

AFRO-CLASSICS FROM KENYA:

A SPECIAL CASE OF THE LUO ;

1. NYAR JODONGO,

2. ORUTU OVERTURE

**A CREATIVE COMPOSITION SUBMITTED IN PARTIAL FULFILMENT OF
THE REQUIREMENTS FOR THE DEGREE OF MASTER OF ARTS**

IN THE DEPARTMENT OF MUSIC FACULTY OF ARTS

KENYATTA UNIVERSITY

BY

OGALO, ELLY OSOTE

JANUARY 1995

KENYATTA UNIVERSITY LIBRARY

Ogalo, Elly Osote
*Afro-Classics from
Kenya :*

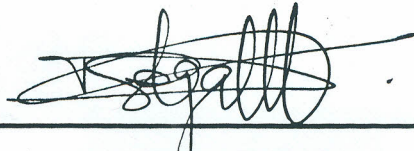


96/223994

DEDICATION

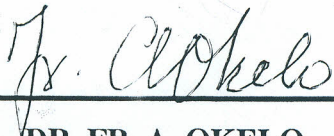
DECLARATION

This creative composition thesis is my original work and has not been presented for a degree in any other University.



ELLY O. OGALO

This thesis has been submitted for examination with my approval as University Supervisor.



DR. FR. A. OKELO
LECTURER
DEPARTMENT OF MUSIC
KENYATTA UNIVERSITY

ACKNOWLEDGEMENTS

DEDICATION

It would not have been easy for me to write and bring this work to completion without the cooperation and support of a number of people. To all of them I express my sincere gratitude and appreciation.

It is with great joy and a warm heart that I dedicate this work to my dear children Otieno, Omondi and Rohgo.

Mrs. Margaret Muthuri who not only allowed me to use her home as a study centre but gave me access to all the facilities that gave this document a professional look. She complained when I made her husband wash all his fingers in ink while I typed the entire document and preparing the music notation for printing. I will always remember her.

My sincere appreciation would not be complete without mentioning Mr. T.K. Njoraa, chairman of the Music department and Mr. E. M. Mwangi, who through my work and gave good advice that improved my work. I also thank all the members of the Music department who encouraged me. I am also grateful to my friends.

My special tribute goes to Mr. Warren, Principal of St. Mary's School, Nairobi, whose assistance and encouragement I would not have been able to do without. I was honoured to be on your staff while undertaking my Postgraduate studies. I owe this success to you and I am very grateful.

ACKNOWLEDGEMENTS

It would not have been easy for me to write and bring this project to its present form without the cooperation and support of a number of people. To all of them I express my sincere gratitude and appreciation.

Dr. Fr. Okelo who was my University supervisor deserves special recognition for he made me understand what it means to be a graduate student. Thank you for the guidance.

Mrs. Margaret Mwiruki who not only allowed me to turn her house into an office but gave me access to all the facilities that gave this document a professional look, and never complained when I made her husband wear off his fingers on the keyboard while typing the entire document and preparing the music notation for printing. Thank you very much.

My acknowledgement would not be complete without my colleagues and friends Mr. T.K.Njooa, chairman of the Music department and Mr. S. Mak'Okeyo who read through my work and gave good advice that improved this work a great deal, and all the members of the Music department who encouraged me. I am thankful to you all.

My special tribute goes to Mr. Wagitu, Principal of Alliance High School without whose assistance and encouragement I would not have completed this project on time. I was honoured to be on your staff while undertaking my Post-Graduate studies and I owe this success to you and I am very grateful.

Mr. George Mwiruki believes in sharing knowledge and that is what he proved while working on this document. Thank you for sharing your expertise and facility with me and all the people that will read this thesis. You are one sincere friend that I am glad to have met and this document is a true testimony of what kind of a person I associated with.

Lastly I thank my lovely wife Pheobe for the moral support. Your perseverance and patience gave me all the strength I needed and my success is yours. May God bless you all.

ABSTRACT

The study aims at establishing various aspects of Western music that could merge with aspects of Luo music to objectively produce arrangements and compositions of Afro-classic works.

Aspects of the two cultures were identified, established, and merged. These included melodic line, intervals, rhythms and note groupings. Some aspects of music that were necessary from the works but were absent in music of either culture were incorporated. For example, harmony, dynamics, notation, bars and bar lines, time signature and tempo (Western); speech rhythm and syllabic accents (Luo).

Chapter One, the general introduction deals with the statement of the problem, objectives, rationale, scope and limitation, theoretical framework, literature review and methodology. Chapter Two discusses composition as an art in music creation. Chapter Three is the creative arrangement, Nyar Jodongo; the choral work. In the work attention has been put on the syllabic accent and intonation which govern the pronunciation of Luo words. The voice parts are written to adopt the traditional flow of the Luo syllables. Chapter Four is the creative composition, the Orutu Overture. This is an instrumental work where the Luo and Western musical aspects are merged.

Finally, Chapter Five gives a brief summary and conclusion on the merger of the Luo and Western musical aspects for arrangements and compositions.

TABLE OF CONTENTS

DECLARATION.....	ii
DEDICATION.....	iii
ACKNOWLEDGEMENTS.....	iv
ABSTRACT.....	vi
TABLE OF CONTENTS.....	vii
LIST OF FIGURES.....	ix
CHAPTER ONE.....	1
1.1 INTRODUCTION.....	1
1.2 STATEMENT OF THE PROBLEM.....	2
1.3 OBJECTIVES OF THE PROJECT.....	4
1.4 RATIONALE FOR THE PROJECT.....	5
1.5 SCOPE OF THE STUDY.....	6
1.5.1 LIMITATIONS.....	6
1.7 LITERATURE REVIEW.....	8
1.8 METHODOLOGY.....	10
1.9 DEFINITION OF TERMS.....	12
CHAPTER TWO.....	13
MUSIC COMPOSITION AMONG THE LUO.....	13
2.1 Introduction.....	13
2.2 Orutu.....	14
2.3 Thum.....	17
2.5.1 Tuning of Nyatiti.....	19
2.4 Gara.....	20
2.5 Oduon'go.....	21
2.6 Bul.....	21
2.7 Ongeng'o.....	24

CHAPTER THREE.....	25
3.1 CREATIVE ARRANGEMENT.....	25
NYAR JODONGO.....	25
3.2 ANALYSIS.....	39
CHAPTER FOUR.....	43
4.1 CREATIVE COMPOSITION.....	43
ORUTU OVERTURE.....	43
4.2 ANALYSIS.....	69
CHAPTER FIVE.....	73
SUMMARY, CONCLUSIONS AND RECOMMENDATIONS	73
5.1 INTRODUCTION.....	73
5.2 SUMMARY AND CONCLUSIONS.....	73
5.3 RECOMMENDATIONS.....	74
5.4 SUGGESTIONS FOR FURTHER PROJECTS.....	75
BIBLIOGAPHY	76
APPENDIX A	
Map of Nyanza Districts.....	78
APPENDIX B	
Map of Kenya.....	79
APPENDIX C	
Original Melodies.....	80
APPENDIX D	
BUDGET.....	91

LIST OF FIGURES

CHAPTER ONE

Figure 1 Orutu and a bow.....	14
Figure 2 Thum.....	18
Figure 3 Gara.....	20
Figure 4 Oduong'o.....	21
Figure 5 Bul.....	22
Figure 6 Ongeng'o.....	24

CHAPTER ONE

1.1 INTRODUCTION

The tradition of Luo folk music has been affected by migration and industrialization, among other factors, to such an extent that its present-day status is rather different from what it used to be originally. This has been due to several factors. One such factor is the migration by the Luo people in search of suitable settlement areas. This led to mixing of people from various ethnic communities at some stage during their movements. As they moved they shared some social and cultural activities of which music was part. They borrowed some musical aspects and practices thus incorporating them into their musical practices.

The other factor which came into effect later during the colonial period was the influence of Western music. Western music was introduced by the missionaries who were the first Europeans to settle in Kenya. For a long period during the colonial era, the missionaries did not allow African melodies for worship in church. In the Luo community, Western hymn tunes were fitted with Luo words

After listening, singing, and analysing some of these Western hymns fitted with Luo words, the writer realized that the speech rhythm and syllabic intonation were consistently not taken into consideration during translation of the text. In most cases, the Western melodies do not fit well with the sentence structures of some African languages. Apart from church music, secular music also suffered the same fate.

This project merged some aspects of Western music with those of Luo music without interfering with and/or distorting each other. The resultant composition from the merger is what the writer has referred to as “*Afro-Classic*” music. “*Afro*” in this case represents the African aspects of music. The prefix “*Afro*” has been used in several ways to mean “*Africa*”. “*Classic*”, (in the “*Afro-classic*” composition) is a representative of Western musical aspects from the common practice style. “*Classic*” in this case does not refer to the Classical Period in the History of Western Music, but to the Western Art Music in general.

Kenyan music consists of music from various ethnic communities like Luo, Luhya, Agikuyu, Maasai, Kalenjin and many others. This project used only the music from the Luo community this is why it is called “AFRO-CLASSIC MUSIC: A CASE OF THE LUO.”

1.2 STATEMENT OF THE PROBLEM

Many Kenyan musicians have arranged various folk-songs of Kenya using Western composition styles. Some of these composers/arrangers, especially those whose works have been written in Luo e.g. Otieno, A. “*Nyamgondho*”, Yuko, D. “*Lelo*”, Ochieng’, S., “*Koya iye tek*”; Otieno, S. “*Apenjo Yo*”. Aguko, O., “*Jasem*”; Odhiambo, C. “*Marwa*” and many others have omitted some of the considerations discussed in this paper. As far as is known to the writer, little has been done in the analysis of these compositions and arrangements so as to establish the musical aspects that have been merged together from the Western and Luo music.

After analyzing a few published and unpublished works of this kind, it was realized that there is extensive use of Western harmony as the basis of these compositions and arrangements. From some of these compositions that have been performed (for example, at the 1991 Kenya Music Festival), one can easily notice that melody writing has been done at the expense of syllabic intonation and speech rhythm. This has to some extent caused some distortion of melodies and therefore the meaning of the texts used are perceived incorrectly.

These types of compositions and arrangements have also misplaced the accents in both the syllables and words. Take for instance the following sentence with rhythmic divisions as shown, "*Onge gima anyalo rito epinyka*".

(i) O-nge gi-ma 'Nya-lo ri-to e piny ka.

(ii) O - nge gi - ma - 'Nya - lo ri - to e piny ka.

In example (i) the rhythmic pattern used contradicts the speech rhythm of Luo language while in example (ii) the speech rhythm is the same as it is in the spoken language and the syllabic accents fall in the right places. Syllabic intonation, accent and speech rhythm are three factors which have been ignored by most composers of the said type of Luo songs. This has been due to the fact that the words are fitted to existing tunes instead of using the words to influence the flow of new melodies.

Luo folk songs have therefore been affected by the Western style of music composition and arrangements. The following questions served as the premise of this creative composition project.

1. Is it possible to write a composition in Luo using Western music aspects and Luo music aspects without distorting the true meaning of words and sentences?
2. Can Western music aspects be merged together with Luo music aspects to produce a piece of work to satisfy the expectations of literate musicians (those with the ability to read and write music)?
3. Can the notation of the composed pieces of work be done accurately (using conventional Western music notations) to make the reader comprehend the music?

1.3 OBJECTIVES OF THE PROJECT

The general objective of the project was to compose pieces of music with a specific academic orientation. The specific objectives were:

1. Establishing the aspects of music from Luo that could be merged with Western aspects.
2. Composing and writing a piece of music by merging Luo music aspects with appropriate Western music aspects especially rhythm, harmony and syllabic intonation.

3. Adopting and arranging Luo folk music using compositional techniques of Western music to produce an "Afro-Classic Luo composition."

1.4 RATIONALE FOR THE PROJECT

In an attempt to develop Luo music, many Luo musicians have incorporated Western musical aspects into Luo folk tunes. Since some of these composers have limited knowledge in the art of composition in Western style, most of them lacked understanding of the differences between the Western musical aspects and the Luo ones.

In their compositions, therefore, they may not have taken into consideration certain music components which are well grained in the Luo culture from which the folk songs are drawn. The neglect of rhythm, syllabic intonation, Western scales as well as speech rhythm has interfered with a number of compositions in Luo.

Most of the compositions the researcher refers to here are unpublished but the researcher's experience as an adjudicator of the same at various music festivals has yielded strong evidence of inaccuracies in the notation of rhythm of Luo music. Examples given in the appendices (see Appendix C) are representative of the Luo tunes whose syllabic intonation and speech rhythms have been distorted by various composers and arrangers (as recorded during the Kenya Music Festival 1991, in Nairobi) and the possible corrections of the same melodies.

This project combined aspects of Western Classical music and aspects of Luo folk music, with special attention given to rhythm and melody, culminating into a creative

arrangement and composition. A combination of various Luo and Western music instruments are used in the performance of the composition.

It is the wish of the writer that this document becomes a source of information for students pursuing music composition in schools. The compositions may also be used for music analysis and also serve as reference materials for those who may, in future, want to pursue the same study.

1.5 SCOPE OF THE STUDY

The project encompassed an arrangement and a composition with an academic analysis of both works. The arrangement is a cappella in Luo, which is a combination of melodies that are borrowed from Luo folk songs. The writer has incorporated various traditional melodies in the arrangement but some sections have been altered to accommodate the common practice of Western harmonic progressions, without compromising Luo idioms.

The composition, is an instrumental work for a combination of Luo and Western musical instruments. The Luo instruments orchestrated for are *Nyatiti*, *Orutu*, *Ongeng'o*, *Bul*, *Gara*, while the Western ones are Piano and Recorder. *Nyatiti* and *Orutu* are melodic instruments while *Ongeng'o*, *Bul*, *Gara*, are percussive. The melodic Luo instruments are tuned to be in pitch with the Western ones used in the composition.

1.5.1 LIMITATIONS

This particular project being a relatively new area, has very little literature to be used as a source of reference. Very few people have attempted to combine Western and Luo

music aspects in their composition. Apparently no single paper known to the writer has been written on these types of compositions.

In using Western notation to write Luo folk melodies and tunes that were used in the compositions, the composer was limited to the use of the aspects that could be combined with the Western notational symbols and signs. This, therefore, limited the writer to pitch and rhythm, leaving out colour (timbre) which is a very important element in this project, especially, the instrumental composition.

The fast tempo and rhythmic complexity of some of the Luo folk tunes led to some difficulties in the transcription of rhythm. The project involved the use of tapes and tape recorders which were quite expensive. Lack of sufficient funds limited the writer to use only a few tapes.

1.6 THEORETICAL FRAMEWORK

The study has been guided by acculturation and diffusion theories. When two or more societies come together, they are considered to share some aspects of their cultures. This is known as acculturation. The results of the acquisition of such aspects are held to be important features of culture change. As Merriam (1964:316) observed, "... selectivity is widely held to be an important feature of culture change, that is, no group accepts innovations from other cultures wholesome, but rather accepts some items and rejects others." The study, therefore, used the acculturation theory to establish these aspects of Western musical culture which are acceptable to the Luo.

“... Whether music is diffused from one generation to another ... or from one society to another... the process of diffusion is invariably influenced by the re-interpretation and re-inventions of the receivers than the offerings of the givers” (Blacking 1987:20). The study, therefore, sets out to establish musical aspects which were diffused from the two cultures to produce new inventions that are sanctioned and interpreted as correct versions of the music.

