KENYATTA UNIVERSITY
SCHOOL OF HUMANITIES AND SOCIAL SCIENCES
MUSIC INSTITUTE

Department of
African Music and Ethnomusicology

THE FUGING TECHNIQUE
ON
ARRANGEMENT AND ADAPTATION
OF
SELECTED LUHYA FOLK SONGS

A PROPOSAL SUBMITTED IN PARTIAL FULFILMENT OF THE
REQUIREMENT OF THE DEGREE OF MASTER OF MUSIC

BY

SHITUBI ISAAC WASWA
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Shitubi, Isaac Waswa
The fuging technique on arrangement and
DECLARATION

This research project is my original work and has not been presented for any degree in any other University

Signature...........................................
Date..............................5/1/06/2002

SHITUBI ISAAC WASWA

This project has been presented for examination with our approval as University Supervisors.

Signature...........................................
Date..............................June 5, 2002

PROFESSOR C. TIPTON,
INSTITUTE OF MUSIC, KENYATTA UNIVERSITY

Signature...........................................
Date..............................June 5, 2002

DR. J. KIDULA,
INSTITUTE OF MUSIC, KENYATTA UNIVERSITY
DEDICATION

To my parents Chrispus and Rose Shitubi whose constant parental care and encouragement has enabled me to reach this far.
I wish to express my sincere gratitude to all whose contribution made the completion of this project possible.

First, I would like to thank my University supervisors Professor Tipton and Dr. Kidula for their scholarly guidance, tireless efforts, patience and interest through all the stages of my work. My appreciation also goes to Prof. Akuno and all the entire staff of the Kenyatta University Institute of Music, for their helpful suggestions in the preparation of the project.

Secondly, I wish to thank the following who assisted in typing, proofreading and printing of the project: Mr. Shitandi, Mr. Mukasa, Auntie Maggie, Jackie, Henry Amunga, Mr. Wangenge, Mr. Indiatsi and my roommate Ochieng’.

Finally, I wish to thank my parents, uncle Japheth, my brothers Joseph, Fredrick, Gilbert, John, Eric, George, Francis, and friends whose constant prayers and financial assistance helped me begin and complete the study. To all of you, I say thank you.
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ABSTRACT

This study aimed at establishing the suitability of using the *Western Fugal Techniques* in arranging traditional Luhyia folk songs/tunes.

The study involved carrying out interviews with composers/arrangers to establish their background in music and their approach to arrangement of Luhyia tunes. A total of twenty arrangers were interviewed. The researcher also recorded and transcribed eight short Luhyia folk tunes and analysed seven arrangements of Luhyia folk tunes by selected Kenyan musicians.

The findings of the study indicated that the use of Western techniques, in the case of this study, a fugue, on arrangement of African tunes distorted them. This therefore pointed the need for establishing original *African Contrapuntal Techniques* that can be used in arranging the Luhyia traditional folk tunes to help avert the misconstructions brought about by entirely using the *Western Fugal Techniques*.

4.1 Statement of the problem

Fugal technique is a Western contrapuntal style of composition, which uses or more similar melodic lines which sing or sing against each other in the arrangement. Most fugues have a similar subject.

Many Kenyan musicians have arranged various Luhyia songs.

This has resulted in the confusion of the exact tune different. Some time by the different voices. Furthermore, the arrangement of the technique is used may not be comparable to Luhyia music. A detailed
CHAPTER ONE

1.0 BACKGROUND TO THE STUDY

1.0 Background

In the past, within the *Luhya* indigenous African societies, people enjoyed listening and dancing to traditional folk music, each ethnic community had its unique folk tunes constructed on musical elements or components peculiar to the community. The situation was however changed with the entry of the colonialists and missionaries. They introduced their culture and music to the Africans. Many literate African musicians were exposed to western styles of composition in the academia, which they in turn used in composing, and arranging of African traditional melodies.

One structure that was highly utilized is the fugal technique. This technique has been passed on across African composers over time, so that it appears in many *Luhya* arrangements of folk tunes.

1.1 Statement of the problem

Fugal technique is a western contrapuntal style of composition, which employs the use of two or more similar melodies, which imitate each other at given intervals in the arrangement. Most fugues have a similar subject.

Many Kenyan musicians have arranged various Luhya songs using this fugal technique. This has resulted in the confliction of the text since different words are being spoken at the same time by the different voices. Furthermore, the harmonies created when the fugal technique is used may not be compatible to Luhya musical aesthetics, thus the harmony
produced is completely new and belongs to neither of the two cultures wholly due to the fusion of ideas from the two sources.

The authentic rhythm of the Luhya folk songs may also end up being altered when the melodies are combined using the fugal technique.

The purpose of this study is therefore to establish the suitability of the western fugal technique in arrangement of Luhya folk songs.

1.2 Research Objectives

1. To establish the extent to which the text of the Luhya folk song is altered when fugal technique is used to arrange it.

2. To find out whether the authentic Luhya harmony is employed or not when fugal technique is used in arranging the Luhya folk songs.

3. To establish the extent to which the rhythm of the Luhya folk song is compromised when fugal technique is used in arranging it.
1.3 Directional Hypothesis

1. There is alteration of the rhythm of Luhya folk songs when fugal technique is used in arranging them.
2. There is alteration of the authentic Luhya harmony when fugal technique is used in arranging them.
3. There is alteration of the text of Luhya folk songs when fugal technique is used in arranging them.

