	Unison	Semiquaver		A ^b Major	I I ⁷	8 Bar Intro 16 Bar Verse 1	Factual narrative	<i>Omutibo</i>
Re	Minor second	Quaver			IV V	12 Bar Interlude 16 Bar Verse 2	Repetition	
Mi	Major second	Dotted quaver		PART ERUDITION	V ⁷	12 Bar Interlude 8 Bar Bridge	Adaptation of English	
Fah	Minor third	Crotchet		Two-part	CHORD PROGRESSION	8 Bar Interlude 12 Bar Verse 1		
Soh	Major third	Dotted crotchet			I – IV – V – I	1 Bar Coda		
Lah	Perfect fourth	Semibreve			I – IV – I I – IV – I – V – I		MEANING	
Ti	Perfect fifth				I – IV – I – V ⁷ – I I – V – I	Strophic without refrain	Explicit	
Doh'	Minor sixth					Asymmetrical		
	Major sixth	TIME SIGNATURE	SYNCOPIATION	VOICINGS	WORDS TO MELODY	FORM	SOCIO-CULTURAL RELEVANCE	INSTRUMENTATION
	Octave	4/4		Seconds Thirds	Syllabic	AB – A ¹ B – A ¹ C – AB ¹	Social commentary	Solo & rhythm guitars
				Fourths Fifths		Verse, Bridge & Interlude	Educative	Shakers
				Sixths Octaves		Rondo Form?	Warning	Wooden blocks
								









ETIC MUSICAL ELEMENTS							EMIC MUSICAL ELEMENTS	
MELODIC ELEMENTS		RHYTHMIC ELEMENTS		HARMONIC ELEMENTS		FORM AND STRUCTURE	LYRICS AND MEANING	STYLE AND INSTRUMENTATION
PITCH	INTERVALS	NOTE VALUES	GROUPING OF NOTES	KEY SIGNATURE	CHORDS	STRUCTURE	LYRICS	STYLE
Doh	Unison	Quaver		C minor	I iv	9 Bar Intro 18 Bar Verse 1	Poetry	<i>Bango</i>
Re	Minor second	Crotchet		PART ERUDITION	III VI VII VII ⁷	3 Bar Bridge 18 bar Verse 2 18 Bar Refrain	Personification Repetition	
Mi	Major second	Dotted Crotchet			CHORD PROGRESSION		Metaphor Allegory	
Fah	Minor third	Dotted Minim			Two-part III – VI – III – VII ⁷ – III	3 Bar Bridge 18 bar Verse 3 18 Bar Refrain	Rhyme	
Soh	Major third	Minim			Triads i – iv – VII – III		Refrain	
Lah	Perfect fourth	Semibreve			– iv – VII – III	36Bar Sax solo	MEANING	
Ti	Perfect fifth				III – VI – i – iv – VII (VII ⁷) – III	3 Bar Bridge 18 Bar Verse 4 18 Bar Refrain	Implicit	
Doh'	Minor sixth				i – iv – VII ⁷ – III – VI – VII – III	Strophic with refrain		
					III – VII – III	Symmetrical		
	Major sixth	TIME SIGNATURE	SYNCOPIATION	VOICINGS	WORDS TO MELODY	FORM	SOCIO-CULTURAL RELEVANCE	INSTRUMENTATION
		2/2		Thirds	Syllabic	AB – DBC – DBC – A ¹ – DBC	Social commentary	Solo guitar Bass guitar
				Seconds			Educative	Drums
				Sixths		Verse, Refrain Bridge & Interlude	Warning	Saxophone
				Triads				Keyboard
						Rondo Form		









ETIC MUSICAL ELEMENTS							EMIC MUSICAL ELEMENTS	
MELODIC ELEMENTS		RHYTHMIC ELEMENTS		HARMONIC ELEMENTS		FORM AND STRUCTURE	LYRICS AND MEANING	STYLE AND INSTRUMENTATION
PITCH	INTERVALS	NOTE VALUES	GROUPING OF NOTES	KEY SIGNATURE	CHORDS	STRUCTURE	LYRICS	STYLE
Doh	Unison	Semiquaver		B Major	I IV	16 Bar Intro 20 Bar Verse 1	Poetry	<i>Bango</i>
Re	Minor second	Quaver			V ii	8 Bar Interlude 20 Bar Verse 2	Rhyme Simile	
Mi	Major second	Dotted quaver		PART ERUDITION	VI	8 Bar Interlude 20 Bar Verse 3	Refrain	
Fah	Minor third	Crotchet		Two-part	CHORD PROGRESSION	44 Bar Interlude 20 Bar Verse 4	Metaphor	
Soh	Major third	Dotted Crotchet			I – V – I	44 Bar Interlude 20 Bar Verse 4	Proverb and saying	
Lah	Perfect fourth	Minim			I – V – ii – V – I	16 Bar Coda	MEANING	
Ti	Perfect fifth				I – VI – ii – V – I I – ii – I – V – I	Strophic without refrain	Implicit	
Doh'	Minor sixth				I – IV – I – V – I	Asymmetrical		
	Major sixth	TIME SIGNATURE	SYNCOPIATION	VOICINGS	WORDS TO MELODY	FORM	SOCIO-CULTURAL RELEVANCE	INSTRUMENTATION
		4/4		Seconds Thirds	Syllabic	AB – A ¹ B – A ¹ B – A ³ B – A ³ B – A	Social commentary	Solo & Bass Guitars Keyboard
				Fourths Fifths		Verse & Interlude		Drums Saxophone
				Sixths		Binary Form		Clarinet







ETIC MUSICAL ELEMENTS							EMIC MUSICAL ELEMENTS	
MELODIC ELEMENTS		RHYTHMIC ELEMENTS		HARMONIC ELEMENTS		FORM AND STRUCTURE	LYRICS AND MEANING	STYLE AND INSTRUMENTATION
PITCH	INTERVALS	NOTE VALUES	GROUPING OF NOTES	KEY SIGNATURE	CHORDS	STRUCTURE	LYRICS	STYLE
Doh	Unison	Semiquaver		C Major	I	8 Bar Intro	Poetry	<i>Bango</i>
Re	Minor second	Quaver			ii vi	8 Bar Verse 1 8 Bar Refrain 8 Bar Verse 2 8 Bar Refrain	Proverb	
Mi	Major second	Dotted Quaver		PART ERUDITION	V	8 Bar Sax Interlude 8 Bar Guitar Interlude	Metaphor Simile	
Fah	Minor third	Dotted Crotchet		Two-part	CHORD PROGRESSION	8 Bar Verse 4 8 Bar refrain	Refrain Saying	
Soh	Major third	Crotchet		Triads	I – ii – V – I	8 Bar Guitar Interlude 8 Bar Sax Interlude	Rhyme	
Lah	Perfect fourth				I – vi – ii – V – I	8 Bar Verse 5 8 Bar Refrain Fading to Coda	MEANING	
Ti	Minor sixth					Strophic with refrain	Implicit	
Doh'	Major sixth					Symmetrical		
	Octave	TIME SIGNATURE	SYNCOPIATION	VOICINGS	WORDS TO MELODY	FORM	SOCIO-CULTURAL RELEVANCE	INSTRUMENTATION
		12/8	 	Thirds Fourth	Syllabic	A - BCBC – A ¹ A ² – BC – A ³ A ⁴ – BC	Social commentary	Solo guitar Bass Guitar
			 	Sixths		Verse, Refrain & Interlude	Educative	Drums Congas
				Chords		Rondo Form	Warning	Saxophones Keyboard