1.7 LITERATURE REVIEW

Afro-Classic: Luo arrangement and composition is an area which has not attracted many scholars. This factor made it difficult for the researcher to have a frame of reference since only a few works have been published. The only publications that have some related ideas to this project are those on transcription of music other than Western music using Western notations. This involves only a few aspects of music, for example, pitch and rhythm. This therefore, leaves out other aspects of music like harmony, timbre, and texture, which are some of the main issues in this project.

Transcription or notation of Luo music using Western music notation may take two forms, prescriptive and descriptive. Prescriptive notation involves the writing of music using (strictly) the conventional music signs and paper. The application and interpretation of these signs may differ from one individual to the other, thus making it very subjective. Terminologies which are used to indicate the tempo, intensity, accentuation and other aspects of music may not be interpreted in the same way by different individuals.

Descriptive notation on the other hand involves the use of graphic recording sound. Pitch is identified with the height of a page while time is represented in the same way as in prescriptive notation. Descriptive notation being a new technology of notation which is not wide-spread might deny the majority a chance of being able to either use it for recording or interpreting what has been recorded using the method. In comparing the two forms of notation Bartok (1951) says, "The only true notation are sound tracks of the record itself" and that "the human mind cannot be able to translate the visual signs into tones."

List (1974) on the other hand seems to advocate the use of prescriptive notation by stating that :transcription made by ear in notated form are sufficiently reliable to provide a valid basis for analysis and comparative studies of two aspects of music, pitch and duration." Seeger (1958) on his part has the idea that when the two forms of notation are used together (Prescriptive and Descriptive), a more accurate and reliable transcription of any music would result.

In this study only prescriptive notation was used, since it is familiar to the majority of the readers.

While referring to the tuning of the xylophones made by different makers, and notation of musical examples, in his book Music of Africa Nketia (1975) has this to say:

The conventional staff notation has been used for notating all the music examples in this work, since the system will be familiar to most readers; notated pitches are approximate and do not have the exact values of those of Western tempered scale.

The *Nyatiti* and the *Orutu* used in this study were tuned to suit the piano and the recorder which form part of the instruments and have pitches which are not easily adjustable.

1.8 METHODOLOGY

a) Introduction:

The study uses empirical method and descriptive survey to re-examine the data collected by both the composer and other Afro-classic composers. The study utilized personal interviews, libraries, archives and other available sources to the advantage of the composer. This is in line with Nettl's (1964) and Nketia's (1974) observations that the outsider does not have a better chance of bringing out the essentials of musical culture as a trained native insider.

b) Location of the study:

It was not possible for the researcher to conduct research throughout the Luo territory. However, it was possible to interview respondents from Siaya, Kisumu, and South Nyanza districts (see Appendices A and B).

c) Data Collection:

The interviews which were mainly conducted orally in Luo language were recorded by a Sony R.S. 146 cassette recorder. Live performances of both instrumental and choral music were also audio-recorded or prescribed (see Appendix C).

d) Population Sampling:

Throughout the research, a total of 150 respondents were interviewed. The choice of who to be interviewed (respondents) was based on the original home district. The respondents were categorized either as traditional or church musicians, which was further

classified in terms of literate or illiterate and whether they were male or female (see the figure below).

		SIAYA		KISUMU		S. NYANZA	
		Male	Female	Male	Female	Male	Female
Traditional Musician	Literate	8	3	15	5	10	-
	Illiterate	10	5	20	10	10	5
Church Musicians	Literate	5	5	10	8	15	6
	Illiterate	10	10	10	15	12	4

It should be noted that some of the literate and illiterate respondents perform both as traditional and church musicians.

e) Secondary Sources:

In addition to the primary sources of data referred to above, library and archives were used as secondary sources. This included the use of Kenyatta University library, University of Nairobi, the Kenya Broadcasting Corporation library, the British Council library Kenya Institute of Education and personal libraries. In these libraries, documentary information concerning published and unpublished works on acculturation, diffusion, invention, change, creativity and all which is related to Afro-classicism were sought.

Cultural centres where live musical performances take place or venues for music festivals provided opportunities for participatory observation. In some of these venues the composer played musical instruments, performed among other competitors, conducted choirs and adjudicated the competitors.

The information collected from the discussions, observations, transcriptions of musical examples and the recordings were conceptually used in arranging and composing the creative arrangement Nyar Jodongo and Orutu Overture composition.

1.9 DEFINITION OF TERMS

The definition of terms given below is as they are used in this creative composition project.

A cappella	Unaccompanied vocal music
Bul	A traditional Luo double-headed drum
Dholuo	The language spoken by the Luo people of Kenya
Gara	A Luo metallic rattle
Illiterate Musician	Musicians who have no ability to read and write music.
Literate Musician	Musicians who have the ability to read and write music
Musical aspects	The aspects of music excluding instruments
Musician	Anyone capable of singing and/or or performing on a music instrument
Notation	The art of writing music
Nyatiti	An eight-stringed Luo lyre
Ongeng'o	A metal ring struck with a metal rod
Orutu	A one-string Luo fiddle

CHAPTER TWO

MUSIC COMPOSITION AMONG THE LUO

2.1 Introduction

In the history of music composition by composers from the Luo community, both popular and traditional, love, courtship and praise songs have dominated the scene. This trend was reinforced about 15 years ago when composers performed to win political favours by composing songs in praise of leaders of newly created political parties. The composers paid little attention to other topics that could be of benefit to the community since most of the Luo composers were comfortable communicating in Luo than in Kiswahili, in which most patriotic songs are written.

The choice of themes of particular compositions were reached after comparing various topics used by earlier composers. Songs mainly talk about various issues on different subjects as they relate to the society. The composers have the responsibility of composing songs to educate the community in these various topics.

The creative composition of Afro-classic involved the merger of some of the Luo Traditional Musical instruments namely, **Orutu**, **Nyatiti**, **Gara**, **Oduong'o**, **Bul**, and **Ongeng'o** with Western Musical instruments such as the **Piano**, **Recorders** e.t.c. The compositions exploited the possibility of creating and producing Afro-classic works combining Luo and Western musical aspects.

The Luo musical instruments used in this composition are described and illustrated, with diagrams. Some of the works derive their titles from the principal instruments that carry the melody most of the time.

The following are illustrations of the Luo musical instruments used in the composition.

2.2 Orutu

Orutu is a Luo single or double stringed musical instrument or one-stringed fiddle. It is a counterpart of the Western musical instruments of the violin family because of the style of playing. It has a resonator, a bridge, an arm, a string, and a tuning peg. It is played by bowing.

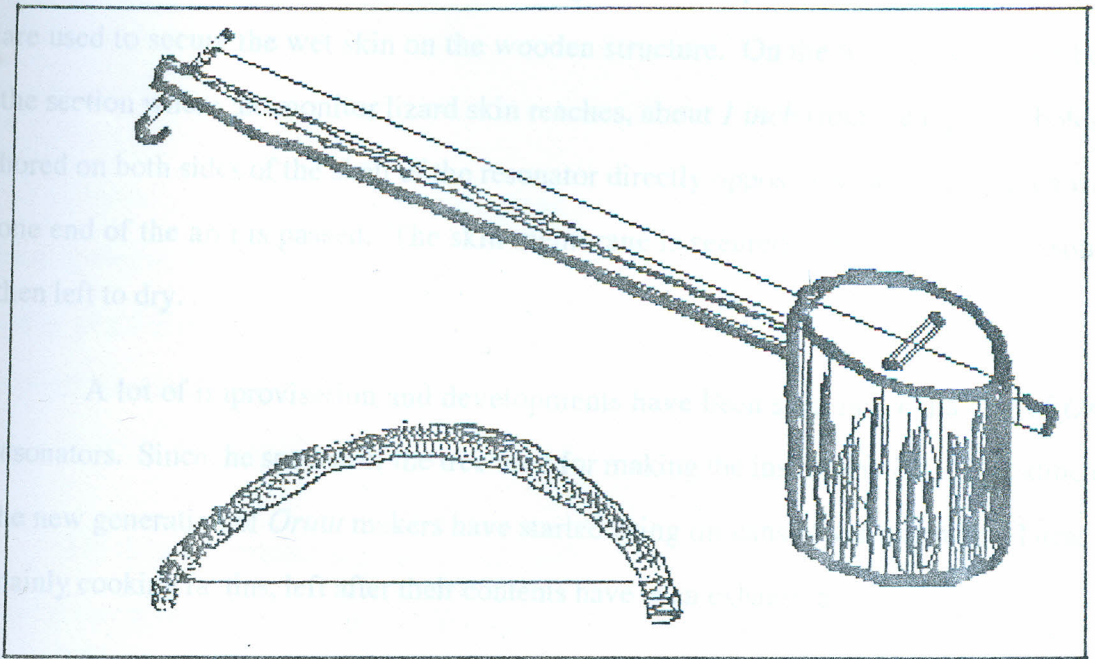


Figure 1: Orutu and a bow

The resonator is cylindrical in shape and varies in size, from one maker to another. The average length of the arm is *6 inches*, but some are as short as *4 inches* while others are as long as *9 inches*. The diameter of the resonator also varies with some being *4 inches* while others could be as wide as *6 inches*. The resonator is made from a small trunk of a tree called **bondo**. This tree is chosen for this purpose because of its softness, and is very easy to handle.

The maker cuts the size of **bondo** trunk he requires from a relatively wet tree trunk and curves out the inner part leaving it hollow, and allows it to dry. When it is dry, final touches are made by filing and smoothening it until the required shape and size are attained.

When the wooden resonator is ready, one end is covered with a monitor lizard skin while it is still wet to allow for tight stretching. Small sharpened wooden pegs or wire nails are used to secure the wet skin on the wooden structure. On the wooden shell just below the section where the monitor lizard skin reaches, about *1 inch* from the top, two holes are bored on both sides of the shell of the resonator directly opposite each other through which one end of the arm is passed. The skin membrane is secured to one end of the resonator then left to dry.

A lot of improvisation and developments have been seen in the making of *Orutu* resonators. Since the species of the tree used for making the instrument is facing extinction, the new generation of *Orutu* makers have started using tin-cans of various sizes. These are mainly cooking fat tins, left after their contents have been exhausted.

The tin resonator is then covered with a wet goat-skin on both sides and then left to dry after it has been laced so that it sticks on that end. Though the structures of both the wooden and the tin resonator shells look alike, their sound resonance is different.

The arm of *orutu* is made up of a stick of about 2 feet long. The stick diameter varies from one maker to another, but the average is about an inch. One end of the arm that is fixed through the opposite holes on the shell of the resonator is made slightly narrow. The other end has varied shapes with some makers leaving it circular while others make it flat to allow for one or two tuning pegs to fit in. In either case, a small hole is pierced (bored) at the far end for the tuning peg.

The tuning peg is made of wood that is narrow and conical at the end that enters through the hole on the arm while the other end is made flat to allow for the grip in tuning. On the modern instruments, the tuning peg is a 5 or 6 inch wire nail, with one end curved. The curved end is used for tuning while the other end of the nail holds the string.

Initially *Orutu* strings were made from sisal fibre, but with the current technological developments, metal wire has replaced the fibre. One end of the string is tied onto the tuning peg while the other end is tied around the protruding end of the arm which passes through the resonator. For tuning, the tuning peg is turned round to tighten or loosen the string until the desired pitch is attained.

On the skin membrane, made from monitor lizard, covering the resonator, is placed a small piece of wood of about 1 inch in length and a quarter of an inch broad that serves as a bridge. This bridge, which, apart from raising the string from the skin, helps in the

production of sound by acting as a sound pick up due to its attachment to both the string and the resonator.

The playing bow is made of a stick and a string. The stick is bent to form a curve and the string, is mainly of sisal fibres tied to both ends of the curved stick. For the grip of the bow, *dwogo* resin from *otho* (*Balanitaceae*) tree is used.

Though a single stringed instrument, it is possible to play a wide range of sounds on *orutu*, depending on the expertise of the player. For a right handed player, the instrument is held by the left arm. The left hand holds the neck next to the tuning peg with the four fingers placed over the string to manipulate and regulate the sound to the desired pitch. The resonator is held against the body just below the armpit, with the open end left uncovered for resonance. The playing bow is held in the right hand and the sisal fibre rubbed on the string, producing different pitches by manipulating fingers of the left hand to reduce or increase the length which results in increasing or reducing the tension of the string.

2.3 *Thum*

Thum is a type of lyre found among the Luo people of Western Kenya. It is an eight-stringed instrument popularly known as "*Nyatiti*". *Nyatiti* is about 62 centimetres long and has a bowl of about 42 centimetres in diameter. The components of the *Nyatiti* lyre include a resonator, a frame (arm and cross bar), 8 knobs, 8 strings and a bridge.

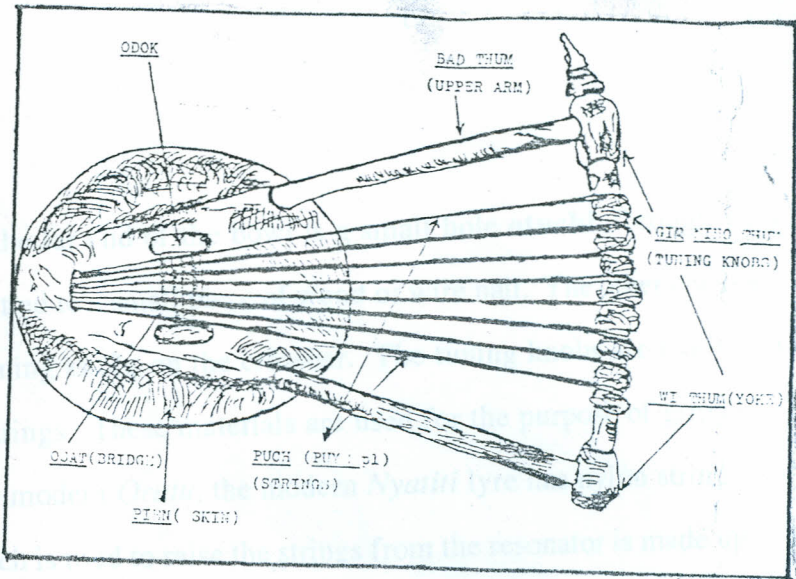


Figure 2: Thum

The resonator is a bowl-shaped structure curved from a tree trunk. This is sometimes referred to as **bundi thum** or **ohodha**. A cow hide is stretched over the open part of the oval shaped bowl. The skin is stretched into position using small wooden pegs or small wire nails. The resonator shell has a small rectangular hole bored on the upper side which serves two purposes. It may be used by the player as a window through which he keeps his *gara* and *oduong'o* when not in use, or receives the monetary gifts during performance, or it can be opened and closed, to increase the sound volume when open and reduce it when closed.

The frame consists of two pieces of wood which jet out of the bowl (resonator), and the distance between them widens outwards to about 40 centimetres at its widest part, to which the crossbar is fixed to keep the frame in position. Tuning knobs are tied around the cross bar. For proper support of both strings and the frame, two holes are bored on the crossbar into which the arms are fixed. The crossbar is therefore used to keep the two arms in position as well as for holding one end of each string.

At the far end of the bowl is a small hole **otuchi**, through which the strings are passed and tied to a small piece of wood or wire nail. The other ends of the strings are tied onto the tuning knobs on the crossbar. The tuning knobs are made from papyrus fibres, and sisal strings. These materials are used for the purpose of grip onto the crossbar. As opposed to modern *Orutu*, the modern *Nyatiti* lyre has nylon strings and not metal. The bridge which is used to raise the strings from the resonator is made up of three reed-pieces and a flattened wooden stick held together on both sides with lumps of bee wax **odok**.