1.4 Research Questions

a) Is the text in the Luhya folk songs altered when fugal technique is used in arranging it?
b) Is the authentic Luhya harmony compromised with when fugal technique is used in arranging the Luhya folk songs?
c) Is the rhythm of the Luhya folk song altered when fugal technique is used to arrange it?

1.5 Rationale And Significance

In the past, in an effort to develop Luhya music, many composers have incorporated the western fugal technique in arrangement of Luhya folk songs. Since some of the composers lack the clear understanding of the technique, they have ended up with distorted arrangements of the Luhya folk tunes. This may have been as a result of them not realizing certain music components found within the traditional culture from which the folksongs are drawn.
Against this background, the researcher wishes to investigate the effect of using the fugal technique on arrangement of Luhya folk tunes. The researcher then hopes to identify some contrapuntal techniques of African origin. It is hoped that the findings of this study will assist in revealing shortcomings of the western fugal technique when applied to African music and suggest the development of an African counterpoint theory or technique that can be used in arranging Luhya folk tunes. Ultimately, the study will give more information to the body of knowledge on arrangement of traditional folk tunes.

1.6 Scope of study

The researcher analyzed selected arrangements of Luhya folk tunes that use the fugal technique. After this, he analyzed selected contrapuntal techniques found within the Luhya traditional songs, which can later be used in the arrangement of the same.

1.7 Limitations

The study being a relatively new area, had little literature to be used as a source of reference. The researcher was also limited to the use of the sounds that have the western music notational symbols and signs. This limited him to pitch and rhythm, tone color (timbre), which are very important element in this study. The rhythmic complexity of some Luhya tunes may lead to some difficulties in the transcription of rhythm. The study involved the use of tape, tape recorders and batteries, which were quite expensive. Lack of sufficient funds also limited the researcher to the use of a few tapes and a few tunes and music scripts.
1.8. Theoretical Framework

This study was guided by the diffusion and acculturation theory as advanced by Sachs C. (1940:62) and Blacking (1987:20). These two theories demonstrate the factors that influence the effect of one culture on another culture with which it is combined. The diffusion theory states that 'the more wide an object is spread/diffused over the world the more primitive/distorted it becomes' Sachs (1940:60).

According to this theory the fugal technique being a western style of arranging melodies, if used in arranging Luhya tunes, will definitely affect the production. This fugal technique has diffused all the way from Europe, passing through many composers who have interpreted it in different ways. This means that as we get the technique and apply it, it might not work as well on our folk tunes as it does on western tunes. This is further supported by Blacking (1987:20) when he says that "whether music is diffused from one generation to another...or from one society to another... the process of diffusion is invariably influenced by the reinterpretation or reinvention of the receivers than the offerings of the giver."

The acculturation theory states that when two or more societies come together, they are considered to share some aspects of their cultures. In relation to the study, this means that when we use the fugal technique in arranging the Luhya folk songs, we are combining features of two very different societies or cultures thus the end result will be a new production belonging to neither of the two societies wholly. This might in turn water down or dilute the authenticity of the original melody. The study therefore set out to establish the
effects of the fugal technique, which was diffused from the western culture and used in arranging the selected Luhya folk tunes.

2.1 Introduction

Discussion in this chapter will focus on the definition of the fugal technique from the Euro-centric point of view and compare it with African contrapuntal technique as studied by other scholars. Research done by other scholars in Afro-classics and other related studies will be discussed as we contrast the two contrapuntal techniques and identify gaps that need to be filled.

2.2 The Fugue: -Euro-centric point of view

**Definition and beginning:**

The term fugue according to Bauer M. (1973) was derived from a Latin word 'fuga' meaning 'flight'. It is a contrapuntal form whose development is traced mainly in instrumental music. In this form a theme (subject) is presented in one voice, others alternate, then developed. The one theme ricercar was the forerunner of the fugue.

In the monothematic ricercar, after the statement of themes first in one voice and then imitated in other voices, the composition was developed by means of variations, augmentation, diminution and ornamental figurations. Sweelinck and Frescobaldi are major contributors to the development of the fugue in late 16th century, and earlier.
CHAPTER TWO

2.0 LITERATURE REVIEW

2.1 Introduction

Discussion in this chapter will focus on the definition of the fugal technique from the eurocentric point of view and compare it with African contrapuntal technique as studied by the scholars. Research done by other scholars in Afro-classics and other related studies would be discussed as we contrast the two contrapuntal techniques and identify gaps that need to be filled.

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Their pupils (Germans) perfected the form as it was used by its greatest master Johann Sebastian Bach.

The term fugue was first used by the German organist composers who included Froberger, Reinken, Buxtehude, a Dane who lived in Germany. The fugue is in ternary form having exposition, development, and partial recapitulation or summarizing a climax. Bach’s fugues are in two, three, four and occasionally five parts or voices.

The exposition of the fugue consists of subject entries in keys of the tonic and dominant. The principal theme is stated alone in any voice, (soprano, alto, tenor or bass) in four-part fugue. The subject must be rhythmically interesting and varied. The answer is made in a complimentary voice (in the dominant key. The form of the answer depends on the type of fugue whether it is real or tonal.

Against the first answer is the counter subject, a combination will the voice carrying the subject. The counter subject must be made to fit in double counterpoint (may be used either above or below the answer or by transposition above or below the subject). The exposition ends when all the voices have made an entry.

The development of the fugue consists of a series of modulating episodes interrupted by the re entrance of the subject, called a middle entry. The keys are usually closely related to the tonic (original key), which is not supposed to appear in the development. The material is
suggested by the subject, counter subject and codetta, or the development may contain new material. Its length depends on composer’s ingenuity sense of proportion and good taste.