ETIC MUSICAL ELEMENTS							EMIC MUSICAL ELEMENTS	
MELODIC ELEMENTS		RHYTHMIC ELEMENTS		HARMONIC ELEMENTS		FORM AND STRUCTURE	LYRICS AND MEANING	STYLE AND INSTRUMENTATION
PITCH	INTERVALS	NOTE VALUES	GROUPING OF NOTES	KEY SIGNATURE	CHORDS	STRUCTURE	LYRICS	STYLE
Doh	Unison	Semiquaver		F# Major	I IV	4 Bar Intro 8 Bar Verse 1	Factual narrative	<i>Twist</i>
Re	Minor second	Quaver			V V ⁷	8 Bar Interlude 8 Bar Verse 2 8 Bar Verse 3	Use & adaptation of English	
Mi	Major second	Dotted Quaver		PART ERUDITION				
Fah	Minor third	Dotted Crotchet		Two-part	CHORD PROGRESSION	8 Bar Interlude 8 Bar Verse 4		
Soh	Major third	Crotchet			I – IV – I – V – I I – IV – I – V ⁷ – I			
Lah	Perfect fourth	Minim			I – V ⁷ – I		MEANING	
Ti	Perfect fifth					Strophic without refrain	Explicit	
Doh'	Minor sixth					Symmetrical		
	Major sixth	TIME SIGNATURE	SYNCOPIATION	VOICINGS	WORDS TO MELODY	FORM	SOCIO-CULTURAL RELEVANCE	INSTRUMENTATION
		4/4		Thirds	Syllabic	AB – A ¹ BB – A ¹ B	Social commentary	Solo & rhythm guitars
						Verse & Interlude	Educative	Shakers
						Binary Form	Warning	

ETIC MUSICAL ELEMENTS							EMIC MUSICAL ELEMENTS	
MELODIC ELEMENTS		RHYTHMIC ELEMENTS		HARMONIC ELEMENTS		FORM AND STRUCTURE	LYRICS AND MEANING	STYLE AND INSTRUMENTATION
PITCH	INTERVALS	NOTE VALUES	GROUPING OF NOTES	KEY SIGNATURE	CHORDS	STRUCTURE	LYRICS	STYLE
Doh	Unison	Semiquaver		B ^b Major	I	8 Bar Intro	Factual narrative	<i>Twist</i>
Re	Minor second	Quaver			IV	4 Bar Verse 1 4 Bar Interlude 1 4 Bar Verse 1 4 Bar Interlude 2	Adaptation of English	
Mi	Major second	Dotted Quaver		PART ERUDITION	V	4 Bar Verse 2 4 Bar Interlude 2 4 Bar Verse 2 4 Bar Interlude 3		
Fah	Minor third	Dotted Crotchet		Two-part	CHORD PROGRESSION	4 Bar Verse 3 4 Bar Interlude 2 4 Bar Verse 3 4 Bar Interlude 1		
Soh	Major third	Crotchet		Triads	I – IV – I – V – I	4 Bar Verse 4 4 Bar Interlude 3 4 Bar Verse 4 4 Bar Interlude 2		
Lah	Perfect fourth					4 Bar Verse 5 4 Bar Interlude 1 4 Bar Verse 5 4 Bar Interlude 2	MEANING	
Ti	Minor sixth					4 Bar Verse 6 4 Bar Interlude 1 4 Bar Verse 6 4 Bar Interlude 2	Explicit	
Doh'	Octave					4 Bar Verse 1 (Coda)		
						Strophic without refrain		
			SYNCOPIATION			Symmetrical		
		TIME SIGNATURE		VOICINGS	WORDS TO MELODY	FORM	SOCIO-CULTURAL RELEVANCE	INSTRUMENTATION
		4/4		Thirds	Syllabic	A – BA ¹ BA ² – BA ² BA ³ – BA ² BA ¹ – BA ³ BA ² – BA ¹ BA ² – BA ¹ BA ² – B	Social commentary Educative	Solo & rhythm guitars
						Verse & Interlude		Shakers
						Binary Form		

ETIC MUSICAL ELEMENTS							EMIC MUSICAL ELEMENTS	
MELODIC ELEMENTS		RHYTHMIC ELEMENTS		HARMONIC ELEMENTS		FORM AND STRUCTURE	LYRICS AND MEANING	STYLE AND INSTRUMENTATION
PITCH	INTERVALS	NOTE VALUES	GROUPING OF NOTES	KEY SCHEME	CHORDS	STRUCTURE	LYRICS	STYLE
Doh	Unison	Quaver		G Major	I	4 Bar Intro	Poetry	<i>Rhumba</i>
Re	Minor second	Crotchet			IV	8 Bar Verse 1 8 Bar Verse 2	Saying	
Mi	Major second	Dotted Crotchet		PART ERUDITION	V	16 Bar Refrain 16 Bar Interlude	Refrain	
Fah	Minor third	Dotted Minim		Two-part		8 Bar Verse 3 16 Bar refrain		
Soh	Major third	Minim			CHORD PROGRESSION	8 Bar Interlude 8 Bar Refrain (Coda)		
Lah	Perfect fourth				I – V – I		MEANING	
Ti	Perfect fifth				I – IV – V – I	Strophic with refrain	Explicit	
Doh'	Minor sixth					Symmetrical		
	Major sixth	TIME SIGNATURE	SYNCOPATION	VOICINGS	WORDS TO MELODY	FORM	SOCIO-CULTURAL RELEVANCE	INSTRUMENTATION
		4/4		Thirds	Syllabic	ABB – CA ¹ – BC – A ² C ¹	Social commentary	Solo & rhythm guitars
				Seconds		Verse, Refrain & Interlude	Educative	Bass guitar
				Sixths		Rondo Form?		Wooden blocks
								3 – 2 Latin clave

ETIC MUSICAL ELEMENTS							EMIC MUSICAL ELEMENTS	
MELODIC ELEMENTS		RHYTHMIC ELEMENTS		HARMONIC ELEMENTS		FORM AND STRUCTURE	LYRICS AND MEANING	STYLE AND INSTRUMENTATION
PITCH	INTERVALS	NOTE VALUES	GROUPING OF NOTES	KEY SIGNATURE	CHORDS	STRUCTURE	LYRICS	STYLE
Doh	Unison	Semiquaver		B ^b Major	I	4 Bar Intro	Factual Narrative	<i>TINGI TINGI</i>
Re	Minor second	Quaver			IV V	14 Bar Verse 1 8 Bar bridge 8 Bar Interlude	Use of vernacular	
Mi	Major second	Crotchet		PART ERUDITION	CHORD PROGRESSION	14 Bar Verse 2 8 Bar bridge 6 Bar Interlude	Repetition	
Fah	Minor third	Dotted quaver		Two-part	I – IV – I– V– I	14 Bar Verse 1 8 Bar bridge 8 Bar Interlude		
Soh	Major third						MEANING	
Lah	Perfect Fourth					Strophic with bridge	Explicit	
Ti						Asymmetrical		
		TIME SIGNATURE	SYNCOPIATION	VOICINGS	WORDS TO MELODY	FORM	SOCIO-CULTURAL RELEVANCE	INSTRUMENTATION
		4/4		Thirds	Syllabic	A – BCA ¹ – BCA ² – BCA ¹	Social commentary	Solo & rhythm guitars
						Verse, Bridge and Interlude	Educative	Bass Guitar
						Rondo Form?	Warning	Drums
								
								

ETIC MUSICAL ELEMENTS							EMIC MUSICAL ELEMENTS	
MELODIC ELEMENTS		RHYTHMIC ELEMENTS		HARMONIC ELEMENTS		FORM AND STRUCTURE	LYRICS AND MEANING	STYLE AND INSTRUMENTATION
PITCH	INTERVALS	NOTE VALUES	GROUPING OF NOTES	KEY SIGNATURE	CHORDS	STRUCTURE	LYRICS	STYLE
Doh	Unison	Quaver		C Major	I	4 Bar Intro	Factual narrative	<i>Rhumba</i>
Re	Minor second	Crotchet			IV vi	24 Bar Verse 8 Bar Interlude	Use of English	
Mi	Major second	Dotted Crotchet		PART ERUDITION	V	24 Bar Verse 4 Bar Coda	Repetition	
Fah	Minor third	Minim		Two-part	CHORD PROGRESSION			
Soh	Major third	Dotted minim			I – vi – I			
Lah	Perfect fourth	Semibreve			I – IV – V – I		MEANING	
Ti					I – V – IV – I I – V – I	Strophic without refrain	Explicit	
Doh'					I – IV – I	Symmetrical		
		TIME SIGNATURE	SYNCOPIATION	VOICINGS	WORDS TO MELODY	FORM	SOCIO-CULTURAL RELEVANCE	INSTRUMENTATION
		4/4		Thirds	Syllabic	A – BA ¹ – BA	Social commentary	Solo & rhythm guitars
				Fifths		Verse and Interlude		Bass guitar
				Sixths		Binary Form		Shakers

8.6 INDEX OF MUSICAL ELEMENTS AND THEIR DERIVABLE LEARNING SONGS

Instructional resources are very important in the teaching and learning process. Teachers should use resources with reference to guiding principles on how the experiences of the resources will be useful to the learners, thus the need for each teacher to understand the importance of each resource to the learner before utilizing it. The use of a variety of instructional resources increases interest, comprehension and retention in the teaching and learning process.