Nyatiti is played by placing it horizontally, with the bowl and arm of the lyre almost resting on the ground and the side of the resonator with string facing the player. The player's left arm passes over the upper arm of *Nyatiti*, holding it in position. The right arm is left free to approach the strings from the inner side. In most cases, the left hand plays the upper four strings while the right hand plays the lower four. Two fingers are used in each case, but the more experienced players use all the four fingers and the thumbs. The player usually accompanies himself with the ankle bells *gara* and the toe ring, *oduong'o*.

2.5.1 Tuning of Nyatiti

Thum is tuned by the use of the knobs on the crossbar which are turned round to fasten or loosen the strings until the desired pitch is attained. The strings are tuned using the following diatonic intervals:

r	d	t ,	s ,	s	f	r	d	starting with the upper string.
1	2	3	4	5	6	7	8	

2.4 Gara

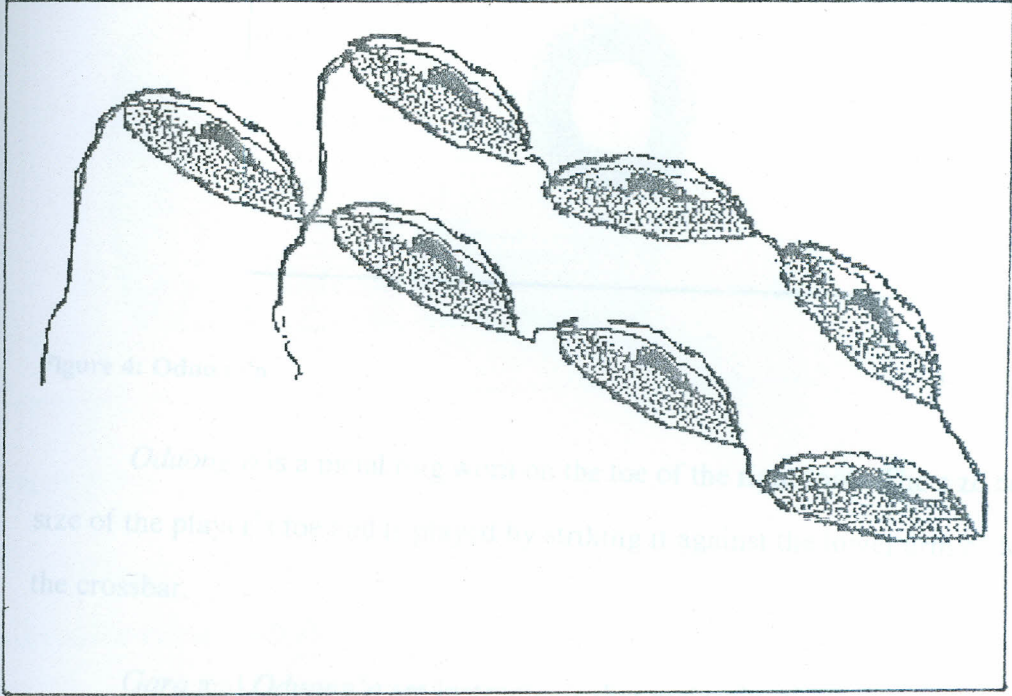


Figure 3: Gara

Gara is an ankle bell shaped like a pea and is made of cast iron, inside of which are metal ball bearings. A set of *Gara* is tied around the *Nyatiti* player's right ankle and is played by raising and dropping the ankle rhythmically. A player may use as few as 2 or as many as 10 jingles which are joined together using an animal tendon and tied around the player's ankle wrapped with a piece of cloth.

2.5 Oduon'go

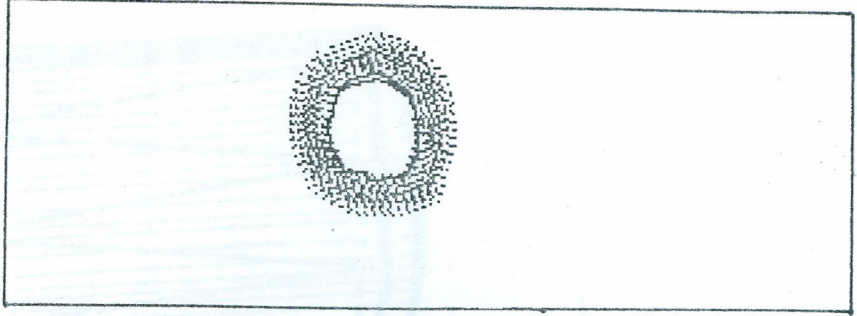


Figure 4: Oduong'o

Oduong'o is a metal ring worn on the toe of the right foot. The size depends on the size of the player's toe and is played by striking it against the lower arm of *Nyatiti* next to the crossbar.

Gara and *Oduong'o* are instruments that maintain rhythm, reinforce intensity and may be played simultaneously, alternately or each by itself.

2.6 Bul

Bul is a double-headed drum found among the Luo community. By double-headed here, it means that both sides of the drum are covered with skin as opposed to some that are covered only on one end, single-headed.

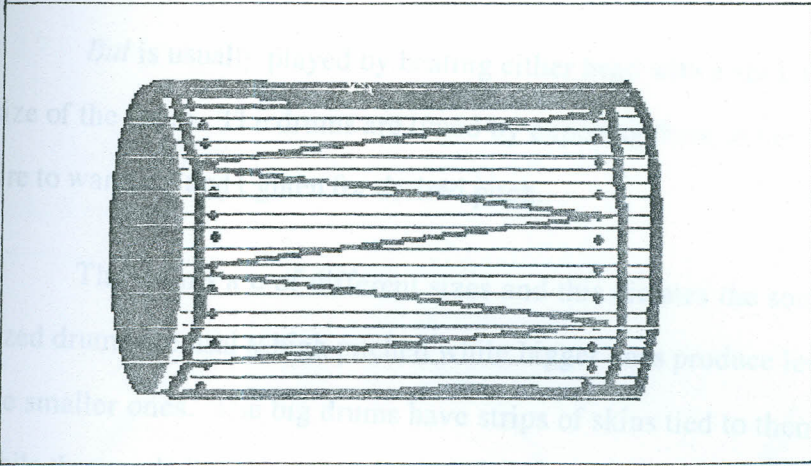


Figure 5: Bul

Traditionally, *Bul* was made from cylindrical tree trunks whose inner parts had been carved out to leave a hollow structure. Today, round tins of various sizes are used instead of tree trunks.

In case a tree trunk is used, it is left to dry before the open sides are covered. Cow skin pieces are cut into shapes according to the size of the hollow structure. The pieces are usually 6 inches to 1 foot wider than the trunk to allow for overlapping. Near the edges of the two skin pieces of the same size, are pierced small holes.

The dry hides are then put into a container of water and left to soften for one or two days. Dry skin pieces which are to be used as laces to fasten the skin to the trunk are also put into a container of water and left to soften. The softened skins are then stretched over the hollow sides of the trunk or tin and tightly joined together using the soft laces and left to dry.

Bul is usually played by beating either head with a stick whose size depends on the size of the drum. The drums are tuned by exposing them to the sun or by heating them on fire to warm up and tighten for desired pitch.

The drums are of different sizes and this dictates the sound produced. The small sized drums are usually high pitched while bigger ones produce low pitch in comparison to the smaller ones. The big drums have strips of skins tied to them used for carrying them while they are being played.

Bul is suspended over the left shoulder for right handed players and vice versa for left handed players and held directly in front of the player. When used for traditional dances, the drum is played on one side using two sticks. In case of use in Church, one stick is used on one side of the drum while the palm of the other hand is used on the other side of the drum to muffle and control the pitch and rhythmic patterns of the sounds produced.

The small, high pitched drum *Nyiduong*' is held with one hand while the playing stick is held in the other hand. Alternatively, if more than one is used, they are placed on the ground and arranged according to their different sizes and pitches and an experienced drummer can play up to five drums.

The drums used in this composition are of two different sizes, a small and a big one to be played by one person. The big drum maintains the ostinato rhythm while the small drum plays various rhythmic patterns, (as in Bars 19 to 23 in the work).

2.7 Ongeng'o

Ongeng'o is a round metal ring that varies in size and its diameter ranges between 3 and 8 inches.

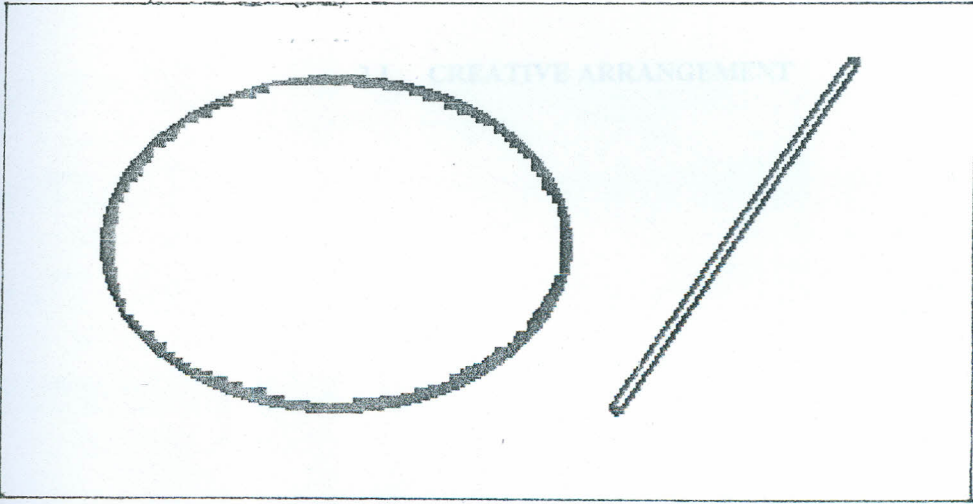


Figure 6: Ongeng'o

Ongeng'o is used to maintain the tempo and at times to decorate the rhythmic patterns used in a performance. It is played by hitting on the outer side to maintain the tempo, and the inner side for rhythmic decorations, using a small metallic rod. The metallic ring, *Ongeng'o* is held in the left hand while the rod is held in the right hand and vice versa for a left handed player. The ring is held loosely when a loud sound is desired and tightly to muffle the sound.

CHAPTER THREE

3.1 CREATIVE ARRANGEMENT

NYAR JODONGO

mf

Soprano: Ber - ni o - ta - mo wan'g chwo, ber - ni o - ta - mo wan'g chwo.

Alto: Ber - ni o - ta - mo wan'g chwo, ber - ni o - ta - mo wan'g chwo.

Tenor: Ber - ni o - ta - mo wan'g chwo, ber - ni o - ta - mo wan'g chwo.

Bass: Ber - ni o - ta - mo wan'g chwo, ber - ni o - ta - mo wan'g chwo.

1

Soprano: A - ya - ye a - du - ndo o - kwa - ro ber - ni o - ta - mo wan'g chwo.

Alto: A - ya - ye a - du - ndo o - kwa - ro ber - ni o - ta - mo wan'g chwo.

Tenor: A - ya - ye a - du - ndo o - kwa - ro ber - ni o - ta - mo wan'g chwo.

Bass: A - ya - ye a - du - ndo o - kwa - ro ber - ni o - ta - mo wan'g chwo.

3

Soprano: Ber - ni o - ta - mo wan'g chwo, ber - ni o - ta - mo wan'g chwo.

Alto: Ber - ni o - ta - mo wan'g chwo, ber - ni o - ta - mo wan'g chwo.

Tenor: ber - ni o - ta - mo wan'g chwo.

Bass: ber - ni o - ta - mo wan'g chwo.

5

mp

Soprano: A - ya - ye a - du - ndo o - kwa - ro ber - ni o - ta - mo wan'g chwo.

Alto: A - ya - ye a - du - ndo o - kwa - ro ber - ni o - ta - mo wan'g chwo.

Tenor: ber - ni o - ta - mo wan'g chwo.

Bass: ber - ni o - ta - mo wan'g chwo.

7

mf

Sop ber - ni o - ta - mo wan'g chwo. ber - ni o - ta - mo wan'g chwo.

Alto O o - ta - mo wan'g chwo. ber - ni o - ta - mo wan'g chwo.

Ten *mf* ya - ye o - ta - mo wan'g chwo. ber - ni o - ta - mo wan'g chwo.

Bass *mf* 9 ber - ni o - ta - mo wan'g chwo. ber - ni o - ta - mo wan'g chwo.

Sop Ber - ni o - ta - mo wan'g chwo, ber - ni o - ta - mo wan'g chwo, ber - ni o - ta - mo wan'g chwo.

Alto Ber - ni o - ta - mo wan'g chwo, O Ber - - -

Ten Ber - ni o - ta - mo wan'g chwo, ber - ni o - ta - mo wan'g chwo, Nyar jo - mo - ko

Bass 11 Ber - ni o - ta - mo wan'g chwo.

Sop ber - ni o - ta - mo wan'g chwo. O ya - ye

Alto ni, o - ta - mo wan'g chwo. Ber - ni o - ta - mo wan'g chwo.

Ten o - ta - mo an'g chwo. A - du - ndo

Bass 14 Ber - - - o - ta - mo wan'g chwo. A - du - ndo

Sop Ber - - - ni o - ta - mo wan'g chwo.

Alto Ber - - - ni o - ta - mo wan'g chwo.

Ten wo - lo - lo o - ta - mo wan'g chwo. *mp* A - ya - ye a - du - ndo o - kwa - ro.

Bass 16 wo - lo - lo o - ta - mo wan'g - chwo.

Sop *mp* Ber - - ni o - ta - mo wan'g chwo. *mf* A - ya - ye a - du - ndo o - kwa - ro,

Alto *mp* Ber - - ni o - ta - mo wan'g chwo. *mp* A - ya - ye a - du - ndo o - kwa - ro,

Ten *mp* Ber - - ni o - ta - mo wan'g chwo.

Bass 18 *mp* Ber - - ni o - ta - mo wan'g chwo.

Sop *mp* A - ya - ye a - du - ndo o - kwa - ro, *mf* Wo - lo - lo - lo ya - ye a - du - ndo, wo - lo - lo

Alto *mp* Ber - ni la - ndo o - kwa - ro, *mf* A - ya - ye a - du - ndo o - kwa - ro, a ya - - ye a - du - ndo o - kwa - ro,

Ten *mp* A - ya - ye a - du - ndo, a - a - ya - ye a - du - ndo o - kwa - ro,

Bass *mp* a - ya - ye ya - ye o - kwa - ro,

20

Sop *mp* Nya - - ni ya - ye o - kwa - ro *mf* a - ya - ye a - du - ndo o - kwa - ro,

Alto *mp* Nya - - ni ya - wa o - kwa - ro ya - - - ye o - kwa - ro,

Ten *mp* A - ya - ye a - du - ndo o - kwa - ro *mf* O Nya - ni o - kwa - ro,

Bass *mp* A - ya - ye a - du - ndo o - kwa - ro *mp* wo - lo - lo A - ya - ye o - kwa - ro

23

Sop *mf* Ber - - ni o - ta - mo wan'g chwo. *Slow*

Alto *mf* Ber - - ni o - ta - mo wan'g chwo,

Ten *mf* wo - lo - lo o - ta - mo wan'g - chwo. A - ya - ye o - kwa - ro

Bass *mf* wo - lo - lo o - ta - mo wan'g - chwo. A - ya - ye o - kwa - ro A - ya - ye o - kwa - ro

25

Sop
A - ya - ye o - kwa - ro - - a - - du - ndo - o - kwa - ro,

Alto
A - ya - ye o - kwa - ro A - ya - ye o - kwa - ro - - A - ya - - ye - o - kwa - ro - -

Ten
A - ya - ye o - kwa - ro A - ya - ye o - kwa - ro - - A - ya - - ye - o - kwa - ro - -

Bass
28 A - ya - ye o - kwa - ro A o - kwa - ro A - ya - ye o - kwa - ro -

Sop
A - ya - ye ya - ye o - kwa - ro. *mf* A - ya - ye a - du - - ndo - a - - ya - ye a -

Alto
a - du - ndo o - kwa - ro. *mf* A - ya - ye a - du - ndo wo - lo - lo a -

Ten
a - du - ndo o - kwa - ro. *mp* O Nya - ni, O a

Bass
31 A - ya - ye o - kwa - ro - - - O - - - A - du - ndo, - wuo - - lo - - lo - le -

Sop
du - ndo nyar jo - do - ngo. Nya' - jo - mo - ko. *rit.* du - ndo nyar jo - do - ngo. *4 th. time*

Alto
du - ndo nyar jo - do - ngo. Nya' - jo - mo - ko. du - ndo nyar jo - do - ngo.