Augmentation, diminution, intervallic inversion, double counter point, the use of stretto and other devices of composition may appear in this section of the fugue. In his fugues, Bach used sequence and double counterpoint; he also introduces free material (new material). It is not a must to maintain all voices in the development.

An important device in the fugue is the ‘stretto’, a new entry of the subject before it has been completed in another voice, i.e. an overlapping of statements, repeated in different keys, in canonical fashion. A stretto is like a canon only that it uses a very small part of a subject, and it may involve only two voices although it may include three or more. Sometimes stretto appears in the last section or a little before.

The closing section is marked by a return to the original key and the subject or a part of it, emphasized by a tonic or dominant pedal or point. This is usually the climax of the fugue and is usually worked up dynamically and musically to an effective close. A double fugue has two subjects. In one type, the two subjects are announced at the same time, and treated in combination throughout. The other type the subject is treated independently and finally combined, usually with dramatic effect at the close.

Examples of this type may be found in the Kyrie in Mozart’s requiem and in the chorus ‘Et Vitan Venturi sacculi’ in Beethoven’s Missa Solemnis. Bach’s C minor fugue is also a
good example of the second type. The accompanied fugue is a vocal fugue in which the orchestra or organ, instead of doubling vocal parts, has an independent accompaniment as in Brahms’ German requiem, ‘the sections from the righteous souls and worthy at thou’.

Guided by the above description of the fugal technique, African composers have interpreted it in different ways and as a result, they have borrowed some aspects of this form and used them in their arrangement of African folk tunes, for example Dr. Kemoli A. in his pieces, “Nomusalaba nigogenda”.

2.3 African Contrapuntal Technique

Arom S. (1991) Looks at, Classification of African polyphonies as;

- Multi-part, homophonic procedures
- Polyphony and polyrhythmic definitions
- Polyphony and polyrhythmic procedures in Central African Republic.

He also assesses previous studies alongside the present state of the subject. He then goes further to look at technical tasks, methods of recording polyphonic music for transcription. He briefly surveys western rhythmic and terminological ambiguity that goes with it (182).


Arom (1991) defines integer polyphone music as the one

Therefore all terms implying a contrast between strong and weak beats should thus be excluded from the vocabulary applied to such music. He dismisses the use of such terms as: metric, meter, measure, strong and weak beats main beat, weight, heavy, light, isometric
syncopation, hetero-metric additive and divisive rhythms. He instead suggests the use of the following: rhythm or rhythmic, accent, contra-tempo, beat, pulsation, or clap isorhythmic, heterorhythmic, polyrhythmic and pattern.

He also analyses some structural principles and their application e.g. under typology he looks at:

- Strict polyrhythms
- Hocket polyphony
- Polyphony produced by melodic instruments
- Vocal polyphony

He looks at polyrhythms as a way to polyphony with reference to Hocket technique. He uses the Banda-linda horn orchestra and analyses it’s musical structure in terms of instrumental Hocket and the relationship between instrumental hocket and vocal music. He also defines and outlines the general characteristics of polyphony produced by melodic instruments, focusing on the xylophone, the sanza and harp. He then analyses the association of polyphony and polyrhythms.

### 2.3.1 Hocketing Technique

Arom (1991) defines hocket polyphony based on the interweaving, interlocking and overlapping of several rhythmic figures, which are tiered on different pitch heights in a fully defined scalar system. In central Africa such polyphony is obtained from several wind instruments (horns, or whistles) each of which can only produce a single note played in groups. (5-20). Each is assigned one of the notes on the same enharmonic pentatonic
in groups. (5-20). Each is assigned one of the notes on the same enharmonic pentatonic scale. Melody is thus obtained only from the ensemble; the individual instruments merely perform rhythmic figures confined to a given pitch. The assignment of pitch heights to rhythmic figures places the hocket technique on the very boundary between strict polly rythmics and polyphony.

2.3.2 Polyphony produced by melodic instruments:

Some melodic instruments (produce pitches on a specific scale) are played two handed to produce melodically and rhythmically different parts simultaneously. The super position of these parts yields a polyphonic lattice. Such polyphonic instruments include; sanza, harps and xylophones.

2.3.3 Vocal polyphony:

Arom (1991) defines vocal polyphony as the super position of two or more melodically divergent lines with different rhythmic articulations. This technique is used in central Africa by the pigmies. In it’s most frequent form, it is provided with poly rhythmic support by percussion instruments. Percussion parts are limited to simple isochronous handclaps. The vocal polyphony may be enriched by a strict ostinato by two whistles. It is in rare instances performed accapella.

Within Banda ethnic group, while the principal governing this particular kind of multi-part type of music is same in each case (horn orchestra hocket), both the repertoires and the morphology of the instruments differ noticeably, as the communities perpetuate, in this as
in other ways, their own particular ancestral tradition. As much as the music performed is exclusively instrumental, it is linked in close and subtle ways to traditional Banda-linda vocal music.

Interestingly, no dance is used to support or accompany this performance. Its only purpose is to provide pleasure to its performers and audience. Arom (1991) has outlined a careful study of one Banda-linda horn ensemble and done an exhaustive analysis of its repertory (12 pieces). The type of music examined displays a striking contrast between its apparent complexity and the small number of elements from which it is constructed. A strict periodicity yields cyclic forms, and a pentatonic scale, giving rise to sets of superposed melodic structures whose lengths are related in strictly proportional ratios. However without the leading tone and harmony generating bass part, their verticality was not, strictly speaking, a form of harmony.