The following sequence of learning per music element heralds the day-to-day curriculum planning and consequently influences the pedagogy and steers content selection that is acceptable and culturally appropriate. This sequence is a structure of musical concepts highlighting the fundamental understanding of the underlying music principles that give structure to music which can be achieved through *Zilizopendwa* as a tool and instructional resource. This sequence is derived from inherent ideas based on the structural elements of music. In using this sequence, the teacher may choose one curriculum content as stipulated by the syllabus and match the content item with the corresponding resources listed to develop a strategy that relates directly to classroom presentation using a variety of approaches, techniques and methods. This will provide flexibility and freedom of teaching styles and creativity in matching activity - content items for various classes. The applicability of these tables based on the index of musical materials alongside their derivable learning songs is demonstrated in section 8.4 (supra).

The following section presents tables that are sequenced on musical elements and designed to facilitate choice of curriculum content and its corresponding resources as developed from the transcribed scores. The tables are keyed in numbers according to the alphabetic order of the songs (e.g. entry 11 will represent the song *Kilio Kwetu*) as listed below:

- | | |
|-------------------------------|------------------------------|
| 1. <i>African Twist</i> | 7. <i>Chura We</i> |
| 2. <i>AGS Rekodi Africa</i> | 8. <i>Harambee Harambee</i> |
| 3. <i>Amina Twist</i> | 9. <i>Helule Helule</i> |
| 4. <i>Asante Kwa Wazazi</i> | 10. <i>Jembe</i> |
| 5. <i>Bachelor Twist</i> | 11. <i>Kilio Kwetu</i> |
| 6. <i>Bibi Mzuri Nyumbani</i> | 12. <i>Kipenzi Waniua-ua</i> |

13. *Kumbuka Mbele*

14. *Kuoa Tunaoa*

15. *Kuwaza Sera*

16. *Kweli Ndugu*

17. *Lunchtime*

18. *Majengo Sendi Tena*

19. *Mama Zowera*

20. *Mpenzi Rosa*

21. *Msichana wa Elimu*

22. *Mulofa Mmoja*

23. *Naitaka Bango*

24. *Namulia Susana*

25. *Olivia Leo*

26. *Pole Musa*

27. *Raha Inapoteza*

28. *Raha Moyoni*

29. *Safari Tanganyika*

30. *Sengula Nakupenda*

31. *Sera Nakuambia*

32. *Shaka*

33. *Shemeji wa Mjini Lilumbe*

34. *Si Ngao*

35. *Sikuta*

36. *Simba*

37. *Sina Wasiwasi Tena*

38. *Tajua Mwenyewe*

39. *Taxi Driver*

40. *Twist ni Nzuri*

41. *Ukifika Taita*

42. *Western Shilo*

43. *Zilai Zilai*

8.6.1 Melodic Elements

Table 8.6.1 Pitch

Pitches	Song Number
Doh re mi fah sol lah ti doh	1 - 2 - 3 - 6 - 7 - 8 - 9 - 10 - 11 - 13 - 14 - 15 - 17 - 20 - 22 - 23 - 24 - 25 - 26 - 27 - 28 - 30 - 31 - 32 - 33 - 35 - 36 - 37 - 38 - 39 - 40 - 41 - 43
Doh re mi fah sol lah ti	5 - 12 - 16 - 18 - 19 - 21 - 29 - 34 - 42
Doh re mi fah sol lah ta(b7)	4
Non Scale tones (Ta)	33

Table 8.6.2 Melodic Intervals

Melodic Intervals	Song Number
Minor Second	All
Major Second	All
Minor Third	All
Major Third	1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9 - 10 - 11 - 12 - 13 - 14 - 15 - 16 - 17 - 18 - 20 - 21 - 22 - 23 - 24 - 25 - 26 - 27 - 28 - 29 - 30 - 31 - 32 - 33 - 34 - 35 - 36 - 37 - 38 - 39 - 40 - 41 - 42 - 43
Perfect Fourth	1 - 2 - 3 - 4 - 6 - 7 - 8 - 9 - 10 - 11 - 13 - 14 - 15 - 16 - 17 - 18 - 19 - 20 - 21 - 22 - 23 - 24 - 25 - 27 - 28 - 29 - 30 - 31 - 32 - 33 - 34 - 35 - 36 - 37 - 38 - 39 - 40 - 41 - 42 - 43

Perfect Fifth	1 - 2 - 3 - 4 - 6 - 7 - 8 - 9 - 10 - 11 - 13 - 14 - 15 - 16 - 17 - 19 - 20 - 22 - 24 - 26 - 28 - 30 - 31 - 32 - 35 - 36 - 37 - 39 - 41
Minor Sixth	1 - 2 - 3 - 4 - 6 - 7 - 8 - 9 - 10 - 13 - 14 - 15 - 17 - 22 - 24 - 25 - 28 - 30 - 32 - 33 - 35 - 36 - 37 - 38 - 39 - 40 - 41
Major Sixth	1 - 2 - 4 - 10 - 14 - 23 - 24 - 25 - 27 - 28 - 32 - 35 - 36 - 37 - 38 - 39 - 41
Minor Seventh	1 - 2 - 6 - 10 - 13 - 15 - 20 - 22 - 25 - 26 - 28 - 30
Major Seventh	1 - 4
Octave	1 - 2 - 4 - 9 - 13 - 22 - 24 - 25 - 26 - 28 - 30 - 31 - 33 - 37 - 38 - 40
Augmented Fourth	6 - 10
Diminished Fifth	18 - 28
Compound Third	2 - 26
Compound Fifth	4
Compound Sixth	4
Compound Seventh	4

8.6.2 Rhythmic Elements

Table 8.6.3 Time Values









Time Values	Song Number
Semibreve 	15 - 23 - 25 - 26 - 33 - 35 - 37 - 43
Minim 	2 - 4 - 6 - 7 - 8 - 10 - 13 - 15 - 18 - 22 - 23 - 25 - 26 - 31 - 32 - 33 - 35 - 36 - 39 - 41 - 43
Dotted Minim 	23 - 25 - 26 - 35 - 41 - 43
Crotchet 	1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9 - 10 - 11 - 12 - 13 - 14 - 15 - 16 - 17 - 18 - 19 - 20 - 21 - 22 - 23 - 24 - 25 - 26 - 27 - 28 - 29 - 30 - 32 - 33 - 34 - 35 - 26 - 37 - 38 - 39 - 40 - 41 - 42 - 43
Dotted Crotchet 	1 - 2 - 8 - 9 - 13 - 15 - 18 - 21 - 23 - 25 - 26 - 32 - 33 - 34 - 35 - 36 - 37 - 38 - 39 - 40 - 41 - 43
Quaver 	1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9 - 10 - 11 - 12 - 13 - 14 - 15 - 16 - 17 - 18 - 19 - 20 - 21 - 22 - 23 - 24 - 25 - 26 - 27 - 28 - 29 - 30 - 31 - 32 - 33 - 34 - 35 - 36 - 37 - 38 - 39 - 40 - 41 - 42 - 43
Dotted Quaver 	1 - 2 - 4 - 5 - 6 - 7 - 8 - 10 - 11 - 12 - 13 - 14 - 15 - 17 - 18 - 19 - 20 - 21 - 22 - 24 - 25 - 26 - 27 - 28 - 30 - 31 - 32 - 33 - 34 - 36 - 37 - 38 - 39 - 40 - 42
Semiquaver 	1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 10 - 11 - 12 - 13 - 14 - 15 - 16 - 17 - 18 - 19 - 20 - 21 - 22 - 24 - 25 - 26 - 27 - 28 - 29 - 30 - 31 - 32 - 33 - 34 - 36 - 37 - 38 - 39 - 40 - 42

Table 8.6.4 Time Signatures

Time Signatures	Song Number
Simple Duple Time	2 - 4 - 6 - 14 - 18 - 19 - 20 - 23 - 24 - 25 - 27 - 28 - 29 - 30 - 31 - 32 - 35
Simple Quadruple Time	1 - 3 - 5 - 7 - 8 - 9 - 10 - 11 - 12 - 13 - 15 - 16 - 17 - 22 - 26 - 33 - 34 - 36 - 37 - 39 - 40 - 41 - 42 - 43
Compound Duple Time	21
Compound Quadruple Time	38