Ten
du - ndo nyar jo - do - ngo O du - ndo nyar jo - do - ngo.

Bass
34 lo nyar jo - do - ngo O lo nyar jo - do - ngo.

Sop
a tempo Ber - ni o - ta - mo wan'g chwo. ber - ni o - ta - mo wan'g chwo, *mf* ber - ni o - ta - mo wan'g chwo.

Alto
A O nyar Luo. *mf* ber - ni o - ta - mo wan'g chwo,

Ten
A ber - ni o - ta - mo wan'g chwo, *mf* ber - ni o - ta - mo wan'g chwo,

Bass
36 Nya - - - no. O Ya - ye o - ta - mo wang' chwo,

Sop
ber - ni o - ta - mo wan'g chwo. A - du - ndo Nya - ni nya - ni. Ber - ni o - ta - mo wan'g chwo.

Alto
Ya - ye o - ta - mo wan'g chwo, O ya - ye Nya - ni ya - ye.

Ten
O O ya - ye Nya - ni nya - ni.

Bass
39 ber - ni o - ta - mo wan'g chwo. ber - ni o - ta - mo wan'g chwo. ya - ye nya - ni.

Sop
Ber - ni o - ta - mo wan'g chwo. A O nyar Luo

Alto
Ber - ni o - ta - mo wan'g chwo. Ber - ni o - ta - mo wan'g chwo. Ber - ni o - ta - mo wan'g chwo.

Ten
O nyar Luo O nyar Luo Ber - ni o - ta - mo wan'g chwo.

Bass
43 O nyar Luo O nyar Luo ya - ye o - ta - mo wan'g chwo

Sop
Ber - - ni o - ta - mo wan'g chwo. O nyar Luo

Alto
A - - du - ndo Ber - ni o - ta - mo wan'g chwo.

Ten
Ber - - ni o - ta - mo wan'g chwo. Ber - ni o - ta - mo wan'g chwo.

Bass
46 Ber - - ni o - ta - mo wan'g chwo. Ber - ni o - ta - mo wan'g chwo.

Sop
Ber - ni o - ta - mo wan'g chwo. O nyar Luo A - ya ye a - du - ndo o - kwa - ro

Alto
A O ya - ye. A - ya ye a - du - ndo o - kwa - ro

Ten
O nyar Luo O Nya - ko.

Bass
48 A - du - ndo O nyar Luo

Sop Ber - ni o - ta - mo wan'g chwo.

Alto Ber - ni o - ta - mo wan'g chwo.

Ten A - ya ye a - du - ndo o - kwa - ro Ber - ni o - ta - mo wan'g chwo.

Bass A - ya ye a - du - ndo o - kwa - ro Ber - ni o - ta - mo wan'g chwo.

52

Slower mp

Sop Nya - du - ndo nya - ni. Nyar jo - do - ngo. Nyar jo - do - ngo. Nyar jo - do - ngo. Nyar jo - do - ngo.

Alto Nya - du - ndo da - ni. Nyar jo - do - ngo. Nyar jo - do - ngo. Nyar jo - do - ngo. Nyar jo - do - ngo.

Ten Nya - du - ndo bi. Nyar jo - do - ngo. Nyar jo - do - ngo. Nyar jo - do - ngo. Nyar jo - do - ngo.

Bass Nya - du - ndo nya - ni. Nyar jo - do - ngo. Nyar jo - do - ngo. Nyar jo - do - ngo. Nyar jo - do - ngo.

55

mf Adagio

Sop Nyar jo - do - ngo. Jo - - - sem jo - sem bi - ro ke - tho wa a - du - ndo din i - ti Jo din i - ti. 2 nd. time

Alto Nyar jo - do - ngo. Jo - sem, jo - sem, Jo - sem, jo - sem, din i - ti. din i - ti.

Ten Nyar jo - do - ngo. Jo - sem, jo - sem, Jo - sem A din i - ti. din i - ti.

Bass Nyar jo - do - ngo. O Jo - sem, din i - ti. din i - ti.

60

Sop Din i - ti nya - ni kik i - wi - nji we - che jo - sem, Din i - ti nya - ni ya - ye a -

Alto kik i - wi - nji - we - che - jo - sem, - Din - i - ti O - a - du -

Ten kik i - wi - nji - we - che - jo - sem, - Din - i - ti ya - ye - a -

Bass kik i - wi - nji - we - che - jo - sem, - Din - i - ti - a -

65

mp

Sop du - ndo nya' - jo do - ngo. - Jo - sem - jo - sem - bi - ro - ke - tho - wa - a - du - ndo - din - i - ti O - din - i - ti.

mp

Alto ndo nya' - jo do - ngo Jo - sem, jo - sem, Jo - sem, jo - sem, din i - ti. din i - ti.

mp

Ten du - ndo nya' - jo do - ngo. - Jo - sem, - jo - sem, - Jo - sem A - din - i - ti. - - din - i - ti.

mp

Bass 68 du - ndo nya' - jo do - ngo. - O - - - - Jo - sem, - din - i - ti. - - din - i - ti.

2 nd. time

mf

Sop Din i - ti nya - ni kik i - wi - nji we - che jo - sem, din i - ti nya - ni ya - wa a - du - - ndo - nya' - jo - do - ngo.

Alto

Ten *mf* Din i - ti nya - ni kik i - wi - nji we - che jo - sem,

Bass

73 O ya - ye.

A

Sop Din - i - e i - ti ya - ye a - du - ndo. Din i - ti nya - ni ya - wa la - ndo

mf

Alto Din i - ti nya - ni kik i - wi - nji we - che jo - sem. Nya - ni nya' - jo - do - ngo.

Ten din i - ti nya - ni ya - wa a - du - - ndo - nya' - jo do ngo. - - - - O - - - -

mf

Bass 77 O ya - ye. Din i - ti nya - ni kik i - wi - nji we - che jo - sem.

Sop Din i - ti nya - ni ya - ye a - du - ndo nya' - jo do - ngo. - - du - ndo - nya' - - jo - do - ngo. - Jo -

Alto Din i - ti O a - du - ndo nya' - jo do - ngo ndo nya' - jo do - ngo

Ten Din i - ti ya - ye a - du - ndo nya' - jo do - ngo. - - du - ndo nya' - - jo - do - ngo. - -

Bass 81 Din i - ti a - du - - ndo nya' - - jo - do - ngo. - - du - ndo nya' - - jo - do - ngo. - A

2 nd. time

Sop sem jo - sem bi - ro ke - tho wa a - du - ndo din i - ti Jo din i - ti. 2 nd. time

Alto Jo - sem, jo - sem, Jo - sem, jo - sem, din i - ti. din i - ti.

Ten Jo - sem, jo - sem, Jo - sem A din i - ti. din i - ti.

Bass 84 O Jo - sem, din i - ti. din i - ti.

Slow *rit.*

Sop Nya' - jo - do - ngo nya' - jo - do - ngo. Nya' - jo - do - ngo nya' - jo - do - ngo. Nya-ni.

Alto Nya' - jo - do - ngo nya' - jo - do - ngo. Nya' - jo - do - ngo nya' - jo - do - ngo. Nya-ni.

Ten Nya' - jo - do - ngo nya' - jo - do - ngo. Nya' - jo - do - ngo nya' - jo - do - ngo. Nya-ko.

Bass 88 Nya' - jo - do - ngo nya' - jo - do - ngo. Nya' - jo - do - ngo nya' - jo - do - ngo. Nya-ni.

Sop nya' - jo - do - ngo. Jo sem - jo - sem - - Jo-sem. - jo - sem, Jo -- sem jo -- sem ria -

Alto nya' - jo - do - ngo. Jo - sem - jo - sem - jo -- sem- ria -

Ten nya' - jo - do - ngo. Jo - sem - jo - sem - - jo - sem - jo -- sem- ria -

Bass 91 nya' - jo - do - ngo. Jo - sem jo - sem Jo - sem, jo - sem, Jo sem jo - sem - ria - *a tempo*

Slow

Sop mbo, jo - sem, jo - sem. Nya' - jo - do - ngo nya' - jo - do - ngo.

Alto mbo, jo - sem, jo - sem. Nya' - jo - do - ngo nya' - jo - do - ngo.

Ten mbo, jo - sem, jo - sem. Nya' - jo - do - ngo nya' - jo - do - ngo.

Bass 97 mbo, jo - sem, jo - sem. Nya' - jo - do - ngo nya' - jo - do - ngo.

KEMAYATAN UNIVERSITAS

Sop Nya' - jo - do - ngo nya' - jo - do - ngo. Nya' - jo - do - ngo nya' - jo - do - ngo.

Alto Nya' - jo - do - ngo nya' - jo - do - ngo. Nya' - jo - do - ngo nya' - jo - do - ngo.

Ten Nya' - jo - do - ngo nya' - jo - do - ngo. Nya' - jo - do - ngo nya' - jo - do - ngo.

Bass 100 Nya' - jo - do - ngo nya' - jo - do - ngo. Nya' - jo - do - ngo nya' - jo - do - ngo.

Sop *a tempo*
nya' - jo - do - ngo. Jo - - sem - jo - - sem bi-ro ke-tho-wa-a-du-ndo - din - i - ti Jo -

Alto *mf*
nya' - jo - do - ngo. Jo - sem, jo - sem, Jo - sem, jo - sem, din i - ti.

Ten *mf*
nya' - jo - do - ngo. Jo - sem, jo - sem, Jo - sem A i - ti.

Bass *mf*
102 nya' - jo - do - ngo. A O Jo - sem, din i - ti.

2 nd. time *mf* *Andantino*
A - du-nd'a kwa - yi Nya' - jo - do - - - ngo. Yie i - wi - nja Ya -

A -

Sop 2 nd. time *mp*
din i - ti. Nya' - jo - do - - - ngo. Nya' - jo - do - ngo.

Alto *mp*
din i - ti. Nya' - jo - do - - - ngo. Nya' - jo - do - ngo.

Ten *mp*
din i - ti. Nya' - jo - do - - - ngo. Nya' - jo - do - ngo.

Bass *mp*
106 din i - ti. Nya' - jo - do - - - ngo. Nya' - jo - do - ngo.

ye Nya' - jo - do - ngo yie i - wi - nja O A - du - nd'a - kwa - - yi
 du - nd'a - kwa - yi Nya' - jo - do - ngo yie i - wi - nja O A - du - ndo ya - ye

Sop
 Nya' - jo - do - ngo. Nya' - jo - do - ngo.

Alto
 Nya' - jo - do - ngo. Nya' - jo - do - ngo.

Ten
 Nya' - jo - do - ngo. Nya' - jo - do - ngo.

Bass
 Nya' - jo - do - ngo. Nya' - jo - do - ngo.

111

nya - ko Yie i - wi - nja An Jo - sem to kik wuo - - - ndi
 nya - ko Yie i - wi - nja An Jo - sem to kik wuo - - - ndi

Sop
 Nya' - jo - do - ngo. Nya' - jo - do - ngo. Nya' - jo - do - ngo.

Alto
 Nya' - jo - do - ngo. Nya' - jo - do - ngo. Nya' - jo - do - ngo.

Ten
 Nya' - jo - do - ngo. Nya' - jo - do - ngo. Nya' - jo - do - ngo.

Bass
 Nya' - jo - do - ngo. Nya' - jo - do - ngo. Nya' - jo - do - ngo.

116

Yie i - wi - nja Yie i - - - wi - nja nya - ko. Nya - ni, nya - ni
Yie i - wi - nja ya - wa nya - ko wi - nja A nya - ko winj wa
Nya' - jo - do - ngo. Nya' - jo - do - ngo.
Nya' - jo - do - ngo. Nya' - jo - do - ngo.
Nya' - jo - do - ngo. Nya' - jo - do - ngo.
121 Nya' - jo - do - ngo. Nya' - jo - do - ngo.

wi - - - nja - wa nya - ni O Yie i - wi - nja
A nya - ko nya - ni O Yie i - wi - nja
Nya' - jo - do - - - ngo. Nya' - jo - do - - - ngo.
Nya' - jo - do - - - ngo. Nya' - jo - do - - - ngo.
Nya' - jo - do - - - ngo. Nya' - jo - do - - - ngo.
126 Nya' - jo - do - - - ngo. Nya' - jo - do - - - ngo.

130 Nya' - jo - do - - - ngo. Nya' - jo - do - - - ngo. Nya' - jo - do - - - ngo.

rit. Nya' - jo - do - - - ngo. Nya' - jo - do - - - ngo. Nya' - jo - do - - - ngo.

Nya' - jo - do - - - ngo. Nya' - jo - do - - - ngo. Nya' - jo - do - - - ngo.

Nya' - jo - do - - - ngo. Nya' - jo - do - - - ngo. Nya' - jo - do - - - ngo.

Nya' - jo - do - - - ngo. Nya' - jo - do - - - ngo. Nya' - jo - do - - - ngo.

133 Nya' - jo - do - - - ngo. Ber - ni o - ta - mo wan'g chwo.

a tempo *mf* Ber - ni o - ta - mo wan'g chwo.

Nya' - jo - do - - - ngo. Ber - ni o - ta - mo wan'g chwo. Ber - ni o - ta - mo wan'g chwo.

Nya' - jo - do - - - ngo. Ber - ni o - ta - mo wan'g chwo. Ber - ni o - ta - mo wan'g chwo.

Nya' - jo - do - - - ngo. Ber - ni o - ta - mo wan'g chwo. Ber - ni o - ta - mo wan'g chwo.

Ber - ni o - ta - mo wan'g chwo. A - ya - ye a - du - ndo.

Ber - ni o - ta - mo wan'g chwo.

A - ya - ye a - du - ndo o - kwa - ro. Ber - ni o - ta - mo wan'g chwo.

Ber - ni o - ta - mo wan'g chwo.

Sop
Alto
Ten
Bass

139

Ya - ye a - du - ndo nya' - jo - do - ngo. A - du - ndo - Ber - - - ni - o - ta - mo - wan'g - chwo -
 A - du - ndo ya - ye nya' - jo - do - ngo. A - du - ndo - Ber - - - ni - o - ta - mo - wan'g - chwo -
 Nya - no a - ya - ye nya' - jo do - ngo. - - - Ber - - - ni - o - ta - mo - wan'g - chwo -
 O nya' - jo do - ngo. - O - nya' - Luo - - -

Sop
Alto
Ten
Bass

142

Ya - ye a - du - ndo nya' - jo - do - ngo. A - du - ndo Ya - ye a - du - ndo nya' - jo - do -
 A - du - ndo ya - ye nya' - jo - do - ngo. Ya - ye a - du - ndo nya' - jo - do -
 Nya - no a - ya - ye nya' - jo do - ngo O Ya - ye a - du - ndo nya' - jo - do -
 O nya' - jo do - ngo. - O - a - du - ndo nya' - jo - do -

Sop
Alto
Ten
Bass

145

ngo. A - ya - - - ye a - du - ndo ngo. 2nd time
 ngo. ngo.
 ngo. ngo.
 ngo. ngo.
 ngo. ngo.