In conclusion Arom (1991) notes that the principle underlying polyphony and polyrhythmics, testify admirably to the ingeniousness of their inventors and of the people who still make use of them today. He hopes to correct the attitude from the west of the perforative ‘tom-tom’ image about African music (which implies some sort of entirely spontaneous music with no rational organization), by showing how coherent and complex this music is, by formulating its rules and underlying theory, and reporting how it is conceived and classified in the terminology of the native languages by making clear how
He hopes to have made a contribution in some way to fostering greater recognition of the value of the culture of the others through increased interest and more equitable appraisal and better understanding as a way of combating the blind discrimination of racism.

The above description evidently reveals a wealth of contrapuntal techniques of African origin, which could be used in composing and arranging African tunes. The African contrapuntal techniques could be studied more to enrich and develop existing African musics.

2.4 Studies In Afro-Classics Composition/Arrangement

According to Ogalo (1995), Afro-classics are compositions or arrangements of African tunes using western music elements. A number of researches conducted in this area have revealed distortions that arise in the meaning of the African tunes. However, the effect of the fugal technique has not been fully considered. Ogalo (1995) discusses the distortions brought about by merging elements of western music with those of Luo music.

Musungu (1999), collected and analyzed Samia folksongs, adapted and arranged them in order to produce a creative work using western technique. He also composed a piece of music with Samia rhythm and dialect using western notation and then analyzed the two creative works. Both (Ogalo and Musungu), encourage arrangement of folk tunes using western ideas taking note of the traditional musical components such as speech intonation, melodic flow placement of accents in the syllables and words of the ethnic community,
western ideas taking note of the traditional musical components such as speech intonation, 
melodic flow placement of accents in the syllables and words of the ethnic community, 
local dialects and speech rhythms. In both studies the effect of the fugal technique is not 
emphasized and their analysis does not include it fully.

Rieth D.E. (1997) looks at compositional styles of Kenya’s contemporary choral variety 
from pieces drawn on western European musical elements to those based solely on 
indigenous traditions. His focus is on 1990’s generation of choral composers. He analyzes 
structurally and stylistically music selected from five distinct genres of Kenyan choral 
music. He then carries out an assessment of current developments in Kenya choral music 
and a discussion of historical issues and acculturation, a synchronic case study of Luo 
traditional music, and a review of government policies and the social climate for future 
Kenyan choral music.

This indicates a clear interest in the indigenous music and its development as opposed to 
the emphasis on western musical elements, but he stops at the analysis level. This view is 
further supported by Agu D. (2000) who says;

“African enharmonics are contrapuntal in nature. Many of its melodies are made up to fit a 
harmonic framework, while a good number of harmonic lines, are melodically conceived. 
Counterpoint is commonly found in songs in the call and refrain or call response patterns, 
where overlapping is outstandingly effectively used. When counterpoint occurs in songs in 
solo and chorused refrains, the structure differs in that the lower part or parts may start and 
move together throughout the length of the song”. Agu here describes counterpoint from
Mensah A.A. (1998) sheds more light on African polyphony when he describes a polyphonic composition ‘Hombe’ by Ekwueme where he gives freer reign to four-mixed voices accompanying a frolicsome alto solo. To allow the alto to be heard clearly all the time, he keeps to a few plain chords in progressions of transparent harmony. Mensah adds that “Ekwueme was well schooled in western harmony and counterpoint but works towards the preservation of the integrity of African traditions of tune making and pitch-line combination”. Here Ekwueme tries to use African polyphonic technique to compose despite the influence from his western harmony background. This points towards the establishment of an African contrapuntal technique of writing /arranging African music.

In most of the Afro-classic compositions the components from the local communities and western cultures merged include: rhythm, intervals, melodic lines, note values, rests, pitch names, key signatures, note groupings and harmony.

2.5 Conclusion

From the above discussion, issues that arise indicate that the use of western techniques, in the case of this study-fugue, on arrangement of African tunes is likely to distort them. Contributions made by various scholars are vital in establishing a more coherent point of focus apart from highlighting areas of deficiency in the subject under study. This then points to the need for establishing original African contrapuntal techniques that we can use in arranging the Luhya traditional folk tunes so that we evade the distortions brought about by entirely using the western fugal technique.
in arranging the Luhya traditional folk tunes so that we evade the distortions brought about by entirely using the western fugal technique.

3.1 Introduction

The following are introduced in this chapter: study area, the target population, the sample size and sampling procedures. It also explains the design that was used in data collection, instruments of data collection, the kind of data and how it was analyzed. The data was obtained from both primary and secondary sources.

3.2 Populations And Sampling

The study was carried out in selected districts of Western province of Kenya. To obtain the respondents, the researcher used snowball and purposive sampling methods. He was basically interested in selected composers, instrumentalists who have arranged Luhya traditional melodies, their music scripts and where possible, recordings of the same. The respondents were found in schools, churches or parastatal.

3.3 Research Instruments And Equipment

Data was collected through use of:

- Interview for composers
- Participant observation of the performances and recording them using tape recorders.
CHAPTER THREE

3.0 METHODOLOGY

3.1 Introduction

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3.3 Research Instruments And Equipment

Data was collected through use of:

- Interview for composers
- Participant observation of the performances and recording them using tape recorder.
3.4 Data Collection

3.4.1 Primary sources
The researcher participated in musical events (cultural events) and identified the musical elements peculiar to the Luhya music and how these were affected when the western fugal technique was used in arranging them. Audio and visual recordings of these performances were carried out besides transcription of the same.