Table 8.6.5 Grouping of Notes

Grouping of Notes	Song Number
	1 - 2 - 4 - 6 - 7 - 8 - 9 - 10 - 11 - 13 - 14 - 15 - 16 - 17 - 19 - 20 - 23 - 25 - 26 - 27 - 28 - 30 - 31 - 32 - 33 - 34 - 35 - 36 - 37 - 39 - 40 - 41 - 43
	9 - 11 - 12 - 16 - 17 - 23 - 25 - 26 - 35 - 36 - 39 - 40 - 41 - 43
 or 	15 - 23 - 25 - 35 - 36 - 40 - 43
	12
	2 - 3 - 4 - 6 - 7 - 8 - 10 - 11 - 12 - 15 - 16 - 17 - 18 - 19 - 22 - 28 - 29 - 30 - 31 - 32 - 33 - 34 - 37 - 39
	18 - 20 - 28 - 39
	2 - 3 - 5 - 6 - 10 - 11 - 13 - 15 - 17 - 18 - 19 - 20 - 24 - 28 - 29 - 31 - 32 - 39
 or 	3 - 5 - 10 - 11 - 12 - 13 - 15 - 24 - 28 - 29 - 31 - 32 - 37
 or 	2 - 4 - 5 - 7 - 10 - 11 - 18 - 19 - 20 - 24 - 28 - 29 - 33 - 37 - 39 - 42
	2 - 4 - 5 - 8 - 12 - 18 - 24 - 27 - 28 - 37 - 42
	1 - 2 - 4 - 5 - 6 - 8 - 10 - 13 - 14 - 15 - 17 - 18 - 19 - 20 - 22 - 24 - 25 - 26 - 27 - 28 - 30 - 32 - 33 - 36 - 37 - 39 - 40
 or  or 	28 - 31 - 33
 or 	2 - 3 - 4 - 5 - 6 - 7 - 8 - 10 - 11 - 12 - 14 - 15 - 16 - 17 - 18 - 19 - 20 - 24 - 27 - 28 - 29 - 30 - 31 - 32 - 34 - 37 - 39 - 42
	1
	6 - 9 - 17 - 23 - 25 - 35 - 36 - 40 - 41 - 43
 or  or 	1 - 8 - 18 - 22 - 27 - 28 - 30 - 32 - 33
	41

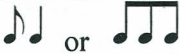


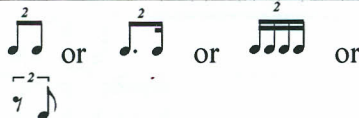



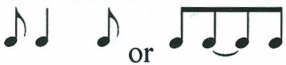


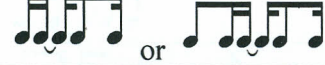







































	21 - 38
	21 - 38
	21
	38

Table 8.6.6 Syncopation

Syncopation	Song Number
	1 - 8 - 10 - 18 - 22 - 27 - 28 - 30 - 32 - 33
	41
	38
	6 - 9 - 17 - 23 - 25 - 35 - 36 - 40 - 41 - 43
	2 - 3 - 4 - 5 - 6 - 7 - 8 - 10 - 11 - 12 - 15 - 16 - 17 - 18 - 19 - 20 - 24 - 27 - 28 - 30 - 31 - 32 - 34 - 37 - 39 - 42
	31
	6 - 12 - 16 - 20 - 28 - 32 - 34 - 37 - 42
	42
	42
	16 - 30 - 42
	7 - 8 - 33
	7 - 18 - 28
	7 - 10 - 20 - 28
	10 - 28
	28
	22
	33
	7
	10 - 22

	4 - 11 - 15 - 17 - 18 - 25 - 26 - 28 - 33
	11 - 30 - 32
	5 - 6 - 8 - 10 - 29 - 30 - 32
	31
	14
	18 - 29
	30
	28
	28
	34
	35 - 43
	23
	8
	10 - 20 - 28
	26
	2 - 4 - 14 - 20 - 28
	1 - 40
	1 - 13
	3 - 14 - 30 - 33
	14
	5
	32
	37
	19
	19
 compound time	38
	3

	17
	37
	16
	17
	9 - 36
	9
	9
	40
	9
	13
	13
	21
	21
	21
	41

8.6.3 Harmonic Elements

Table 8.6.7 Voicing

Voicing	Song Number
Two-part Voicing	1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9 - 10 - 11 - 12 - 13 - 14 - 15 - 16 - 17 - 19 - 20 - 21 - 22 - 23 - 24 - 25 - 26 - 27 - 28 - 29 - 30 - 31 - 32 - 33 - 34 - 35 - 36 - 37 - 38 - 39 - 40 - 41 - 42 - 43
Three-part Voicing	4
Triads	3 - 4 - 5 - 7 - 8 - 9 - 10 - 11 - 12 - 13 - 14 - 15 - 16 - 17 - 19 - 20 - 21 - 22 - 23 - 24 - 25 - 26 - 27 - 28 - 31 - 32 - 34 - 35 - 38 - 40

Table 8.6.8 Harmonic Intervals

Harmonic Intervals	Song Number
Monophonic	4 - 18
Unison	6 - 8 - 13 - 22
Seconds	2 - 6 - 16 - 22 - 25 - 28 - 35 - 36 - 37 - 41
Thirds	1 - 2 - 3 - 5 - 6 - 7 - 8 - 9 - 10 - 11 - 13 - 14 - 15 - 16 - 17 - 19 - 20 - 21 - 22 - 23 - 24 - 25 - 26 - 27 - 28 - 29 - 30 - 31 - 32 - 33 - 34 - 35 - 36 - 37 - 38 - 39 - 40 - 41 - 42 - 43
Fourths	1 - 2 - 3 - 6 - 7 - 8 - 9 - 10 - 12 - 13 - 14 - 16 - 19 - 22 - 27 - 28 - 29 - 31 - 32 - 33 - 34 - 36 - 37 - 38

Fifths	1 - 2 - 3 - 6 - 8 - 10 - 11 - 13 - 14 - 15 - 16 - 19 - 20 - 22 - 27 - 28 - 29 - 30 - 32 - 33 - 36 - 37 - 43
Sixths	1 - 2 - 3 - 6 - 7 - 8 - 10 - 11 - 12 - 13 - 14 - 15 - 16 - 19 - 21 - 22 - 27 - 28 - 32 - 34 - 35 - 36 - 37 - 38 - 41 - 43
Sevenths	2 - 6 - 10 - 13 - 15 - 19 - 28 - 30
Octaves	2 - 13 - 16 - 19 - 22 - 23 - 28 - 30 - 37
Compound intervals	2 - 4
Triads	23 - 32 - 35 - 38

Table 8.6.9 Chords

Chords	Song Number
I	1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9 - 10 - 11 - 12 - 13 - 14 - 15 - 16 - 17 - 18 - 19 - 20 - 21 - 22 - 23 - 24 - 25 - 26 - 27 - 28 - 29 - 30 - 31 - 33 - 34 - 36 - 37 - 38 - 39 - 40 - 41 - 42 - 43
I ⁷	8 - 37 - 26 - 29
i	32 - 35
ii	10 - 23 - 28 - 32 - 36 - 38
II	28
iii	23
III	32 - 35
IV	1 - 2 - 3 - 6 - 7 - 8 - 9 - 10 - 11 - 12 - 13 - 14 - 15 - 16 - 17 - 18 - 21 - 22 - 23 - 24 - 26 - 28 - 29 - 30 - 33 - 34 - 36 - 37 - 39 - 40 - 41 - 42 - 43
IV ⁶	10
iv	35
V	2 - 3 - 6 - 8 - 9 - 10 - 11 - 13 - 14 - 20 - 21 - 22 - 24 - 26 - 28 - 29 - 30 - 32 - 33 - 34 - 36 - 37 - 38 - 39 - 40 - 41 - 42
V ⁷	1 - 5 - 7 - 12 - 15 - 16 - 17 - 18 - 19 - 23 - 25 - 27 - 28 - 31 - 37 - 39
vi	23 - 32 - 38 - 43
vi ⁷	16
VI	32 - 35 - 36
vii ⁰	32
bVII	4
VII	35
VII ⁷	35