3.2 ANALYSIS

"*Nyar Jodongo*" literally means "the daughter of the elderly men", implying that she is a very respectful lady. Her beauty is appreciated by the composer who refers to her as "*Adundo*", a term used for a moderately tall lady. The term "*Okwaro*" which is used severally in the composition refers to a lady with a light complexion. The composer has avoided the use of specific names of the subject because this is a composition meant to last long and to appeal to and have some meaning to the listeners. The song therefore is not directed to an individual.

Nyar Jodongo is a courtship song in Luo language, composed for a six part chorus. The composition has three main sections with the first section running through measures 1 - 60, while the second and the third sections run through measures 61 - 115 and 116 - 155 respectively.

The first part of the composition is notably longer than the following two due to its function. In the Luo community, courtship is taken as an important aspect of life and the *suitor* involved must use 'sweet' words to convince the lady. In this section, therefore, the composer has used very few words to describe the lady and assure her of her incomparable beauty. The length is created by tonal changes and varied treatment of melodic lines. The first section opens with unison singing by all voices, which introduces the main melody. The rhythmic pattern is constant throughout the passage and the melody is in simple binary form (AB) with both parts being equal in length and similar in structure.

The words of the melody are as follows:

Dholuo

Ber ni otamo wan'g chwo,

Ayaye Adundo okwaro,

Ber ni otamo wan'g chwo,

Literal translation

Your beauty has vanquished
the eyes of men

Oh! Adundo the brown

Your beauty has vanquished
the eyes of men

The first section may be divided into four sub-sections with each displaying a different treatment of the melody, either in terms of pitch or rhythm. The section that lies between measures one and twenty five, is dominated by call and response form.

The second sub-section is marked by an immediate change of tempo as well as tonal shifts between G major and its relative minor. This is evident in measures 26 and 31 which is quite slow and at the same time sung quietly. The suitor changes his tone to show the seriousness of the whole idea of courtship. In the next four measures, the music, sounds quite disjunct but pleasing to the ear, by beginning with a two and a half crotchet rest in measure 32. The rest is intentionally placed for the singer to listen to and hear any response could there have been any from the lady. The whole of this section uses only the third line/phrase of the melody but in various ways.

The third sub-section has an interesting sequential tonal change to the subdominant introduced by the soprano. The composer uses an implied tonal change to the minor of the subdominant in measure 48 but returns to the major key immediately.

The slow tempo and change of rhythmic pattern in measures 55 - 60 marks the end of section one. This section is also used in preparation for the next, as it slowly modulates

to the dominant of the dominant which is the same as the supertonic of the original key. The shift of the tonal centre to only a major second above, is for the brightness needed in the second section.

The second part, which lies between measures 61 and 115, has a lot of differences with the first in terms of text, tempo, harmony as well as rhythmic variation. The suitor advises the lady to block her ears not to hear the rumours aimed at spoiling their relationship.

The section consists of two melodies which are used alternately with one being a refrain. The melody in measures 61 - 64 is used as a refrain and therefore has no variations as it reappears later, while the one in measures 65 - 68 is used as an episode and is given varied treatments in later appearances, as is evident in measures 73 - 83. Melodic shifts, segmentation and imitation have been used as developmental techniques. In the rest of this section measures 109 - 111 is used as a bridge to lead back to the original key while measures 112 - 115, which was used as a refrain earlier, concludes the section but now in the key of G major.

The last section of the composition may be divided into two sub-sections, measures 116 - 142 and measures 143 - 155, being first and second respectively. The first sub-section is a six-part chorus with two tenors singing a duet against the rest of the choir. The duet is given to the tenors because it is the gentlemen that persuade the ladies, and here they are actually pleading with the lady to listen to them and not to the rumours.

The most interesting bit of this sub-section is the use of triplets in 2/4 time against straight crotchet and quaver notes. The triplets are simply used for more expressions, by

creating a feeling of compound time which had just been used in the previous section. The choir which only supports the duet sings in triplets throughout the section, against the varied rhythms by the duet.

The second part of the last section measures 142 - 155 is a kind of a tail piece which reminds us of the materials used in sections one and two. The ideas used in the first two sections are combined here to conclude the piece.

ORUTU OVERTURE

CHAPTER FOUR

4.1 CREATIVE COMPOSITION

ORUTU OVERTURE

Andantino ♩ = 100 - 120

Recorder 1

Recorder 2

Orutu

Nyathi RH

Nyathi LH

Gara

Oduong'o

Bul 1

Bul 2

Ongeng'o

Piano

mf

mp

mf

1

Detailed description: This page contains a musical score for a multi-instrument ensemble. The instruments listed are Recorder 1, Recorder 2, Orutu, Nyathi RH, Nyathi LH, Gara, Oduong'o, Bul 1, Bul 2, Ongeng'o, and Piano. The score is in 4/4 time and the key signature has two sharps (F# and C#). The tempo is marked 'Andantino' with a quarter note equal to 100-120 beats per minute. The Orutu part begins with a *mf* dynamic and a melodic line starting in the third measure. The Ongeng'o part begins with a *mp* dynamic and a rhythmic pattern starting in the first measure. The Piano part begins with a *mf* dynamic and a harmonic accompaniment starting in the second measure. The score is divided into four measures by vertical bar lines.

Rec. 1

Rec. 2

Oboe

Ny. RH

Ny. LH

Ga.

Od.

Bul 1

Bul 2

Org.

Pno.

The musical score is arranged in a system of 12 staves. The top two staves are for Recorders (Rec. 1 and Rec. 2), both in treble clef with a key signature of one sharp (F#). The third staff is for Oboe, also in treble clef with one sharp. The fourth and fifth staves are for Nyckelharpa (Ny. RH and Ny. LH), both in bass clef with one sharp. The sixth staff is for Gamba (Ga.) in treble clef. The seventh staff is for Oud (Od.) in treble clef. The eighth and ninth staves are for Buissonnets (Bul 1 and Bul 2) in treble clef. The tenth staff is for Organ (Org.) in treble clef, featuring a dense texture of sixteenth notes. The eleventh and twelfth staves are for Piano (Pno.), with the right hand in treble clef and the left hand in bass clef, both with one sharp. The score is divided into four measures by vertical bar lines.

Rec. 1

Rec. 2 *mf*

Orutu *mp*

Ny. RH *mf*

Ny. LH

Ga. *mp*

Oá.

Bul 1

Bul 2 *mp*

Ong.

Pno. *mp*

Detailed description: This page of a musical score contains ten staves. The top two staves are for Recorders (Rec. 1 and Rec. 2), both in treble clef with a key signature of one sharp (F#). Rec. 2 begins with a *mf* dynamic. The third staff is for Orutu, also in treble clef with a key signature of one sharp, starting with a *mp* dynamic and a dense sixteenth-note texture. The fourth and fifth staves are for Nyckelharpa (Ny. RH and Ny. LH) in bass clef with a key signature of one sharp. Ny. RH starts with a *mf* dynamic. The sixth staff is for Gittern (Ga.) in bass clef with a key signature of one sharp, starting with a *mp* dynamic. The seventh staff is for Oboe (Oá.) in bass clef with a key signature of one sharp, which is mostly silent. The eighth and ninth staves are for Bullock Horns (Bul 1 and Bul 2) in bass clef with a key signature of one sharp. Bul 2 starts with a *mp* dynamic. The tenth staff is for Onychium (Ong.) in bass clef with a key signature of one sharp, starting with a *mp* dynamic. The eleventh and twelfth staves are for Piano (Pno.) in treble and bass clefs with a key signature of one sharp. The piano part starts with a *mp* dynamic. The score is divided into four measures by vertical bar lines.

Rec. 1

Rec. 2

Orutu

Ny. RH

Ny. LH

Ga.

Ga. *mp*

Bul 1

Bul 2

Ong.

Fno.

Rec. 1

Rec. 2 *mf*

Orutu *f*

Ny. RH *f*

Ny. LH

Ga.

Od. *mf*

Bul 1

Bul 2 *mf*

Ong. *mf*

Pno. *mf*

17

Rec. 1
 Rec. 2
 Orutu *mp*
 Ny. RH
 Ny. LH *mf*
 Ga. *mp*
 Od.
 Bul 1
 Bul 2
 Ong.
 Pno. *mp*

The musical score is written for a large ensemble. It consists of 13 staves. The top two staves are for Recorders (Rec. 1 and Rec. 2). The third staff is for Oboe (Orutu) with a *mp* dynamic. The next two staves are for Nyckelharpa (Ny. RH and Ny. LH) with a *mf* dynamic. The sixth staff is for Guitar (Ga.) with a *mp* dynamic. The seventh staff is for Oboe (Od.). The eighth and ninth staves are for Bassoon (Bul 1 and Bul 2). The tenth staff is for Oboe (Ong.). The final two staves are for Piano (Pno.), with a *mp* dynamic. The score is in 2/4 time and features a variety of rhythmic patterns and dynamics.

Musical score for page 51, featuring multiple staves for various instruments and voices. The score is written in a key signature of one sharp (F#) and a common time signature (C). The instruments and parts are:

- Rec. 1**: Treble clef, starting with a *mf* dynamic and a trill (*tr*) on the first note. It features a melodic line with trills and a series of sixteenth-note runs.
- Rec. 2**: Treble clef, mostly silent, with a few notes appearing in the final measure.
- Orulu**: Treble clef, playing a continuous, rhythmic pattern of sixteenth notes.
- Ny. RH**: Bass clef, playing a steady eighth-note accompaniment.
- Ny. LH**: Bass clef, playing a steady eighth-note accompaniment.
- Ga.**: Treble clef, playing a steady eighth-note accompaniment.
- Oa.**: Treble clef, mostly silent, with a few notes appearing in the final measure.
- Bul 1**: Treble clef, mostly silent, with a few notes appearing in the final measure.
- Bul 2**: Treble clef, mostly silent, with a few notes appearing in the final measure.
- Ong.**: Treble clef, mostly silent, with a *mp* dynamic marking and a rhythmic pattern of sixteenth notes in the final measure.
- Pno.**: Grand piano, consisting of two staves (treble and bass clef) with a complex accompaniment of sixteenth notes and chords.

Rec. 1

Rec. 2

Orutu

Ny. RH

Ny. LH

Ga.

Od.

Bul 1

Bul 2

Ong.

Pno.

tr

2nd time

29

Detailed description: This page of a musical score contains ten staves. The top two staves are for Recorder 1 and Recorder 2, both in treble clef with a key signature of one sharp (F#). Recorder 1 has trills (tr) and a '2nd time' section. The third staff is for Oboe (Orutu) in treble clef. The next two staves are for Nyckelhorn (Ny.), with the right hand (RH) in treble clef and the left hand (LH) in bass clef. The fifth and sixth staves are for Clarinet (Ga.) and Bassoon (Od.) in bass clef. The seventh and eighth staves are for Bassoon 1 (Bul 1) and Bassoon 2 (Bul 2) in bass clef. The ninth staff is for Organ (Ong.) in bass clef. The tenth staff is for Piano (Pno.) in grand staff (treble and bass clefs). The score is divided into four measures by vertical bar lines. The key signature is one sharp (F#) and the time signature is 3/4.

Rec. 1

Rec. 2

Poco piu mosso

Orutu

mf

Ny. RH

Ny. LH

Ga.

mp

Od.

mp

Bul 1

Bul 2

Ong.

Fno.

Detailed description of the musical score: The score is for a chamber ensemble. It begins with a double bar line and a repeat sign. The key signature is one sharp (F#) and the time signature is 3/4. The instruments are arranged vertically from top to bottom: Recorder 1 and Recorder 2 (both in treble clef), Oboe (Orutu) in treble clef, Nyckelharpa Right Hand (Ny. RH) and Left Hand (Ny. LH) in bass clef, Galanterie (Ga.) in bass clef, Oboe (Od.) in bass clef, Bassoon 1 (Bul 1) and Bassoon 2 (Bul 2) in bass clef, Oboe (Ong.) in bass clef, and Piano (Fno.) in grand staff (treble and bass clef). The recorders and Nyckelharpa parts are mostly silent, indicated by horizontal lines. The Oboe (Orutu) part has a melodic line starting with a mezzo-forte (mf) dynamic. The Galanterie (Ga.) and Oboe (Od.) parts play a rhythmic pattern of quarter notes. The Bassoon parts (Bul 1 and 2) and Oboe (Ong.) parts play a similar rhythmic pattern. The piano part is silent.

Rec. 1

Rec. 2

Orutu

Ny. RH

Ny. LH

Ga.

Od.

Bul 1

Bul 2

Ong.

Pno.

The musical score is written for page 54 and consists of ten staves. The top two staves are for Recorders (Rec. 1 and Rec. 2), both in treble clef with a key signature of two sharps (F# and C#). The Orutu staff is in treble clef with a key signature of two sharps. The Ny. RH and Ny. LH staves are in bass clef with a key signature of two sharps. The Ga. and Od. staves are in treble clef with a key signature of two sharps. The Bul 1 and Bul 2 staves are in treble clef with a key signature of two sharps. The Ong. staff is in treble clef with a key signature of two sharps. The Pno. staff is in grand staff (treble and bass clefs) with a key signature of two sharps. The score is divided into four measures. The first three measures contain rests for most instruments, while the Orutu, Ong., and Pno. staves have active notation. The fourth measure contains active notation for Rec. 1, Rec. 2, Ny. LH, Ga., Od., Bul 1, Bul 2, and Ong.

Rec. 1

Rec. 2

Orutu

Ny. RH

Ny. LH

Ga.

Od.

Bul 1

Bul 2

Ong.

Pno.

41

Detailed description: This page of a musical score, numbered 41 at the bottom left, contains ten staves of music. The top two staves are for two recorders (Rec. 1 and Rec. 2), both in treble clef with a key signature of one sharp (F#). They play a melodic line with eighth and sixteenth notes. The third staff, labeled 'Orutu', is in treble clef and contains whole rests. The fourth and fifth staves are for Nyckelharpa (Ny. RH and Ny. LH) in bass clef with a key signature of one sharp. The RH part plays a melodic line, while the LH part plays a rhythmic pattern of eighth notes. The sixth staff, 'Ga.', is in bass clef and plays a rhythmic pattern of quarter notes. The seventh staff, 'Od.', is in bass clef and contains whole rests. The eighth and ninth staves are for two Bula instruments (Bul 1 and Bul 2) in bass clef. Bul 1 plays a rhythmic pattern of eighth notes, while Bul 2 plays a steady quarter-note bass line. The tenth staff is for the Piano (Pno.), with a grand staff (treble and bass clefs) and a key signature of one sharp. It provides harmonic support with chords and a melodic line in the right hand.

Rec. 1

Rec. 2

Orutu

Ny. RH

Ny. LH

Ga.

Od.

Bul 1

Bul 2

Ong.

Pno.