Schedules for recording exercise of specific groups were used. The researcher also personally interviewed choirmasters/composers. Questionnaires are to be administered to the singers. Composers’ aesthetics and philosophies may be discussed; instrumentalists will be interviewed and recorded in performance. Questionnaires were administered to the composers from which they were discussed.

3.4.2 Secondary sources
Information relevant to the research topic was obtained from Kenyatta university library, Kenya Music Festival office, Kenya Institute of Education, University of Nairobi’s Institute of African studies library and Kenya National Archives.

Reference to and reviews of the following documents were made.

- Books and dissertations related to the research topic
- Relevant journals and periodicals
- Audio visual materials
- Music scores and scripts from the composers.
3.5 Data Analysis

The researcher used descriptive and statistical research methods. This involved analysis of information and data from first hand observation. The information collected was organized in descriptive and analytical styles. Recordings of the music from the field were transcribed in staff notation; accompanied texts were also transcribed. The transcribed music was then analyzed to get answers to the objectives. Any other unique characteristics in the performance were observed recorded and later examined to answer research questions.

Data collected from the questionnaires was coded in order to establish any common aspects from the respondents. The coded data was then analyzed through the use of percentages and tabular representations. The interviews were transcribed and the responses to the questions coded to determine the emerging patterns that helped answer the research questions. All recorded music (including music scores) were transcribed and analyzed to identify the unique contrapuntal technique applied and their effect on the songs.
The purpose of this study was to establish the suitability of the Western fugal technique in arrangement of Luhya folk songs. This was achieved through the establishment of the extent to which the text of the Luhya folk song is altered when fugal technique is used to arrange it. The researcher also sought to find out whether the authentic Luhya harmony is employed or not when fugal technique is used in arranging the Luhya folk songs. The study also aimed at establishing the extent to which the rhythmic motif of the Luhya folk song is compromised when fugal technique is used in arranging it.

The results were arrived at through:

i) Analysis of the open-ended questions.

ii) Transcription and analysis of contrapuntal techniques in selected authentic Luhya folk songs and

iii) Analysis of contrapuntal techniques identified in selecting Luhya arrangements.

4.1 Background Information On Composers/Arrangers

From interviews with Composers/Arrangers on the approach to arranging Techniques, a total of 20 composers were interviewed. These were selected by use of purposive sampling. The main objective of interviewing them was to find out how they acquired the arranging techniques and how they utilize the same when arranging the Luhya folk tunes.
4.1.1 Acquisition of Arranging Techniques

The research revealed that the majority (50%) of the arrangers acquired the knowledge of arranging through friends and relatives 35% were taught at school and colleges while 15% claimed to have learned on their own.

All the musicians have arranged a number of Luhya tunes in the past.

Table 1: Number of tunes arranged by composers

<table>
<thead>
<tr>
<th>No. of Tunes Arranged</th>
<th>No. of Composers</th>
<th>Percentages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Less than 10</td>
<td>6</td>
<td>30</td>
</tr>
<tr>
<td>10-20</td>
<td>8</td>
<td>40</td>
</tr>
<tr>
<td>Over 20</td>
<td>6</td>
<td>30</td>
</tr>
</tbody>
</table>

70% have arranged over 10 Luhya tunes. When choosing the melody to arrange 60%, are guided by the beauty of the tune, which is quite subjective, while 40% are guided by the words.

4.1.2 Purpose/Aim of Arranging

75% arrange mainly for functions like music festivals and other occasions while only 25% arrange without necessarily having a function or festival in mind.
<table>
<thead>
<tr>
<th>Element</th>
<th>No. of Arrangers drawn to it</th>
</tr>
</thead>
<tbody>
<tr>
<td>Harmony</td>
<td>8</td>
</tr>
<tr>
<td>Melody</td>
<td>7</td>
</tr>
<tr>
<td>Rhythm</td>
<td>5</td>
</tr>
</tbody>
</table>

The data further revealed that most of the arrangers are drawn to the harmonic element more, followed by melody then rhythm.

**4.1.3 Approaches To Arrangement**

When arranging, 60% of the arrangers begin with the tunes then fit in the text later 40% begin with the text. This means there is more emphasis on the tunes. 60% of the arrangers use the existing words arranging while the remaining 40% put new words to the existing melodies. A few create new tunes and put existing words.

The research also revealed that the majority of the arrangers 60% take one week to complete arranging a tune, fully. Only 40% take a little longer.

For them to remember the tunes to be arranged later, 70% of the composers transcribe while 30% record the tunes. This is so because most of the time they come across the tunes, they do not have recording equipment, this leaves them with the only option of transcribing which may not be accurate in most cases.

**Table 3: Aspects that influence arranger’s liking of tunes:**
<table>
<thead>
<tr>
<th>Aspect</th>
<th>No. Influenced by it</th>
</tr>
</thead>
<tbody>
<tr>
<td>Personal taste</td>
<td>5</td>
</tr>
<tr>
<td>Theoretical Aspect</td>
<td>3</td>
</tr>
<tr>
<td>Performance</td>
<td>12</td>
</tr>
</tbody>
</table>

From the statistics displayed above, most of the composers' liking of a tune is influenced by its performance.

When these arrangers begin on creating the structure, form and beauty in their arrangements, 80% are guided by the function or occasion they are arranging for and only 20% are guided by the structure of the melody they begin with.

The research also further revealed that most composers base on theoretical approach (Western music theory) when constructing their harmonic structure, thus considering very little of counterpoint linear or horizontal aspects and the traditional fitting of words based on text intonation. This may in turn lead to alteration of the original melody and harmony.