Table 8.6.10 Chord Progressions

Chord Progressions	Song Number
I - V - I	6 - 8 - 10 - 14 - 16 - 20 - 26 - 29 - 36 - 37 - 41 - 43
I - V ⁷ - I	5 - 7 - 16 - 17 - 18 - 19 - 25 - 27 - 28 - 31 - 39
I - IV - I	14 - 37 - 43
I - vi - I	43
I - ii - V - I	38
I - V - IV - I	43
I - IV - V - I	2 - 3 - 6 - 9 - 16 - 22 - 23 - 26 - 37 - 41 - 43
I - IV - V ⁷ - I	7 - 17 - 18
I - IV - I - V - I	11 - 13 - 21 - 24 - 29 - 30 - 31 - 33 - 36 - 37 - 39 - 40 - 42
I - IV - I - V ⁷ - I	1 - 12 - 15 - 28 - 37 - 39

I – IV – ii – V – I	10
I – IV – ii – V – IV – II – V – I	28
I – V – ii – V – I	36
I – ii – I – V – I	36
I – VI – ii – V – I	36
I – vi – ii – V – I	38
I – vi ⁷ – V ⁷ – I	16
I – I ⁷ – IV.	8 - 26 - 29
I – IV – V – IV – I	23
I – IV – I – V ⁷ – I	23
I – IV – I – V – I	23
I – VI – IV – I	23
I – IV – iii – IV – iii – ii – V – vi	23
III – VII – III	32 - 35
III – vi – VII – III	32
III – V – i – I – iv – VII – III	32
III – ii ⁰ – VII – iv – III	32
VII – V – i – I – iv – VII – III	32
^b VII – I	4
i – iv – VII ⁷ – III – VI – VII – III	35
i – iv – VII – III – iv – VII – III	35
III – VI – III – VII ⁷ – III	35
III – VI – i – iv – VII(VII ⁷) – III	35
I ⁷ – IV – V – I ⁷	26
V – IV – V – I	34

Table 8.6.11 Key Scheme

Key Scheme	Song Number
Major Diatonic	1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9 - 10 - 11 - 12 - 13 - 14 - 15 - 16 - 17 - 18 - 19 - 20 - 21 - 22 - 23 - 24 - 25 - 26 - 27 - 28 - 29 - 30 - 31 - 33 - 34 - 35 - 36 - 37 - 38 - 39 - 40 - 41 - 42 - 43
Minor Diatonic	32 – 35

8.6.4 Form and Structure

Table 8.6.12 Form

Forms	Song Number
Verse and Interlude (Binary Form)	1 - 3 - 4 - 5 - 6 - 7 - 8 - 9 - 11 - 12 - 13 - 14 - 15 - 16 - 20 - 22 - 24 - 25 - 27 - 29 - 31 - 32 - 34 - 36 - 39 - 40 - 43
Verse and Interlude (Ternary Form)	11 - 18
Verse - Bridge and Interlude (Rondo Form)	37 - 42
Verse - Refrain and Interlude (Rondo Form)	2 - 17 - 19 - 21 - 23 - 26 - 28 - 30 - 33 - 38 - 41
Verse - Bridge - Refrain and Interlude (Rondo Form)	10 - 35

Table 8.6.13 Structure

Structures	Song Number
Symmetrical	1 - 3 - 5 - 7 - 8 - 9 - 11 - 12 - 13 - 16 - 18 - 19 - 20 - 21 - 22 - 23 - 24 - 25 - 27 - 28 - 29 - 30 - 31 - 35 - 38 - 39 - 40 - 41 - 43
Asymmetrical	2 - 4 - 6 - 10 - 14 - 15 - 17 - 26 - 32 - 33 - 34 - 36 - 37 - 42
Call and Response	10 - 25 - 33
Strophic without refrain	1 - 4 - 5 - 6 - 7 - 8 - 9 - 11 - 12 - 13 - 14 - 15 - 16 - 18 - 20 - 22 - 24 - 27 - 29 - 31 - 32 - 34 - 36 - 37 - 39 - 40 - 43
Strophic with refrain	2 - 3 - 10 - 17 - 19 - 21 - 23 - 25 - 26 - 28 - 30 - 33 - 35 - 38 - 41 - 42

8.6.5 Lyrics and Meanings**Table 8.6.14 Setting of words to melody**

Setting of words to melody	Song Number
Melismatic	3
Syllabic	All

Table 8.6.15 Lyrical qualities

Lyrics	Song Number
Narrative	1 - 2 - 4 - 5 - 8 - 9 - 11 - 15 - 16 - 17 - 20 - 21 - 22 - 24 - 26 - 27 - 28 - 29 - 30 - 31 - 33 - 37 - 39 - 40 - 42
Poetry – (poetic structure of text & poetic language)	3 - 4 - 6 - 7 - 9 - 10 - 11 - 12 - 13 - 14 - 18 - 19 - 20 - 23 - 25 - 28 - 32 - 34 - 35 - 36 - 38 - 41 - 43
Repetition	1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9 - 12 - 13 - 14 - 15 - 16 - 17 - 18 - 19 - 20 - 21 - 22 - 23 - 24 - 25 - 26 - 27 - 28 - 29 - 30 - 31 - 34 - 35 - 37 - 42 - 43
Simile	3 - 10 - 17 - 26 - 36 - 38
Allegory	7 - 10 - 35
Personification	7 - 10 - 35
Rhyme	7 - 10 - 19 - 24 - 32 - 35 - 36 - 38
Metaphor	12 - 18 - 19 - 20 - 23 - 25 - 28 - 34 - 35 - 36 - 38
Alliteration	19 - 32
Comparison	4
Proverbs and sayings	10 - 23 - 25 - 28 - 32 - 33 - 36 - 38 - 41
Text refrain	3 - 13 - 23 - 35 - 36 - 38 - 41
Use of English words	5 - 17 - 29 - 37 - 39 - 40
Use of Vernacular words	5 - 11 - 17 - 22 - 26 - 29 - 33 - 34 - 42
Direct translation	20 - 26 - 27 - 31
Direct discourse	1 - 2 - 22

Table 8.6.16 Lyrical meanings

Meaning	Song Number
Explicit	1 - 2 - 3 - 4 - 5 - 6 - 8 - 9 - 11 - 13 - 14 - 15 - 16 - 17 - 20 - 21 - 22 - 24 - 26 - 27 - 28 - 29 - 30 - 31 - 32 - 33 - 34 - 37 - 39 - 40 - 41 - 42 - 43
Implicit	7 - 10 - 12 - 18 - 19 - 23 - 25 - 35 - 36 - 38

Table 8.6.17 Socio-cultural relevance of the text

Socio-cultural relevance	Song Number
Social commentary	1 - 2 - 5 - 6 - 8 - 9 - 11 - 13 - 14 - 15 - 16 - 17 - 18 - 19 - 20 - 21 - 22 - 23 - 24 - 25 - 26 - 27 - 28 - 29 - 30 - 31 - 32 - 33 - 34 - 35 - 36 - 37 - 38 - 39 - 40 - 41 - 42 - 43
Educative	2 - 4 - 7 - 8 - 9 - 10 - 13 - 14 - 16 - 18 - 19 - 21 - 22 - 25 - 26 - 27 - 30 - 33 - 34 - 35 - 36 - 37 - 38 - 39 - 40 - 41 - 42
Warning	2 - 5 - 6 - 7 - 19 - 21 - 25 - 33 - 34 - 35 - 37 - 38 - 39 - 42
Amorous	3 - 12 - 28

8.6.6 Style and Instrumentation

Table 8.6.18 Style

Styles	Song Number
<i>Benga</i>	17
<i>Tingi Tingi</i>	42
<i>Sukuma</i>	26
<i>Rhumba</i>	7 - 11 - 12 - 18 - 19 - 20 - 25 - 31 - 41 - 43
<i>Bango</i>	10 - 23 - 28 - 32 - 35 - 36 - 38
<i>Omutibo</i>	2 - 4 - 6 - 14 - 15 - 16 - 21 - 27 - 29 - 30 - 33 - 34 - 37
<i>Twist</i>	1 - 3 - 5 - 8 - 9 - 13 - 22 - 24 - 39 - 40