Detailed description: This page of a musical score contains ten staves. The top two staves, labeled 'Rec. 1' and 'Rec. 2', are in treble clef with a key signature of one sharp (F#) and contain rhythmic patterns of eighth and sixteenth notes. The 'Orutu' staff is also in treble clef with a key signature of one sharp and contains mostly rests. The 'Ny. RH' and 'Ny. LH' staves are in bass clef with a key signature of one sharp; 'Ny. RH' contains eighth-note patterns, while 'Ny. LH' contains dotted rhythms. The 'Ga.' staff is in treble clef with a key signature of one sharp and contains a simple rhythmic pattern of quarter notes. The 'Od.' staff is in treble clef with a key signature of one sharp and contains rests. The 'Bul 1' staff is in treble clef with a key signature of one sharp and contains a rhythmic pattern of eighth notes. The 'Bul 2' staff is in treble clef with a key signature of one sharp and contains a simple rhythmic pattern of quarter notes. The 'Ong.' staff is in treble clef with a key signature of one sharp and contains a rhythmic pattern of eighth notes. The 'Pno.' section at the bottom consists of two staves (treble and bass clef) with a key signature of one sharp, providing harmonic accompaniment with chords and bass lines.

Rec. 1

Rec. 2

Orutu

Ny. RH

Ny. LH

Ga.

Od.

Bul 1

Bul 2

Ong.

Pno.

Detailed description: This page of a musical score, numbered 57, contains ten staves of music. The top two staves are for Recorder 1 and Recorder 2, both in treble clef with a key signature of one sharp (F#). Recorder 1 has rests in the first two measures and then plays a melodic line. Recorder 2 has rests in the first two measures and then plays a similar melodic line. The third staff is for Oboe (Orutu), in treble clef with a key signature of one sharp, playing a melodic line. The fourth and fifth staves are for Nyckelharpa (Ny.), in bass clef with a key signature of one sharp. The right hand (RH) plays a steady eighth-note accompaniment, while the left hand (LH) plays a melodic line. The sixth staff is for Gamba (Ga.), in bass clef with a key signature of one sharp, playing a steady eighth-note accompaniment. The seventh staff is for Oboe (Od.), in bass clef with a key signature of one sharp, playing a steady eighth-note accompaniment. The eighth and ninth staves are for Bassoon (Bul.), in bass clef with a key signature of one sharp. The first Bassoon (Bul 1) plays a melodic line, while the second (Bul 2) plays a steady eighth-note accompaniment. The tenth staff is for Organ (Ong.), in bass clef with a key signature of one sharp, playing a steady eighth-note accompaniment. The eleventh and twelfth staves are for Piano (Pno.), in treble and bass clefs with a key signature of one sharp, playing a steady eighth-note accompaniment.

Rec. 1

Rec. 2

Orutu

Ny. RH

Ny. LH

Ga.

Od.

Bul 1

Bul 2

Ong.

Pno.

53

Detailed description: This page of a musical score, numbered 58 at the top, contains ten staves of music. The instruments are labeled on the left as Rec. 1, Rec. 2, Orutu, Ny. RH, Ny. LH, Ga., Od., Bul 1, Bul 2, Ong., and Pno. The score is written in a key signature of one sharp (F#) and a common time signature (C). The first two staves (Rec. 1 and Rec. 2) are in treble clef. The Orutu staff is also in treble clef. The Ny. RH and Ny. LH staves are in bass clef. The Ga., Od., Bul 1, Bul 2, and Ong. staves are in a clef that is not explicitly named but appears to be a soprano or alto clef. The Pno. staff is in grand staff (treble and bass clefs). The music consists of rhythmic patterns and melodic lines for each instrument, with some staves showing rests in certain measures.

Rec. 1

Rec. 2

Orutu

Ny. RH

Ny. LH

Ga.

Od.

Bul 1

Bul 2

Ong.

Pno.

The musical score is arranged in a system of ten staves. The top two staves are for Recorders (Rec. 1 and Rec. 2), both in treble clef with a key signature of one sharp (F#). The third staff is for Orutu, also in treble clef with one sharp. The fourth and fifth staves are for Nyckelharpa (Ny. RH and Ny. LH), both in bass clef with one sharp. The sixth staff is for Gaitan (Ga.), the seventh for Oud (Od.), and the eighth for Bullock (Bul 1), all in treble clef. The ninth staff is for Onge (Ong.), in treble clef. The bottom two staves are for Piano (Pno.), with the right hand in treble clef and the left hand in bass clef, both with one sharp. The score consists of four measures of music, with various rhythmic patterns and melodic lines for each instrument.

nt.

Rec. 1

Rec. 2

Orutu

Ny. RH

Ny. LH

Ga.

Od.

Bul 1

Bul 2

Ong.

Fno.

Detailed description: This page of a musical score contains ten staves. The top two staves are for Recorder 1 and Recorder 2. The third staff is for Oboe. The next two staves are for Nylon strings, Right Hand and Left Hand. The sixth staff is for Clarinet. The seventh staff is for Oboe. The eighth and ninth staves are for Bassoon 1 and Bassoon 2. The tenth staff is for Oboe. The final staff is for Piano, with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. A dynamic marking 'nt.' is present above the first staff. The score is divided into four measures by vertical bar lines.

nt. *Poco meno mosso*

Rec. 1 *mf*

Rec. 2

Orutu *mf*

Ny. RH *mf*

Ny. LH

Ga. *mp*

Od. *mp*

Bul 1

Bul 2

Ong.

Pno.

65

Andantino

Rec. 1

Rec. 2

Orutu

Ny. RH

Ny. LH

Ga.

Od.

Bul 1

Bul 2

Ong.

Pno.

mf

f

Rec. 1 *mf*

Rec. 2 *mf*

Orutu *f*

Ny. RH

Ny. LH

Ga.

Od.

Bul 1

Bul 2

Ong.

Pno.

Detailed description: This page of a musical score contains eleven staves. The top three staves are for vocalists: Rec. 1 and Rec. 2 in treble clef with a key signature of two sharps (F# and C#), and Orutu in treble clef with the same key signature. Rec. 1 and Rec. 2 are marked *mf* (mezzo-forte), and Orutu is marked *f* (forte). The next three staves are for Ny. RH and Ny. LH in bass clef with two sharps (F# and C#), and Ga. in treble clef. The following three staves are for Od., Bul 1, and Bul 2, all in treble clef. The Ong. staff is in treble clef. The bottom two staves are for the Pno. (Piano), with the right hand in treble clef and the left hand in bass clef, both with two sharps. The score is divided into four measures by vertical bar lines. The Orutu and Pno. parts have notes throughout, while the other parts are mostly rests.

Rec. 1

Rec. 2

Orutu

Ny. RH

Ny. LH

Ga.

Od.

Bul 1

Bul 2

Ong.

Pno.

The musical score is written for page 64 and consists of ten staves. The key signature is one sharp (F#) and the time signature is 4/4. The instruments are: Recorder 1 (Rec. 1), Recorder 2 (Rec. 2), Orutu, Ny. RH (Ny. Right Hand), Ny. LH (Ny. Left Hand), Ga., Od., Bul 1, Bul 2, Ong., and Piano (Pno.). The score is divided into four measures. Rec. 1 and Rec. 2 are mostly silent, with some notes in the second measure. Orutu is silent throughout. Ny. RH and Ny. LH play a complex rhythmic pattern. Ga. plays a steady eighth-note accompaniment. Od. plays a steady eighth-note accompaniment. Bul 1 and Bul 2 play a steady eighth-note accompaniment. Ong. plays a steady eighth-note accompaniment. Pno. plays a complex rhythmic pattern.

Rec. 1

Rec. 2

Orutu

Ny. RH

Ny. LH

Ga.

Od.

Bul 1

Bul 2

Ong.

Pno.

The musical score is arranged in a system of staves. The top two staves are for Recorders 1 and 2, both in treble clef with a key signature of one sharp (F#). The Recorder parts play a melodic line in the first measure, followed by rests. The Orutu part is in treble clef with a key signature of one sharp, starting with a rest and then playing a melodic line. The Nyckelharpa parts are in bass clef with a key signature of one sharp. The Nyckelharpa Right Hand (RH) part plays a complex rhythmic pattern, while the Left Hand (LH) part plays a simpler line. The Gaitan (Ga.) part is in bass clef with a key signature of one sharp, playing a steady eighth-note accompaniment. The Oud (Od.) part is in bass clef with a key signature of one sharp, playing a steady eighth-note accompaniment. The Bullocks (Bul 1 and Bul 2) parts are in bass clef with a key signature of one sharp, playing a steady eighth-note accompaniment. The Onga (Ong.) part is in bass clef with a key signature of one sharp, playing a steady eighth-note accompaniment. The Piano (Pno.) part is in grand staff (treble and bass clefs) with a key signature of one sharp, playing a complex rhythmic pattern in the right hand and a simpler line in the left hand.

Rec. 1

Rec. 2

Orutu

Ny. RH

Ny. LH

Ga.

Od.

Bul 1

Bul 2

Ong.

Pno.

85

Detailed description: This page of a musical score, numbered 66 at the top, contains ten staves of music. The staves are labeled as follows from top to bottom: Rec. 1 (two staves), Rec. 2 (two staves), Orutu (one staff), Ny. RH (one staff), Ny. LH (one staff), Ga. (one staff), Od. (one staff), Bul 1 (one staff), Bul 2 (one staff), Ong. (one staff), and Pno. (two staves). The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings. The Pno. part is written in grand staff notation. The page number 85 is printed at the bottom left corner.

Rec. 1

Rec. 2

Orutu

Ny. RH

Ny. LH

Ga.

Od.

Bul 1

Bul 2

Ong.

Pno.

89

This musical score is for a multi-instrument ensemble. It features ten staves: Recorder 1 and Recorder 2 (both in treble clef, key of D major), Orutu (treble clef, key of D major), Ny. RH (bass clef, key of D major), Ny. LH (bass clef, key of D major), Ga. (treble clef, key of D major), Od. (treble clef, key of D major), Bul 1 (treble clef, key of D major), Bul 2 (treble clef, key of D major), Ong. (treble clef, key of D major), and Piano (grand staff, key of D major). The score is divided into four measures. The Recorder parts play a melodic line with eighth and sixteenth notes. The Orutu part plays a similar melodic line. The Ny. RH and LH parts play a rhythmic accompaniment. The Ga., Od., Bul 1, Bul 2, and Ong. parts play a steady rhythmic accompaniment. The Piano part plays a complex accompaniment with chords and moving lines in both hands.

This musical score is arranged in a vertical format with ten staves. The instruments are labeled on the left as follows: Rec. 1, Rec. 2, Orutu, Ny. RH, Ny. LH, Ga., Od., Bul 1, Bul 2, Ong., and Pno. The score is written in a key signature of one sharp (F#) and a common time signature (C). The Recorder parts (Rec. 1 and Rec. 2) feature a melodic line with eighth-note patterns. The Orutu part has a similar melodic line. The Ny. RH and Ny. LH parts are in bass clef and feature a rhythmic pattern of eighth notes. The Ga. and Od. parts are in tenor clef and feature a simple melodic line. The Bul 1 and Bul 2 parts are in tenor clef and feature a rhythmic pattern of eighth notes. The Ong. part is in tenor clef and features a simple melodic line. The Pno. part is in grand staff (treble and bass clefs) and features a complex melodic and harmonic line. The score is divided into measures by vertical bar lines, and each staff ends with a double bar line and repeat dots.

4.2 ANALYSIS

Orutu overture is a composition which displays the merger of Western musical instruments and Kenyan Luo musical instruments. While much original material have been used in the work, the composer had some bias to Luo idioms. See Appendix C for various motifs played by *Orutu*.

This inclusion of Luo idioms was necessitated by the fact that Luo musical instruments have been used. The vocal melodies which are usually accompanied by the named instruments are Luo in origin, therefore, the melodic contours and the rhythmic patterns are maintained.

Some of the melodies used in the composition are traditional. Some of these have been modified for proper merger with the Western aspects of music, for example, harmony, text, and melodic balance.

The work has three main sections One, Two, and Three. The middle section is slightly faster than the first and the last. The three sections are connected by short transitional passages which act as a bridge in each case.

“*Poco piu mosso*” used as the tempo mark in the middle section is an indication of a little urgency required for a good mood in the triple time.

Section one ends in measure 23 but is extended to measure 33 by a transitional musically congested area with each of the instruments struggling to outplay one another. This prepares the instrumentalists for the next section with a new time signature. The triple

time brings forth new life to the piece as well as the increased tempo, and the introduction of new materials.

Measures 66 - 69 have a different time signature, simple duple, which serves as a transition to the last section of the piece. This final section shares material with the first section, including common rhythmic patterns, time signature and melodic contours.

The first section of the piece starts with an initiated four measure introduction by the *Ongeng'o* which introduces the rhythmic style to be used in this section. The *Orutu* then announces the main melody in simple binary form. The second part of the melody is a repetition of the first, except for the last two notes.

A two measure bridge at measures 9 - 10 leads to a series of melodic shifts, an important aspect of music development found in indigenous African music. The "additive process" is quite evident between measures 17 and 23 where the melody is shared between the *Orutu* and the two recorders, as *Nyatiti* and other instruments provide supportive material.

After the repeat sign in measure 23, the text becomes lighter, though the piano and the *Orutu* become quite aggressive by playing very short notes. All the instruments join in at measure 28 with a light touch to conclude the section.

The second section of the piece has a lot of excitement created by a slight increase in tempo, change of time signature as well as brighter melodic material.

The *Orutu* introduces the new melody with a quiet and light accompaniment by the percussions, while the other melodic instruments remain silent. This section is generally

very light in texture, even in areas where all the instruments play at the same time. The piano and the *Nyatiti*, which had very complex rhythmic gestures now present simple, straight forward rhythm to accompany the recorders and *Orutu*.

Interestingly enough, the *Nyatiti* plays identical accompaniment patterns with very little variation between measures 56 and 65. The melody plays a subservient role to additive processes and melodic shifts.

In preparation for the next section the tempo of the 4 measure bridge is slowed almost to the original speed. The time change to simple duple creates a contrasting mood with the triple rhythm which dominated the middle section.

Two melodies run concurrently, one played by the recorder I while the other by the piano. This "*Poco meno mosso*" rounds up the second section of the piece.

For once in the piece the piano gets a chance of introducing new material. The Basso ostinato in the left hand, with a steady crotchet beat accompanies in the right, the syncopated melody. The most significant feature here is the treatment of call and response in a traditional form. For example, measures 70 - 73 the piano functions as a "call" while the response is found in recorder II and *Orutu*, in the following 4 measures. The section is also characterized by the melodic shift from one instrument to the other, travelling through various registers.

The texture is kept light until measure 86 when all of the instruments join in. The pattern of one bar "call" and four bars "response" still remains evident with a few instruments remaining silent.

Due to the limitations in range and pitch of the Luo instruments used, the composition has remained on one tonal centre throughout. The main developmental devices used therefore, are melodic shifts, register changes, and rhythmic and time variations. Most of the harmonic materials are derived from the segments of various melodies used. Originality of the melodies and tunes have been maintained in all areas.

5.1 INTRODUCTION

This chapter looks at the research questions formulated for this project. The conclusions reached and recommendations given are meant to assist those writing songs in Luo or any other Kenyan language, using both Kenyan and Western music aspects. This also includes the arrangement of already existing tunes in the Luo form.

5.2 SUMMARY AND CONCLUSIONS

The project findings revealed that:

1. It is possible to write a composition in Luo, or adapt and arrange an existing melody with Luo words, using Western music aspects and instruments, without distorting the true meaning of the text.
2. As is evident in the previous chapters of the arrangement and composition, it is clear that Western musical aspects can be merged together with Luo music aspects to produce a piece of work to satisfy the expectations of both Luo and Western musicians.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 INTRODUCTION

This chapter looks at the research questions formulated for this project. The conclusions reached and recommendations given are meant to assist those composing music in Luo or any other Kenyan language, using both Kenyan and Western music aspects. This also includes the arrangement of already existing tunes in their original form.