60% of the arrangers are influenced by their feelings at the time when they are arranging, 40% claimed they can arrange anytime and their feelings do not affect the quality of the arrangements.

From the interviews only 20% of the musicians were sure of their understanding of the characteristics of the type/style of composition/arrangement musically and functionally.
including instrumentation, voicing, range, movement, tempo and mood. The rest – 80% were not sure.

70% of the arrangers arrange with the choir or soloist in mind and in all cases expect perfection in the execution of the arrangement in performance.

As concerns the fuging techniques 70% of arrangers were not aware of any African contrapuntal technique other than the western ones learned at school/college and from friends – private tutors, only. 30% are aware of their existence but were unable to describe them confidently and were also not sure if they employ them in their arrangement.

4.2 Contrapuntal Technique/Styles Identified In Selected Luhya Folk Songs

Among the Luhya folk tunes collected, the researcher identified quite some prevalent contrapuntal techniques. There was clear evidence of their presence in a cross section of the folk tunes.

Below are descriptions of the different contrapuntal styles identified together with the folk tunes that had them. All the tunes are solo responsials.
4.2.1 Hold respond Technique by chorus

In the tune 'Yaya pole' the chorus holds on the first response on the 'Yaa' then sings a longer phrase on the second response the 'Yaa' sound juxtaposes the solo singing at this point. Alongside this, the shilili does a counter melody which is syncopated.
In the tune ‘Omwami aruka mauwa’, as the chorus responds, the soloist sings some decorative tune that counters the tune in the chorus.
4.2.3 Double Response

Figure 3. Milembe

In the tune ‘Milembe’, after the soloist calls the response has two tunes adjoined moving contrapuntally with syncopated rhythms.

4.2.4 Chorus pedal

Figure 4. Ngenda

4.2.6 Hokeying plus solo embellishment

Figure 5. Nyadile mokoko

Solo

Response

ya yia ya
In the tune ‘Ngenda’, the solo has the tune while the chorus holds the tonic with occasional rests.

4.2.5 Hocketing

*Figure 5. Omwami Khwasima*

In the tune ‘Omwami khwasima’, the melody is shared between the soloist and chorus, they compliment each other in hocketing style with overlapping in between the phrases.

4.2.6 Hocketing plus solo embellishment

*Figure 6. Nyolile mokoko*
In the tune 'Nyolile Mhoko', the solo calls, the chorus answers as the soloist does another call then embellishes on the dominant note as the chorus maintains its counter tune.

4.2.7 Overlapping

Figure 7. Mlongo

In the tune 'Mlongo', the element of overlapping is quite evident between the solo and chorus parts. Repetition is also used for emphasis.

From the analysis of the excerpts above, the researcher noted that within the Luhya tunes, there exists contrapuntal styles which are performed naturally and authentically. In all cases, the words are clear with correct intonation. The rhythm is also maintained and the entries well timed. There is also natural harmony that is created as a result of the juxtaposition of the different melodies.
4.3 Contrapuntal Techniques Used By Various Composers in Arranging Luhya Folk Tunes

From the analysis of the Luhya arrangements selected, the following fugal techniques were identified:

4.3.1 Imitation and Hocketing Technique

In the work *Yesu wainyanza* By David Zalo Okuku (Appendix ii), bar 18, Soprano and bass start, then hold as the middle voices make entry after 2 beats. He also employs the delay technique rhythmically.

The imitation is coupled with augmentation and diminution of note values on this page. He also uses an element of hocketing in bar 30 where Alto sings – *Shichila mbole*, soprano fills *Yesu*, and then all the voices sing *Wainyanza*, i.e. one sentence divided into sections then allocated to different voices so that the whole effect is only achieved when all the parts sing their section.

Still in the work *Hakigulu* By Musambi Khadambi (Appendix iii), the melody is introduced in Bass and moves to Tenor. Alto then Soprano after every one bar at different pitches in the first bars.
He also employs Imitation where soprano introduces the melody and is imitated by Alto and Tenor after one bar. He later combines two short melodies in Soprano and Alto.

The Imitation used here affects the audibility of the text while the augmentation and diminution alters the authentic Luhya rhythm in the original melody. This is further seen in the work Sala Salira by Shitandi Wilson O (Appendix iv) in bar 15, where Soprano and Bass move with shorter notes against the longer notes in Alto and Tenor.

At bars 16-21, Tenor and Bass Imitate Soprano and Alto – 2nd staff after 1 1/2 bars. Then Alto and Bass Imitate Soprano and Tenor. Soon after as Tenor takes the melody, Alto has a counter melody. He employs this technique in most of the work combined with Augmentation and Diminution.

Further in the work No Musalaba Gogenda by Arthur Kemoli (Appendix v), bar 40, the Alto makes an entry on top page one beat after Soprano and does a short counter melody. At bar 44, Tenor has longer notes moving against relatively shorter notes in the Soprano and Alto lines. In bar 47, the Bass line has longer notes running against short Tenor notes, in bar 51 Tenor has longer notes against Soprano and Alto’s shorter notes.

In his other work Nandio Kwalange, bottom, Kemoli (Appendix vi) introduces the melody in the Soprano then imitates it in the other voices after two beats starting with Alto, then Tenor and lastly Bass.
He also combines two melodies in Soprano and Alto of similar characteristics later in the piece, but the Alto melody starts a beat later and compliments the Soprano tune. He does this through 2 bars only.