8.6.7 Use of instrumentation

Table 8.6.19 Instrumentation

Instrumentation	Number
Solo guitar	2 - 4 - 6 - 10 - 12 - 14 - 16 - 18 - 19 - 23 - 25 - 27 - 28 - 30 - 32 - 34 - 35 - 36 - 38
Solo & rhythm guitars	1 - 3 - 5 - 7 - 8 - 9 - 11 - 13 - 15 - 17 - 20 - 21 - 22 - 24 - 26 - 29 - 31 - 33 - 37 - 39 - 40 - 41 - 42 - 43
Bass Guitar	8 - 9 - 15 - 17 - 21 - 23 - 26 - 31 - 38 - 42
Keyboard	10 - 18 - 23 - 28 - 32 - 36 - 38
Fanta bottle	2 - 6 - 11 - 16 - 27 - 30 - 34
Wooden blocks	4 - 14 - 15 - 16 - 22 - 24 - 30 - 31 - 34 - 37 - 41
Shakers	1 - 8 - 9 - 12 - 13 - 20 - 21 - 33 - 37 - 39 - 40 - 43
Drums	10 - 17 - 18 - 23 - 26 - 28 - 32 - 35 - 36 - 38 - 42
Tambourine	8
Congas	10 - 23 - 28 - 38
Saxophones	10 - 23 - 28 - 32 - 36 - 38
Clarinet	12 - 19 - 25
Banjo	12

8.7 ZILIZOPENDWA AS A TOOL OF INSTRUCTION

Zilizopendwa is very much a part of the world of sound, thus making it an art based on the organization of sounds in time just like any other genre of music. The main elements of musical sounds: pitch, tone colour, rhythm, melody, harmony and musical texture, form and style, are recognizable in this genre thus distinguishing it as music in relation to other sounds that do not possess this elements and consequently cannot be defined as music. In Kenya music is currently only examinable in secondary schools. The music syllabus aims to involve the cultural expectation of a student in secondary school and also aims to give the learner an opportunity to know the music of Kenya and that of the rest of the world. It aims to provide a chance for the learner to acquire knowledge, skills and attitudes which will be useful in creative faculties, good use of pleasure and use of music as a means of communication¹. Sadly, not all these aims have been achieved given that they are only theoretically stated and no mechanisms have been put in place to facilitate them and promote them. Almost all resources and materials used for instruction are Western classically based and thus contradicting the goals of the syllabus.

The KIE music syllabus (2002) goes on to state that the learner should begin with local Kenyan music content and then gradually expanding his/her scope to the music of other countries over the four year course. The syllabus goes ahead to emphasize improvisation and use of locally available materials and resources without compromising quality. This guideline involves all concepts of musical knowledge suitable to the learner. The music course has four main units namely; basic skills, history and analysis, practicals and project. Each unit is further subdivided into topics and sub-topics with specific objectives for each sub-topic. All the music elements discussed above in 7.3 are to be found under Basic Skills. The information generated by this study in Chapter Two and also in 8.5 could well be fitted into history and analysis as well. The interpretation of the syllabus is very open when it comes to the teaching of basic skills and it is left upon the teacher to generate whatever resources they would use in class. This provides a direct path for some of the recommendations of this study to be absorbed. But when it comes to history and analysis the syllabus is specific on some sections of African music giving most preference to traditional music as one half and the other half is taken by Western classical music. Therefore there is a need for expansion to involve the popular culture as well. The project and practical units are also very silent on

¹ KIE, 2002

popular music as well despite the syllabus statement that music education should be designed for the cultural expectation of the learner.

Jorgensen (2002) sums up images of curriculum as content of instruction, system, process, realm of meaning, application of reason, and discourse all offering important insights but are flawed or limited on their own in one way or another. They may all be useful for different purposes and yet they all are problematic. According to Jorgensen (2002), mapping the images of curriculum enables researchers of music teaching and learning to more vigorously situate the concepts of curriculum they invoke, sharpen and better defend the focus of their research, and thereby improve the validity of curriculum studies in music education. And in allowing for and respecting differences, tensions, and even conflicts between images, and invoking imaginative and even critical thought in negotiating between them, this dialectical approach opens up the possibility of many ways to teach and learn with integrity. And therefore affirms that music education is not just about content matter, but also about music knowledge – knowing how music works, and skills. This avows the viability of the song material analysed (supra 8.5) because it has music elements that can be used anywhere to teach music and invoke concepts of curriculum.

Using Jorgensen's (2002) philosophical notions on the curriculum, this study leans more on envisioning a curriculum that appropriates *Zilizopendwa* as content of instruction. The study analysed *Zilizopendwa* with the view of developing instructional material relevant for music education. Once developed, these resources were envisioned for appropriation as learning materials to be incorporated into the curriculum. This image of curriculum as content of instruction offers important advantages but does not suffice as the only useful image of curriculum because it fails to take sufficient account to the interrelatedness and dynamic quality of the various aspects of education and the inherent ambiguity between educational aims and methods. The study through the analysis of *Zilizopendwa* for the development of instructional materials for music education focuses on contributing to this image of the curriculum in Kenya.

Jorgensen's image of curriculum as discourse transforms tradition and contributes important insights. It actively engages, challenges, criticizes, and supplants past ideas and practices, and attends directly to the dialectic between thought and action. This image necessitates teachers and students being actively involved in the educational enterprise. The purpose of curriculum in this view is to unmask and deconstruct practice and transform it through becoming aware

about what is happening, and working for change toward a better world. This image is in tandem with, and is informed by the study, through the rationale of the study which views the youth as being continuously bombarded with mainly alien music and cultures through the tools of mass media. The study contributes to this curriculum image through challenging students and teachers to act and change the present state of affairs and construct new but socio-culturally informed identities. This perspective concurs with the theory of musical change through the process innovation.

The image of curriculum as the practical application of reason according to Jorgensen (2002) emphasises on an articulated structure of assumptions focusing on the sources rather than results of action. It not only establishes a rational basis for practical endeavour in its appeal to logical, ethical, and aesthetic rules, but also it recognises the tension in every curriculum between the theoretical and phenomenological worlds. This image informs, explains and defends the underlying assumptions and inherent philosophy of the study that drives towards the advocacy for a socio-cultural music education in Kenya. In drawing on philosophical rules and insights according to Jorgensen (2002), offers a means of thinking critically about what teachers and students do in the course of musical instruction. In the view of curriculum as a process, education is conceived primarily as a journey or pilgrimage to a destination where the travelling to that place is as important as arriving at it (Yob, 1989). The learner is in the process of becoming and the curriculum describes that journey. The image of curriculum as the practical application of reason advocates for the inherent philosophy therefore providing the theoretical framework that defines the journey consequently informing the process.

CHAPTER NINE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

9.1 INTRODUCTION

This chapter focuses on the review of various sections of the thesis including the problem, objectives, assumptions, literature and methodology. Conclusion is drawn based on the findings presented on varying aspects of *Zilizopendwa* as a teaching strategy. In addition, this chapter presents the recommendations generated from the findings of the study and suggestions for further research.

9.2 SUMMARY

The study focused on authenticating the purported suitability of *Zilizopendwa* in providing materials functional in music education. Viable evidence indicates that this genre is well suited and is rich in musical concepts that make it a viable tool for contemporary music education. Such a premise created the urge that led to the formulation of this study in order to present data on *Zilizopendwa* as a tool for education, with a view towards providing a socio-cultural education.

The study sought to fulfil the following objectives: establish musical and extra-musical content of *Zilizopendwa*; identify features of *Zilizopendwa* that are practical for use in education; develop an index of song material, each with derivable music concepts; and generate learning materials from *Zilizopendwa* useable for teaching music concepts and skills. Apart from the objectives, three research assumptions were proposed for examination in this study. The assumptions stated that: a people's music is of great value both in itself and as teaching material given that it depicts their cultural identity; different music styles possess features that are suitable for use in music education; music educators, publishers and musicians can enhance the promotion, appreciation, association and preservation of a people's music.

The study was conducted in Nairobi and Nyanza provinces. The study population included music teachers, popular musicians and recordings from the era under study. The sampling methods included purposive and stratified techniques, while data collection instruments included opinionnaire, observation and analysis schedules. The qualitative data was analysed

through the descriptive method that involved the transcription into staff notation for analysis in reference to musical concepts and translation of text into English to facilitate understanding of verbal message. The quantitative data was analysed for detection of patterns, commonalities and similarities.