5.2 SUMMARY AND CONCLUSIONS

The project findings revealed that:

1. It is possible to write a composition in Luo, or adopt and arrange musically, a Luo melody with Luo words, using Western music aspects and Luo music aspects without distorting the true meaning of the text.
2. As is evident in the previous chapters of the arrangement and composition, it is clear that Western musical aspects can be merged together with the Luo musical aspects to produce a piece of work to satisfy the expectations of literate as well as illiterate musicians.

3. Notation of the two works in this study has been done carefully and most if not all have been accurately written and digitally tested on electronic keyboard instruments. This was done using the conventional Western music notation.

5.4 SUGGESTIONS FOR FURTHER PROJECTS

4. The aspects of music from Luo that can be merged with the aspects of music from the West include the melodic line, intervals, rhythm, time signature and note grouping.

5.3 RECOMMENDATIONS

Based on the summary and conclusions as presented in this study, the following recommendations should serve as a guide for further study and research.

Many Kenyan composers are being encouraged to arrange their folk tunes using the Western musical ideas. May I recommend that the composers and /or arrangers do so in a language they are more familiar with so as to avoid misplacement of the syllabic accents as well as rhythmic accents. For example, a Luo who has the mastery of Luo language in his arrangement/composition should aim at giving all the words as sung by all the voices correct pronunciation.

To the Ministry of Education, I would like to recommend that some of the Kenyan music compositions/arrangements be used in our secondary schools for the teaching of analysis as well as performance.

Those who teach music composition as a unit of music discipline should stress these ideas to their students and have as many Kenyan arrangements and compositions as

possible, analysed by students. The students should also be encouraged to compose in Kenyan languages to exploit this possibility of the merger.

5.4 SUGGESTIONS FOR FURTHER PROJECTS

The following are some suggestions for further research, as based on the findings and conclusion of this study.

- The present study was carried out in the music of one ethnic group. Similar studies should be done with music of other ethnic communities of Kenya.

- In the adaptation of tunes and melodies, there is need to conduct a research on the possibility of using a tune from one ethnic community to fit in the words from another ethnic community. For example a Kikuyu tune/melody fitted with Luo words.

BIBLIOGRAPHY

- Anderson W.R. *et al.* The Musical Companion. Victor Gollonaz Ltd; London 1934
- Anyumba, H.O. "Luo Songs" Introduction to African Literature. Vili Baer. Longman 1967.
- Anyumba, H.O. "The Nyatiti Lament Songs" Editions Presence Africaine. Paris 1964.
- Bennet R. General Musicianship Cambridge University Press, New York 1984
- Bertok B. and Albert B. Lord Serbo-Croatian Songs New York 1951
- Blacking, J. A Commonsense View of All Music London. Cambridge University Press 1987
- Kilonzi, L.A. Dance Step and Movement: A study of the factors affecting step and movement in Kinze Dance among the Kamba Kenyatta University Unpublished M.A. thesis, 1992.
- Hyslop G. Musical Instruments of East Africa. 1 Kenya Thomas Nelson and Sons (Canada) Ltd., Ontario 1975.
- Leinasdorf E. The Composers Advocate Yale University Press, Haven and London 1981
- List G. "Reliability of Transcription". Journal of Society for Ethnomusicologists. Volume XVIII Number 3 September, 1974
- Merriam A.P. The Anthropology of Music Northwest University Press 1964.
- Nettle B. Theory and Method in Ethnomusicology. London The Free Press 1964.
- Nketia J.K.H. African Music in Ghana. North Western University Press, 1963.
- Nketia J.K.H. The Music of Africa. Victor Gollonaz Ltd., London 1975
- Nyakiti, C The Life and Work of Four Knyan Composers with special reference to the influence of Luo traditional songs and dance. Unpublished Ph.D. Thesis. The Queen's University of Belfast 1988.

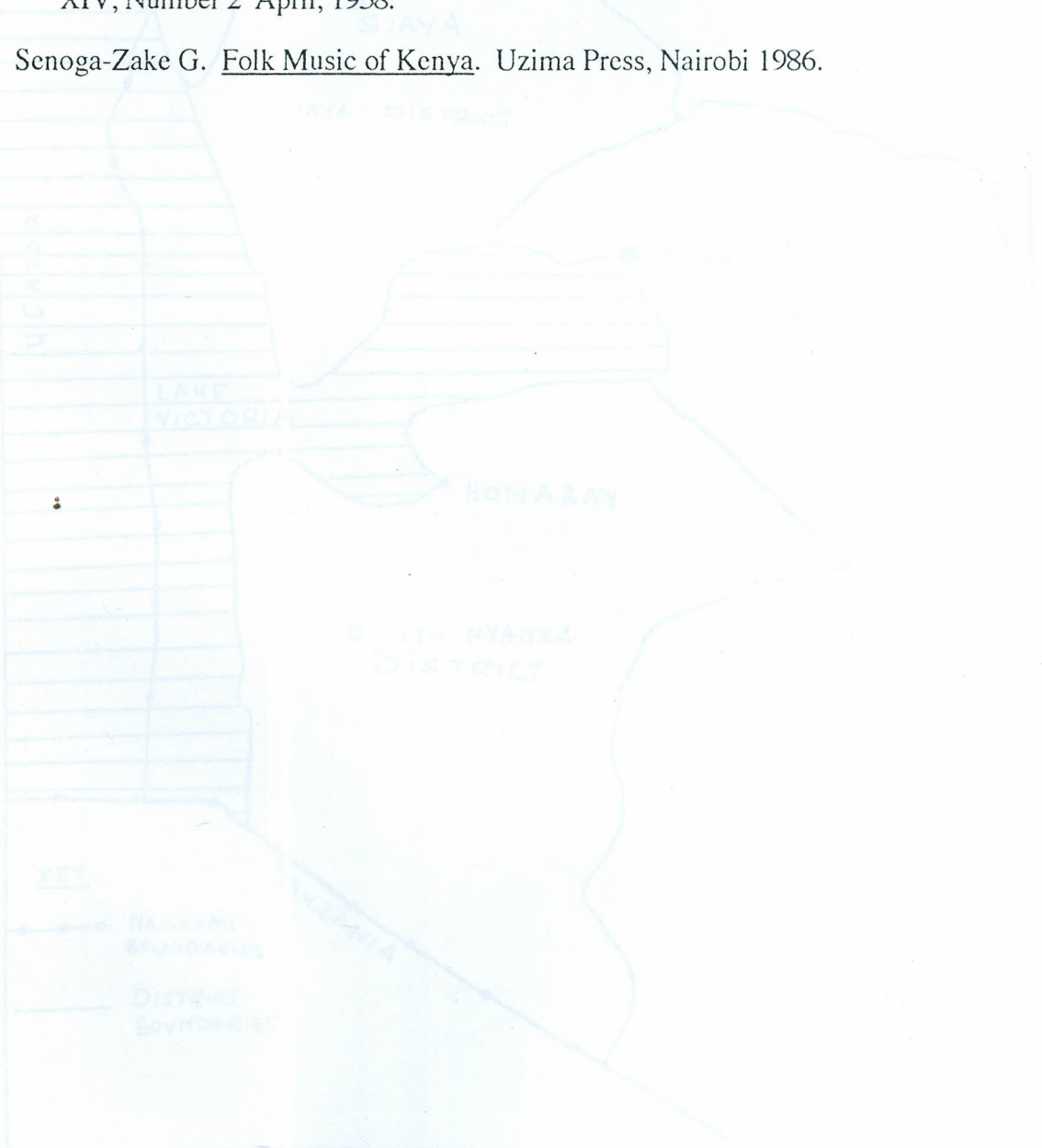
Nyakiti, C. Wend Kong'o. Traditional Beer Songs of the Luo of Kenya:
Unpublished M.A. Thesis. The Queen's University of Belfast 1984.

Ochola, A.B.C. Traditional Ideology and Ethics among the Southern Luo. The
Scandinavian Institute of African Studies. Uppsala. 1976.

Omondi W.A. THUM: Traditional lyre music of the Luo people of Kenya.
University of London unpublished Ph.D. thesis, 1980

Seeger C. "Prescriptive and Descriptive Music Writing". Music Quarterly Volume
XIV, Number 2 April, 1958.

Senoga-Zake G. Folk Music of Kenya. Uzima Press, Nairobi 1986.

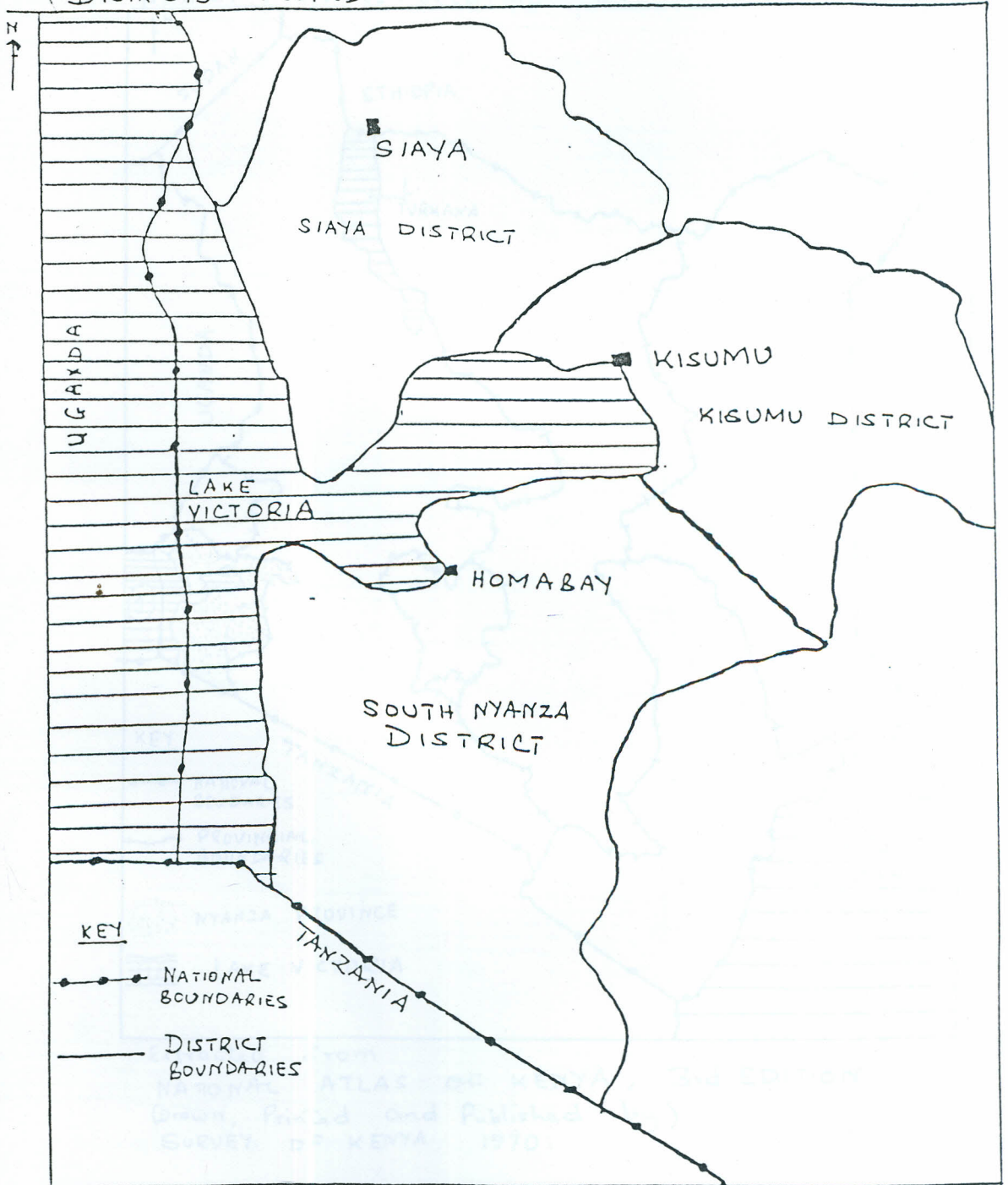


SOURCE: NATIONAL MAPS OF KENYA, 2nd EDITION
(1980, 1981 and 1982) Published by
SURVEY OF KENYA, 1970.

APPENDIX A: Map of Nyanza Districts

MAP OF CENTRAL KENYA

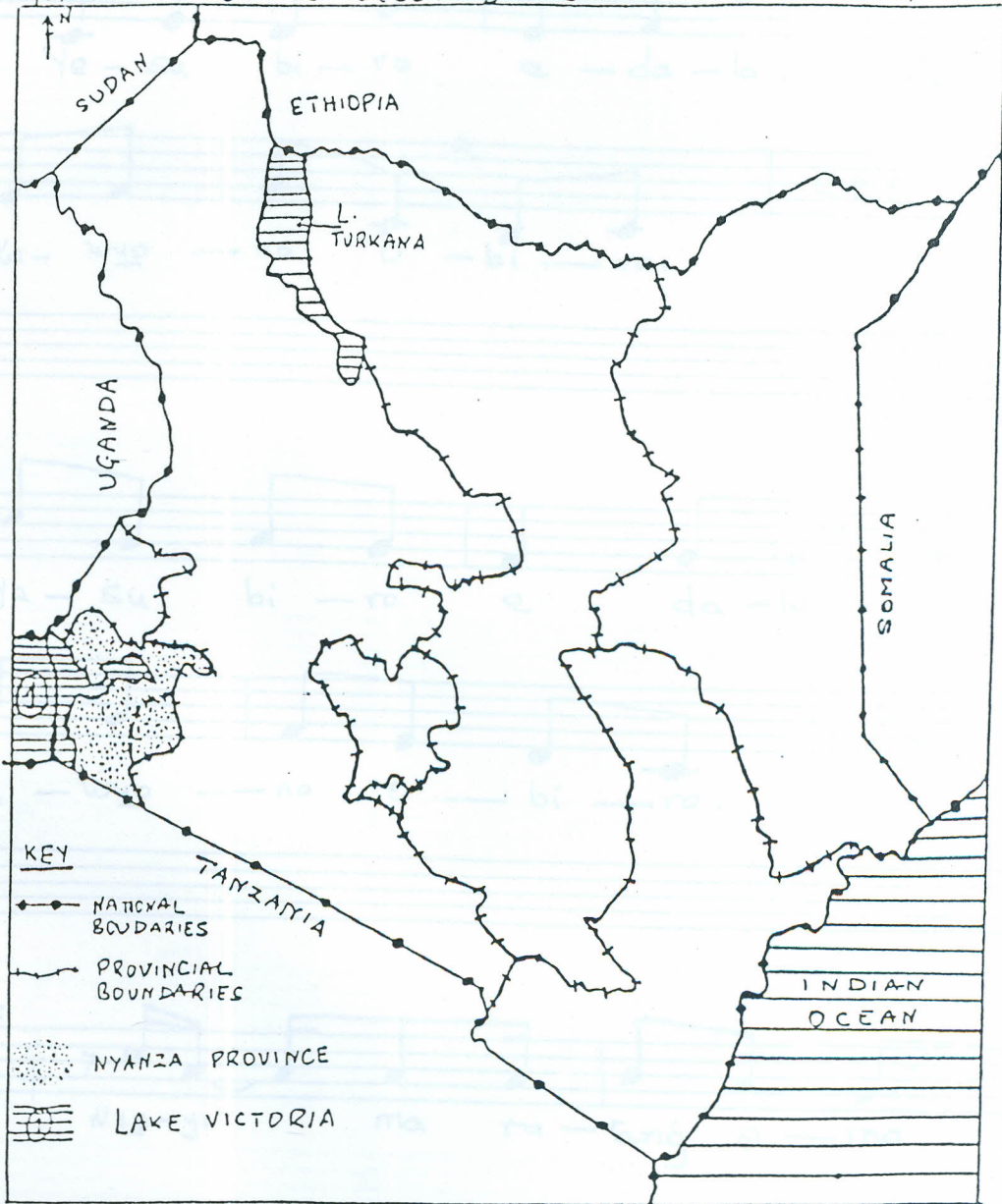
DISTRICTS OCCUPIED BY THE LUD PEOPLE OF KENYA



SOURCE: NATIONAL ATLAS OF KENYA, 3rd EDITION
 (Drawn, Printed and Published by)
 SURVEY OF KENYA 1970.