In the two works by Kemoli, he utilizes the imitation technique combined with occasional Augmentation and diminution of notes, techniques acquired from the in-depth study of European musical aesthetics combined with traditional Luhya idioms.

"Kemoli fuses traditional melodies with contemporary local and international musical understandings. He works on both the music and the text. A common practice is to adjoin two short melodies" (Kidula, 2001).

His combination of two different melodies creates a very unique feeling in the resultant harmony produced.

However the working out of the imitation sections and excessive variation of note values affects the rhythm, Intonation and the harmony of the Luhya tune.

4.3.2 Many Notes Per Syllable

Mindot K. in his piece Ndolo Mombela Mwana (Appendix vii) bar 3, employs use of 5 notes on the syllable 'lo' in the word 'Ndolo' (Alto line) against one note per syllable - 'Mo-mbe-la mwa-na in the Soprano line.
In bar 11, Soprano, has long notes on word Ndo-lo while Alto has shorter notes with the words ‘kona ndolo mwana wanje’ running concurrently.

These two styles are quite prevalent in the entire work. On page 2, 3rd staff, Alto holds ‘Ah’ for four bars while Soprano does the melody. This works against the clarity of the text.

4.3.3 Ostinato In Chorus

In Wanjala’s piece Kokoliko (Appendix viii) he uses a unique kind of counterpoint, Soprano has the main melody, Alto, Tenor and Bass make an entry after 1 ½ beats with short varied ostinato ‘Alalira’ which is a modified section from the main melody. This is maintained for 6 bars interluded with rests of 1 ½ beats. This shows emphasis, which is a strong aspect in the Luhya folk tunes.

4.3.4 Hold – Answer/Response Technique

In the work Na Maua ka Khwatola By David Zalo Okuku (Appendix ix) a unique contrapuntal technique is expressed where Soprano I line has the main melody while Soprano 2 and Alto have a counter melody like an answer done on uu------ making an entry one beat after the melody. This is maintained for quite some time in the opening section. He also uses the technique of solo, then chorus hold once then answer by the same chorus. Alto has the melody while the counter melody of hold and answer is taken by the Soprano 1 and 2 after one beat. As seen earlier, this technique is quite common in authentic Luhya folk songs.
CHAPTER FIVE

5.0 CREATIVE ARRANGEMENT OF A LUHYA TUNE

5.1 Analysis

To try out some of the authentic Luhya contrapuntal techniques, the researcher arranged the Luhya tune Usimukushe translated ‘He is risen’. In the tune, the joy and jubilation of the resurrection of Jesus Christ is described. The researcher in using the techniques, tried to retain their clarity and authenticity as much as possible. The tune is in call responsorial style. The arrangement begins with a unison section where the tenor and bass solo before the rest of the choir joins after 2 bars, bars 1 – 8. This is followed by straight chordal harmony with melody moving to soprano up to bar 16.

From bar 17-20, imitation and hocketing techniques are used in the same section. Alto, Tenor, and Bass employ the hold answer technique in this case, all the tune techniques are employed and combined while maintaining the alternating time rhythm and authentic harmony. In bar 26-28, the pedal technique is used in the tenor and bass lines. In bar 35, Tenor and Bass make their entries with a decoration; further embellishment is done by the same two voices in bar 43 followed by a hold-answer in bar 44-46. Bar 47-54 is repetition of bar 17-22. Bar 54-70 is also a repeat of the staff with some variation. The song ends with a coda. The solo is split into two voices and keeps doing interjections of ‘Yesu’ and ‘Imani’ as the rest of the voices maintain an ostinato section.
5.2 Usimukushe (An arrangement of a Luhyia folk tunes)

Usimukushe
(An Arrangement of a Luhyia Folk Tune)
CHAPTER SIX

6.0 SUMMARY, RECOMMENDATIONS AND CONCLUSIONS

6.1 Summary

The purpose of this study was to establish the suitability of the western fugal technique in arrangement of Luhya folk songs. This study also aimed at revealing shortcomings of the western fugal technique when applied to African music and suggest the development of an African counterpoint theory or technique that can be used in arranging Luhya folk songs.

In line with the purpose of the study, information pertaining to the research objectives was collected and analyzed.

6.2 Major Findings of the Study

The results showed that the arrangers acquired the knowledge of arranging through friends and relatives, which may not be adequate. The musicians also arrange for functions and occasions and not from their own will in most cases, thus they are not prolific arrangers. In their arrangements, more attention is given to harmony as compared to that given to melody and rhythm.

The researcher also noted that most arrangers begin with the tunes then insert in the words, which many times end up having misplaced information. It was also noted that the arrangers spend a short time to arrange and this compromises the quality of their arrangements.
The research also further revealed that the musicians arrange the tunes basing on the European theoretical approach and give little attention to traditional aspects of fitting words based on text intonation.

The study also revealed that many of the arrangers were not sure of their understanding of the characteristics of the type/style of composition / arrangement musically and functionally.

The result also showed that most of the arrangers were not aware of any African contrapuntal technique other than the western ones learnt at School/ College and from friends.

From the Luhya folk tunes analysed, the researcher noted that there is a variety of contrapuntal techniques in our authentic Luhya folk tunes which can be adopted comfortably in arranging the Luhya tunes.

On the other hand analysis of the contrapuntal/fugal techniques used by the arrangers altered the rhythm and text of the Luhya folk songs and to a large extent, the authentic Luhya harmony is negatively affected.
6.3 Recommendations

With the continuous process of cultural dynamisms and acculturation due to interaction with the western European musical values, the indigenous Luhya folk tunes are faced with imminent extinction over time.