The study found that most of the music teachers interviewed, due to their advanced age versus little experience in teaching music could either have finished their studies or reported to work at an advanced age, or that they started their teaching careers in other subject areas before specialising on music as a subject. Their ages, qualifications and teaching experience did not positively influence their reception of this genre thus raising alarm on its rising extinction. A good percentage of the teachers acknowledged the suitability of this genre as a teaching resource but this number was in contradiction, higher than those who acknowledged using in classroom. The study noted that music education in Kenya has historically been dominated by art music of Western Europe and a minor presence of Kenyan traditional folk music; a scenario that contradicts the role of the music educator as a translator of culture. The study noted indicative uncertainty experienced by these music educators due to lack of frequent and consistent exposure towards this genre of music despite the great interest exhibited. The teachers cited, availability, exposure, deteriorating interest among the youth, as among the bottlenecks facing this genre and their use of it as a teaching resource. Though previous studies (Digolo, 1997; Makobi, 1985; and Njui, 1989) cite many factors affecting development in music education in Kenya among them are poor teaching methods, inadequate resources, and under utilization of what is available. The students indicated Western pop and current Kenyan pop as the favourite types of music they related to most. This result contradicted the teaching practices of most teachers who indicated Western classical music as the type of music they loved teaching. This finding exhibited apparent peculiarity between music outside the classroom and music in the classroom yet music education should bridge the gap not widen it.

The musicians from the period under study responded with confidence as practioners reaffirming the value of this genre and its musical and extra musical content. They generally held the same opinion that this genre of music could possibly influence and contribute to one's musicianship citing that it should be promoted, preserved and popularised among the younger generations. This opinion concurs with that held by a majority of the teachers and therefore places music education as the most viable avenue for enhancing reception,

promotion, preservation and popularisation of this genre of music.

Zilizopendwa was validated as a viable tool for music instruction and its music and extra musical content established. Its features that are functional in music education were outlined while recognising the socio-cultural value of this music. The generated model, indexes of song material and the derivable music concepts were articulated in the study in relation to strategies, guidelines and approaches in using this genre for music education.

9.3 CONCLUSIONS

In the study of the analysis of Kenyan popular music of 1945 – 1975 for the development of instructional materials for music education, specific questions were asked to guide the study, general observations were made on the viability of this genre and the following findings and conclusions were presented based on research questions.

In view of the findings of the study, the following conclusions were also made:

1. *Zilizopendwa* possesses a wealth of melodies; is syncopated, anacrusic and polyrhythmic; having consistent doubling of thirds, sixths, fourths and fifths; harmony that mainly employed the three primary chords; and characteristics that merge Western and traditional African idioms. The tapering state of this genre raised alarm on its rising extinction.
2. The musical and extra-musical content of *Zilizopendwa* authenticates its viability in music education both in itself, and as a tool of education. The genre has a rich resource of etic and emic musical elements and features that are practical for use in education.
3. Kenyan music education over emphasizes Western art music implying relative unimportance and inferiority of *Zilizopendwa*, traditional folk music and other musical systems. Kenyan music educators are failing in their role as cultural translators of its rich ethnic and cultural diversities. The use of *Zilizopendwa* was found to be a crucial avenue for the implementation of socio-cultural sensitive education policies, methodologies, strategies and resources. It will also lead to the incorporation of more socio-cultural music teaching materials and resources in music education. With the emic and etic approaches in the model, the use of this genre also presents multicultural music through integration with other disciplines, leading to

more meaningful learning experiences for students. The music gets to be experienced in terms of its cultural connections and its geographical origination. The songs are presented in their original languages, accompanied with translations, explanations of unique aspects of the style, and transcriptions of the notation, further enhancing their cultural significance.

9.4 RECOMMENDATIONS

1. The following recommendations were made:
 - a. The inclusion of *Zilizopendwa* into the curriculum as a teaching resource:
 - i. In order to avert its imminent extinction and as a mode to enhance its promotion, preservation and reception;
 - ii. As a means towards a socio-cultural music education;
 - iii. As part of popular music in education.
 - b. The training of music educators as translators of culture and they should reflect the ethnic and cultural diversity of Kenya in their musicianship and resourcefulness;
 - c. Music educators should be trained and aware of the varied traditions of music making in the world and aim towards multicultural music as opposed to the Eurocentric approach;
 - d. Music education in Kenya should aim at bridging the gap between music outside the classroom and music in the classroom.
2. The following areas are recommended as important openings for further investigations:
 - a. Studies should be conducted on how to empower teachers with contemporary teaching strategies and techniques
 - b. Research for and development of more socio-cultural teaching resources;
 - c. In-service courses should be developed to continuously update teachers with current trends in music education;

- d. Studies should be conducted on the authentic guitar styles found in *Zilizopendwa* and especially on George Mukabi who had a unique style eminent in his recordings;
- e. Textual analysis of messages and use of language, e.g. metaphors and poetry, from the era under study can be compared with modern day messages;

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- Elphas Eshikumo: Personal communications held between December 2006 and November 2009

APPENDIX 1

OPINIONNAIRE 1

MUSIC TEACHERS

1. What age bracket do you belong to?

- a) 20-29 years ☐ b) 30-34 years ☐
 c) 35-39 years ☐ d) above 40 years ☐

2. What are your teaching qualifications?

- a) P1 Teaching Certificate ☐ b) Diploma ☐
 c) Degree ☐ d) Any other _____

3. For how long have you been teaching music?

- a) 0-4 years ☐ b) 5-9 years ☐
 c) 10-14 years ☐ d) Over 15 years ☐

4. Please name some *Zilizopendwa* composers of the 1950s, 1960s and the 1970s that are known to you and their corresponding compositions.

	Composer	Matching Work
E.g.	Daudi Kabaka	Helule
1		
2		
3		
4		
5		

5. a) Do you use any excerpts or tracks from this genre of music as part of your teaching resource materials? i) Yes ☐ ii) No ☐

b) If so what excerpts? _____

6. If so, please indicate your observation on its suitability as a teaching resource.

- a) Suitable ☐ b) Not suitable ☐

7. What is your students' response to its use?

- a) Positive ☐ b) Negative ☐ c) No comment ☐

8. a) If you do not use this music, please indicate your opinion of this genre of music.
 i) It is a useful resource ☐ ii) It is not a useful resource ☐ iii) I don't know ☐
 b) What do you think of its usage as teaching material?
 a) Suitable ☐ b) Not suitable ☐ c) No comment ☐
9. a) Are musical resources on this genre of music readily available to you?
 i) Yes ☐ ii) No ☐
 b) If so, in what form?
 i) Compact Discs ☐ ii) Tapes ☐ iii) Radio ☐
 iv) Music shops ☐ v) Any other _____
 c) If not, why? _____

10. What types of music do your students relate to most?
 a) Early Kenyan pop ☐ d) Western pop ☐
 b) Jazz ☐ e) Western classical ☐
 e) Current Kenyan pop ☐ f) any other _____
11. What types of music do you like teaching as an individual?
 a) Early Kenyan pop ☐ d) Western pop ☐
 b) Jazz ☐ e) Western classical ☐
 c) Current Kenyan pop ☐ f) any other _____
12. What type of music do you listen to at home?
 a) Early Kenyan pop ☐ d) Western pop ☐
 b) Jazz ☐ e) Western classical ☐
 c) Current Kenyan pop ☐ f) any other _____

APPENDIX 2

OPINIONNAIRE 2 POPULAR MUSICIANS

1. What age bracket do you belong to?

- a) 40 – 49 years ☐ b) 50 – 54 years ☐
c) 55 – 59 years ☐ d) Above 60 years ☐

2. For how long have you been playing music?

- a) 40 – 44 years ☐ b) 45 – 49 years ☐
c) 50 – 54 years ☐ d) Over 55 years ☐

3. Please name some of the *Zilizopendwa* composers of the 1950s, 1960s 1970s who are still alive and their and their corresponding compositions familiar to you?

	Composer	Matching Work
E.g.	Daudi Kabaka	Helule
1		
2		
3		
4		
5		

4. Can you identify some of the musical characteristics you recognise from this genre of music?

- i) Beautiful melodies ☐ ii) Strong rhythm ☐ iii) Educative message ☐
iv) Improvisation ☐ v) Composition styles ☐ vi) Arrangement ☐
vii) Any other _____

5. a) Do you think these characteristics can enhance or positively influence one's musicianship in school? i) Yes ☐ ii) No ☐

b) If so, in which ways or areas?