APPENDIX B: Map of Kenya

MAP OF KENYA SHOWING THE LOCATION OF
NYANZA PROVINCE OCCUPIED BY THE LUGO PEOPLE



Extracted from
NATIONAL ATLAS OF KENYA, 3rd EDITION.
(Drawn, Printed and Published by)
SURVEY OF KENYA 1970.

APPENDIX C: Original Melodies

(i)

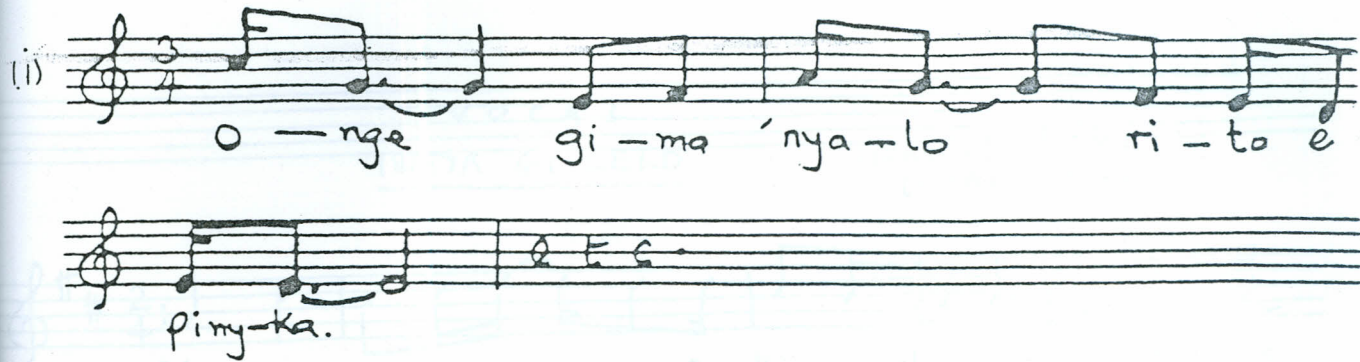
Ye - su bi - ro e - da - la, Ko - ro
Ka - wuo - no O - bi - ro. etc.

(ii)

Ye - su bi - ro e da - la ko - ro
Ka - wuo - no O - bi - ro. etc.

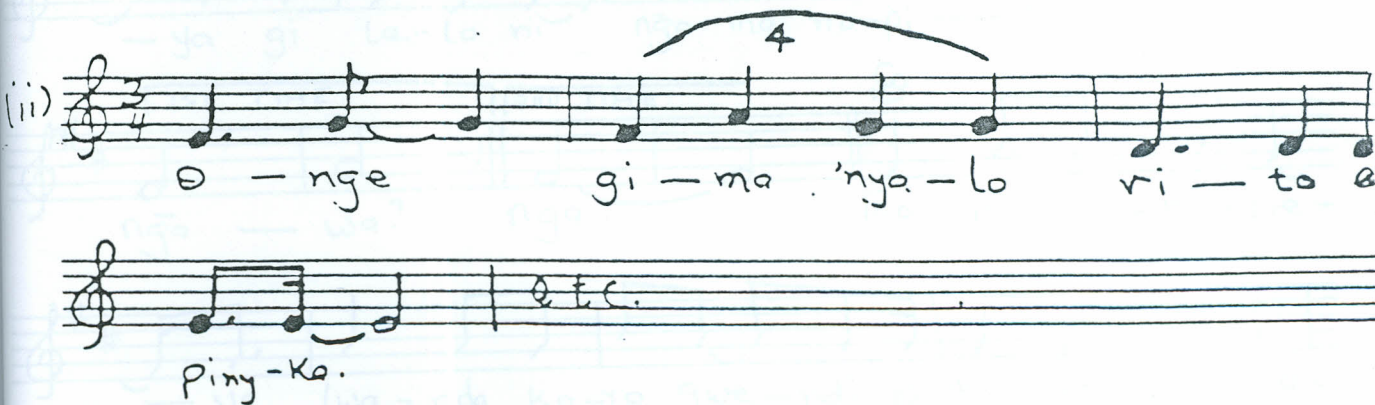
(i)

Wuo - yi ma ra - tang O - ma Si -
- lual dha - ko. etc.

(i) 

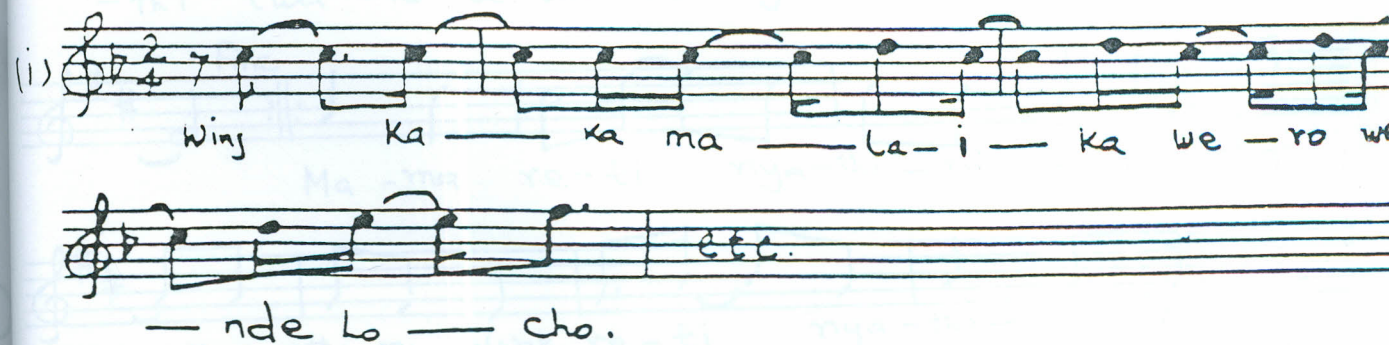
o - nge gi - ma ' nya - lo ri - to e

piny - ka.

(ii) 

o - nge gi - ma ' nya - lo ri - to e

piny - ka.

(i) 

Wing ka - ka ma - la - i - ka we - ro w

- nde lo - cho.

(ii) 

Wing ka - ka Ma - la - i - ka we -

- ro we - nde lo - cho.

VOCAL

IWEYA GI LELO

Transcribed by
OGALO E.S.

Ma - ma nya - ka nyo - ro i - dhi e chi - ro ma - m'i - we

- ya gi le - lo ni nga - ma no - pi - re to

1ST TIME 2ND TIME

nga - wa? nga. Tho - pi ma - ni - we -

- ye lwa - nda ko - ro gwe - ndi o - ke - yo to nya -

- thi twa - ro a - twa - ra nga - no kwo - mbe kwo - mbe.

Fine

Ma - ma re - ti nya - thi - ni ywak, ri - ngi

nya - thi - ni ywak, re - ti nya - thi - ni D -

D.S. al fine

- ti - mo pok - lo - lo.

VOCAL

DIBUORO

Transcribed by
DGALO E.O.

Di-buo-ro e-ro e-ro e-ro, Di-buo-ro da-

-na nyar I-mbo, Di-buo-ro Su-ngo-re

a-Su-nga Ka-Ko-ro-ne - no Chwo n̄gi-ye

Ka-ma. - - - - - e-ne-ne nyar

I-mbo Ka Ko-ro-ne - no Chwo n̄gi-ye

Ka-ma. - - - - -

VOCAL

ACHI URUDITranscribed by
OGALO E.O.

A - chi u - ru - di u - ru - di ma mwa - lo

cho - ga - wi - nji - e. A - chi - u - ru - di u -

- ru - di ma - mwa - lo cho - ga - wi - nji - e.

cho - ga a - chi wud o - mo - lo cho - ga

- wi - nji - e cho - ga a - chi wud o - mo - lo

cho - ga - wi - nji - e. etc

VOCAL

ONGER WANG' DLILTranscribed by
OGALO E.O.

cha-mo kuon gi ba-la--- O-nger wa-ng'o-lil, a-
-ko-ndo cha-mo kuon gi ba-la, O-nger wa-ng'o-lil
ma-ya-nge. etc.

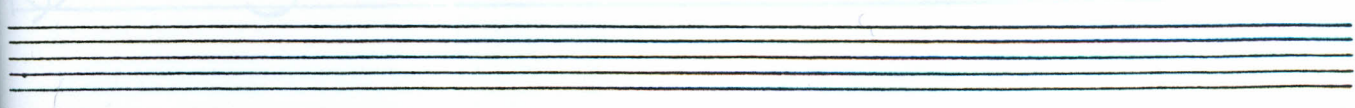
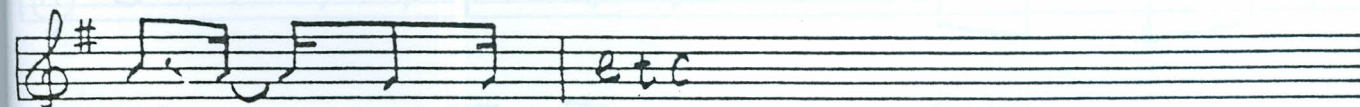
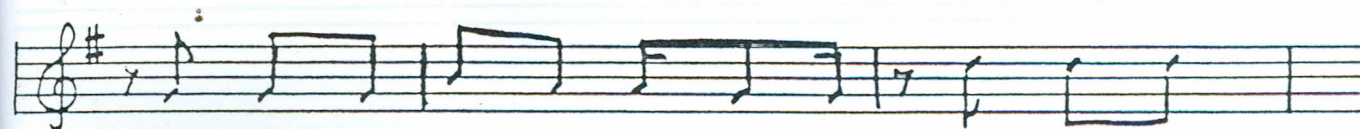
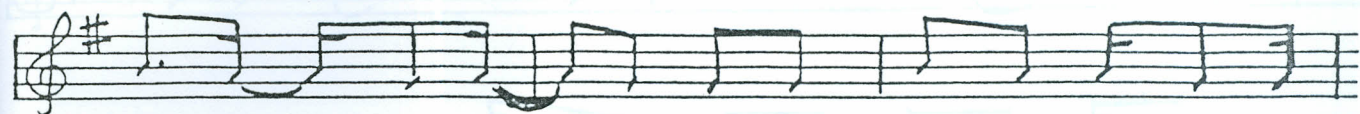
VOCAL

OTHUONETranscribed by
OGALO E.O.

Da-yo lwo-nge nya-thi-no da-yo lwo-nge O-thuo-ne.
Da-yo lwo-nge nya-thi-no da-yo lwo-nge O-thuo-ne e-
-ro e-ro O-we-yo bal max O-yie-ko gi chu-nge, e-
-ro e-ro O-we-yo bal max O-yie-ko gi chu-nge. etc.

O RUTU MELODIES

Transcribed by
D. GALD E. D.



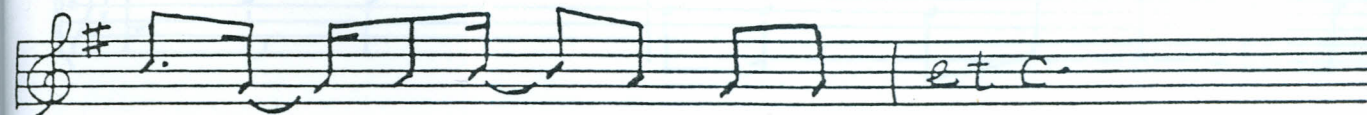
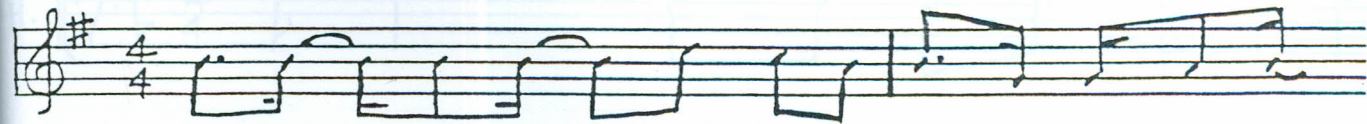
ORUTU

Transcribed by
OGARD E.O.



ORUTU

Transcribed by
OGARD E.O.



NYATI TI

Transcribed by
OGALD E.D.

Handwritten musical notation for the first system of 'NYATI TI'. It consists of two staves. The top staff has a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The bottom staff has a bass clef, the same key signature, and time signature. The music features a series of eighth and quarter notes with some rests and ties.

Handwritten musical notation for the second system of 'NYATI TI'. It consists of two staves. The top staff has a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The bottom staff has a bass clef, the same key signature, and time signature. The music continues with eighth and quarter notes. The system ends with the word 'etc.' written in the right margin.

NYATI TI

Transcribed by
OGALD E.D.

Handwritten musical notation for the third system of 'NYATI TI'. It consists of two staves. The top staff has a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The bottom staff has a bass clef, the same key signature, and time signature. The music continues with eighth and quarter notes.

Handwritten musical notation for the fourth system of 'NYATI TI'. It consists of two staves. The top staff has a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The bottom staff has a bass clef, the same key signature, and time signature. The music continues with eighth and quarter notes.

NYATI TI

Transcribed by
OGALO E.O.

Handwritten musical notation for the first system of 'NYATI TI'. It consists of two staves. The top staff is in treble clef with a 4/4 time signature. The bottom staff is in bass clef with a 4/4 time signature. The music features a series of eighth and quarter notes with some rests and ties.

Handwritten musical notation for the second system of 'NYATI TI'. It consists of two staves. The top staff is in treble clef with a 4/4 time signature. The bottom staff is in bass clef with a 4/4 time signature. The music continues with eighth and quarter notes. The system ends with the word 'etc.' written in the right margin.

NYATI TI

Transcribed by
OGALO E.O.

Handwritten musical notation for the third system of 'NYATI TI'. It consists of two staves. The top staff is in treble clef with a 4/4 time signature. The bottom staff is in bass clef with a 4/4 time signature. The music continues with eighth and quarter notes.

Handwritten musical notation for the fourth system of 'NYATI TI'. It consists of two staves. The top staff is in treble clef with a 4/4 time signature. The bottom staff is in bass clef with a 4/4 time signature. The music continues with eighth and quarter notes. The system ends with the word 'etc.' written in the right margin.

NYATITI

Transcribed by
OGALO E.O.

R.H.

L.H.

etc.

NYATITI

Transcribed by
OGALO E.O.

R.H.

L.H.

etc.

APPENDIX D: BUDGET

	K SH.
1. Transport	4,000.00
2. Subsistence	6,270.00
3. Informant remuneration	4,000.00
4. Tape recorder, tapes and cells	13,500.00
5. Stationery, typing, photocopy and computer services	5,000.00
<u>Miscellaneous</u>	<u>2,000.00</u>
<u>TOTAL</u>	<u>34,770.00</u>

KENYATTA UNIVERSITY LIBRARY