To avoid this, preventive initiatives should be employed to curb the situation before our music is negatively affected. Based on the findings of this study, the following recommendations are made:

1. All composers/arrangers should be exposed to thorough training in African counterpoint. This will include in depth study and analysis of traditional African melodies; their form, structure and they combine to form authentic harmony, through courses availed in the learning institutions.

2. Recording and transcription of authentic African melodies with the help of specialists to ensure accuracy.

3. More time should be taken by the arrangers in arranging the tunes for thorough notation and production in performance.
4. When arranging the tunes, the composers/arrangers should try as much as possible to maintain the authentic rhythm, melody and harmony as much as other techniques may be infused.

5. The arrangers should maintain clarity in the text to enhance audibility especially at the contrapuntal sections since the message in the Luhya African tunes is taken more seriously and of great importance.

6. The arrangers should try and use as many of the contrapuntal techniques found naturally in the African folk tunes rather than over rely on the western fugal style.

7. Seminars should be organized for music composers and arrangers from our learning institutions to enlighten them on current trends in African Music Composition and arrangement, which should then be taught to music students in the schools and colleges.

5.4 Conclusion

On the basis of the findings, the following conclusions were derived in order to serve as a basis for repetition, variation and extemporization. Most Luhya songs are characterized by short melodic motifs, longer melodic motifs may appear occasionally. The shortness of the
melodies makes it possible for them to be orally transmitted and thus easily committed to memory.

The African scale is widely varied which then gives the African arrangers wide room for creativity guided by:

(i) The need for proper placement of words to achieve intelligibility.

(ii) The importance of ensuring the intervallic range of notes and the gambit of the melody agree with the speech tone patterns.

(iii) The need to ensure maintenance of the authentic harmony and rhythm and that the melody conceived is based on the chosen mode for the text thus emphasizing clarity and audibility.

From the study, Western Europe has had a lot of influence on our music and further to the arrangement of Africa tunes. Most of the African musicians have had more exposure to western styles of composition and thus got influenced. With this knowledge, we need then to develop our own styles and techniques to make our music grow but within its cultural and traditional setting, with minimal influence from the West.

All the set objectives were achieved. The study findings revealed the strengths and shortcomings of the Western European fugal technique when used in arranging the Luhya tunes. From the findings the researcher was able to suggest various approaches and techniques to be used in arranging traditional Luhya folk tunes.
6.5 Suggestions for Further Research

1. A follow up research need to be carried out using larger samples in other communities in Kenya and all over Africa.

2. More studies can be done on other compositional or arrangement styles/techniques on the same or any other sample.

3. Studies on other cultures that use fugal techniques for example, Kikuyu.

4. The findings of this study could also be used as a model for analyzing work by African composers / arrangers.

5. More compositions should be done using African fugal techniques.

6. African music works should be analyzed to explore harmonic progressions used and use them in their arrangements.
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Appendix i

QUESTIONNAIRE FOR MUSIC ARRANGERS/ COMPOSERS

1. How/when was your arranging technique acquired?

2. (a) Approximately how many Luhya folk tunes have you arranged.
   (b) What guides you when choosing a melody to arrange?
   (c) What inspires you when arranging the melody?

3. When arranging, which musical element are you drawn to mainly:
   - Harmony
   - Melody
   - Rhythm

4. Do you normally start with the text or the music?

5. Do you put new words or use the existing words when arranging your melodies?

6. How long do you take to arrange the melodies?

7. How do you remember the melodies you choose to arrange?
   Do you record, transcribe?

8. What influences your liking, is it
   i) Personal taste
   ii) Theoretical aspect or
   iii) Performance.

9. What guides you in creating the structure, form and beauty in your arrangement?

10. (i) What do you base on when constructing your harmonic structure?
    a) Theoretic
b) Counterpoint
c) Linear or horizontal aspects.
d) Traditional fitting of words based on Text intonation.

Or

(ii) Do you work with how you feel.

11. Do you work on score or performance (mechanical and or aesthetic)

12. Do you work to exemplify particular genre or are you guided by function or inspiration?

13. Do you understand the characteristics of the type/style of composition/arrangement musically and functionally?
   - Including instrumentation voicing, sex, Range, movement, tempo, moods.

14.(i) Do you compose with choir soloist in mind?
   (ii) If yes, what are your expectations of the choir / soloist?

15.(a) Are you aware of any African contrapuntal techniques other than the Western ones?
   (b) If you do, do you employ them in your arrangements?
Appendix ii
Yesu Winyanza by Zalo
Appendix iii
Hakigulu by M. Khadambi

Hakigulu by M. Khadambi

Hakigulu

Hakigulu

Hakigulu

Hakigulu

Hakigulu

Hakigulu

Hakigulu

Hakigulu

Hakigulu

Hakigulu
Appendix iv
Sala salira by Shitandi, W.

**SALA SALIRA**

Arr: Shitandi Wilson O.
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Appendix v
No Musalaba Gogenda by Kemoli A.
Appendix vi
Nandio kwalange by Kemoli, A
Appendix vii
Ndolo Mombela Mwana by Mindoti, K.

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NDOLO MOMBELA MWANA

Kaskon W Mindoti

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Appendix viii
Kokoliko by Wanjala
Appendix ix Na Maua ka Khwatola by Zalo Okuku

**Na Maua ka Khwatola**

*Luhiya Wedding Procession Song—Women* Arr. David  

Zalo Okuku

[Music notation page]