- i) Melody writing ☐ ii) Rhythm ☐ iii) Educative and social texts ☐
iv) Improvisation ☐ v) Composition ☐ vi) Arrangement ☐
vii) Any other _____

c) If not why? i) Suitable ☐ ii) Not suitable ☐

6. a) Is this genre of music readily available to you?
 i) Yes ☐ ii) No ☐
- b) If so, on or from what medium? (radio, tapes, Cds, music shops, etc)
 i) Compact Discs ☐ ii) Tapes ☐ iii) Radio ☐
 iv) Music Shops ☐ v) Any other _____
- c) If not, why? _____
-
7. What types of music do you relate to most?
 a) Early Kenyan pop ☐ d) Western pop ☐
 b) Jazz ☐ e) Western classical ☐
 c) Current Kenyan pop ☐ f) any other _____
9. What types of music do you love playing as an individual?
 a) Early Kenyan pop ☐ d) Western pop ☐
 b) Jazz ☐ e) Western classical ☐
 c) Current Kenyan pop ☐ f) any other _____
10. What type of music do you listen to at home?
 a) Early Kenyan pop ☐ d) Western pop ☐
 b) Jazz ☐ e) Western classical ☐
 c) Current Kenyan pop ☐ f) any other _____

APPENDIX 3

OBSERVATION SCHEDULE

Some of the musical elements to look for when analysing the *Zilizopendwa*:

1. Melodic Elements
 - Pitch
 - Intervals
2. Rhythmic Elements
 - Note values
 - Grouping of notes
 - Syncopation
 - Time Signature
3. Harmonic Elements
 - Chords
 - Chord progressions
 - Part erudition
 - Voicings
 - Key signature
 - Melody to words
4. Form and Structure
 - Form
 - Structure
5. Lyrics and Meanings
 - Lyrics/Text
 - Meaning
 - Communication in song
 - Socio-cultural relevance of the text
6. Style and Instrumentation
 - Style
 - Instrumentation

APPENDIX 4

MUSIC ANALYSIS SCHEDULE

ETIC MUSICAL ELEMENTS							EMIC MUSICAL ELEMENTS	
MELODIC ELEMENTS		RHYTHMIC ELEMENTS		HARMONIC ELEMENTS		FORM AND STRUCTURE	LYRICS AND MEANING	STYLE AND INSTRUMENTATION
PITCH	INTERVALS	NOTE VALUES	GROUPING OF NOTES	KEY SIGNATURE	CHORDS	STRUCTURE	LYRICS	STYLE
				PART ERUDITION	CHORD PROGRESSION		MEANING	
		TIME SIGNATURE	SYNCOPIATION	VOICINGS	WORDS TO MELODY	FORM	SOCIO-CULTURAL RELEVANCE	INSTRUMENTATION

APPENDIX 5

EXAM PAPER USING ZILIZOPENDWA LYRICS

102/3

KISWAHILI

KARATASI 3

FASIHI

MEI 2008

MUDA 2.30

SHULE YA UPILI YA CHEPTIRET

HATI YA KUHITIMU ELIMU YA SEKONDARI

MAAGIZO

- Jibu maswali manne pekee.
- Swali la kwanza ni la lazima.
- Usijibu maswali mawili kutoka sehemu moja.

SEHEMU YA A: RIWAYA

MWISHO WA KOSA

1. Palipo na wazee hapaharibiki neno. Jadili (ala.20)

SEHEMU YA B: USHAIRI

2. Nidhamu.

1. Nawapa hilo fasiri, ya hili neno nidhamu
Mukae mukikariri, muwe mukilifahamu
Kuwa ni kitu cha heri, na ambacho ki timamu
Mja asiye nidhamu, huwa anayo kasiri
2. Ni ngao ya ujasiri, ikulindayi na mamu
Jambo zito lilo shari, ukaliona si gumu
Kwa kuwatia shauri, wenzio kila hirimu
Mja asiye nidhamu, huwa anayo kasiri
3. Kuogopa morimori, wadogo hata makamu
Na kuwa nayo nadhari, uwe ukiwaheshimu
Ndilo jambo musumari, linaloitwa nidhamu
Mja asiye nidhamu, huwa anayo kasiri
4. Utovu wenye hatari, ambao una jukumu
Hasa kutowapa ari, wazazi walohudumu
Wa kuzaa kwa fahari, wakakupa na elimu
Mja asiye nidhamu, huwa anayo kasiri
5. Nawapa mambo dhahiri, mjue wataalamu
Heshima chama hariri, kinachotawala humu
Na serikali hadhari, siikosee hirimu
Mja asiye nidhamu, huwa anayo kasiri .

6. Na neno jingine zuri, badili yake nidhamu
Na ambalo lajiri, ni adabu waadhamu
Na kuwa na desturi, za kupendeza kaumu
Mja asiye nidhamu, huwa anayo kasiri
7. Nalikomeza shairi, liloeleza nidhamu
Mukae mutafakari, kuwa ni jambo lazimu
Ni heshima kusubiri, ninapofunga nudhumu
Mja asiye nidhamu, huwa anayo kasiri

Maswali

- a) Mwenye nidhamu anafaa kujiepusha na matendo yapi? (ala.2)
- b) Eleza muundo wa shairi hili. (ala.4)
- c) Uandike ubeti wa saba katika lugha nathari. (ala. 4)
- d) Zitaje na kuzieleza mbinu mbili za uandishi zilizotumiwa katika shairi hili. (ala.4)
- e) Nini maana ya nidhamu kutokana na shairi hili? (ala.2)
- f) Ueleze msamiati huu kama ulivyotumiwa katika shairi hili. (ala.2)
 - i) Kasiri
 - ii) Shairi
- g) Fafanua dhamira ya mtunzi wa shairi hili. (ala.2)

SEHEMU YA C: HADITHI FUPI

3. MAYAI WAZIRI WA MARADHI.

- a) Eleza jinsi ambavyo watunzi wamelishughulikia suala la taasubi ya kiume katika hadithi hizi:
 - i) Uteuzi wa moyoni. (ala.4)
 - ii) Kachukua hatua nyingine. (ala.4)
 - iii) Ngome ya nafsi. (ala.4)
- b) Taja na kufafanua masuala ibuka ambayo yameshughulikiwa katika hadithi ya fumbo la mwana. (ala.8)

SEHEMU YA D: TAMTHILIA (Kifo Kisimani)

4. “Ama...mke wako amekuja. Anakuja kukuimbia nyimbo za mapenzi. Msalamie.”
 - a) Eleza muktadha wa dondoo hili. (ala.4)
 - b) Eleza mbinu ya lugha iliyotumika hapa. (ala.2)
 - c) Walinganishe wazungumzaji hawa. (ala.4)
 - d) Ni mambo yapi yaliyosababisha kuanguka kwa utawala wa mtemi Bokono. (ala.10)
5. Watu wa Butangi, kama nchi nyingi zinazoendelea wanapambana na matatizo mengi. Fafanua hayo kwa kurejelea tamthilia. (ala.20)

SEHEMU YA E: FASIHI SIMULIZI.

6. Soma wimbo ufuatao kisha ujibu maswali.

Dereva Kombo,
Kweli ajali

Haikiniki
Asaidipo, Mola mwenyewe

Ni chombo imara
Chenye thamani
Kilichopasishwa, uingereza,
Kilinguruma.
Kikabingirika.

Dereva Kombo
Ungama zako zimefika
Wote pasenja wakafilia baharini.

Tuliona hivyo
Kwaherini.

Dereva Kombo
Ungama zako zimefika
Jirani wazikwa shirika.

Tuliona hivyo
Kwaherini

Maswali

- a) Huu ni wimbo wa aina gani? (ala.1)
- b) Eleza ujumbe unaojitokeza katika wimbo huu. (ala.2)
- c) Eleza umuhimu wa aina hii ya wimbo. (ala.2)
- d) Ni sifa gani za ushairi zinazojitokeza katika wimbo huu. (ala.2)
- e) Bainisha mbinu zozote tatu za lugha zilizotumika katika wimbo huu. (ala.3)