

**THE DEVELOPMENT OF KENYAN POPULAR GUITAR
MUSIC:**

A STUDY OF KISWAHILI SONGS IN NAIROBI

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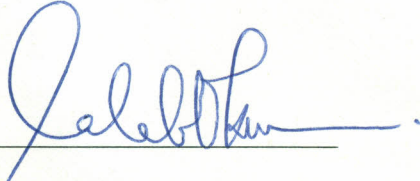


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DECLARATION

This Thesis is my original work and has not been presented for a degree in any other university.



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DEFINITION OF TERMS

ABSTRACT

The aim of this thesis is to explore the origins and development of Kenyan popular guitar music with a special study of Kiswahili songs in Nairobi. Chapter One represents the central issues that motivated the researcher to embark on this study and raises the questions that have been answered. It also discusses the objectives, assumptions, rationale, scope, limitations and theoretical framework and methodology upon which the research study was based.

Chapter Two gives the background of the study by looking at the geographical, sociological and historical aspects of the urbanization of the area of study. This gives a firm ground for the study.

Chapter Three focuses on the current popular guitar music trends in the City of Nairobi. This gives the status-quo of the subject of study.

Chapter Four analyses the song texts of the selected popular songs in order to see the sociological contexts of the words contained in the songs.

Chapter Five further analyses the musicological aspects by highlighting the essentials of the music in the form of transcriptions.

Chapter Six discusses by way of conclusion the findings and suggests the areas for further research.

DEFINITION OF TERMS

In this study the following terms will assume the meanings assigned to them herein.

Accompaniment	A subordinate musical activity used in song and dance and includes instruments, clapping and ululation.
Acculturation	The emergent music practice as a result of contact between two or more cultures.
Animations	Chants and utterances of catch-phrases performed by vocalists.
Copyright	The right in law to record or perform a record or song.
Diffusion	Accomplished transmission of musical styles, types and functions within a continuum of cultural change.
Foreign	Coming or brought in from outside and not originally belonging to Kenya.
Joint	A venue at which performances regularly take place.
Kenyan	A person who is a citizen of the state of Kenya by birth.
Kiswahili	An agglutinative lingua franca mainly of Bantu origin spoken widely in East and Central African regions.
Music combo	A number of musicians who constitute a performing group.

- Musical Style** The constant forms-and sometimes the constant elements, qualities and expression- in the musical art of an individual or a group.
- Musical Types** The different categories of music available in an individual or group culture.
- Popular music** Music that is liked or admired by people in general and valued for the purpose it serves. It is secular, contemporary and non-folk and mostly meant for dance.
- Straight through form** A form in which the music goes straight into the free-dance section.
- Syncretism** The process through which elements of two or more cultures are blended together and involves changes in value and form.
- Urban Ethnomusicology** The scientific study of the music of urban areas.
- Urban Music** The music of urban areas arising from the residents of mixed peoples residing in urban centres.
- Vocalist** A musician using the voice as an instrument - a singer in a popular band.
- Zilizopendwa** A Kiswahili word representing a class of evergreen tunes that have been liked since their first release.

CHAPTER ONE

1.1 INTRODUCTION

On the 24th. of June, 1993, the Union of National Radio and Television Networks of Africa (URTNA) celebrating its 30th. anniversary held an awards gala at the gymnasium of Moi International Sports Complex at Kasarani in Nairobi, Kenya. Among the awards given out were the "URTNA Cultural Ambassador Awards". Citation and trophies were presented to African artistes featured over the years in URTNA's exchange programme and whose music had made a positive socio-cultural impact across Africa.

Among the recipients of the Cultural Ambassador Awards were two musicians from Kenya, namely Paul Mwachupa Mazera and Daudi Masika Kabaka. They were honoured by the continental body for their outstanding efforts in promoting African culture as per URTNA's cultural goals. In view of the continent seeing the importance of urban music, the setting up of URTNA, and for the continental body's recognition of the significant part that Kenya has played by giving two awards to Kenyans, the researcher realised that this was an area that has required serious attention and which hitherto had not been studied critically. It was in this light that the researcher conceived the current study on the field of urban ethnomusicology. This is not peculiar to Kenya, as Nettl (1975), writing on the state of research in ethnomusicology and recent developments says that ethnomusicologists in the past regarded urban music as "something exceptional", unusual and that it required adjustments in the standard model of the field. This unrealistic stand, he says, has now been abandoned and adds that

...we now accept urban venues of music and musical culture and we even accept popular music, because its tradition is essentially oral.... Urban ethnomusicology and studies of modernization and Westernization and cultural change as reflected in music, will be far more significant contributions to an understanding of the history of music.

The music of pioneer Kenyan popular musicians continue to be played at many tourist resorts and clubs. In addition, new renditions popularly known as *zilizopendwa* continue to be released by young musicians using the same lyrics and melodies as used in the original recordings. It goes to prove that there was something special about them that enabled them to stand the test of time and remain popular to subsequent generations.

This study was therefore concerned with the origins and development of the Kenyan urban popular guitar music. It looked at the factors that gave rise to the development of what the researcher refers to as the “Kenyan style” of urban popular guitar music. In effect, this study categorizes the music and defines it so that we have guide-lines to identify what is considered the “Kenyan style” of urban popular guitar music.

1.2 STATEMENT OF THE PROBLEM

Urban centres are melting pots of cultures consisting of peoples with diverse cultural backgrounds. Migration for gainful employment brings about new communities which have to be socially and culturally nourished. New cultural and social tastes emerge. These become acceptable to the new societies which consist of residents from a multi-cultural population. In such circumstances ethnic, original geographical and socio-cultural boundaries overlap making it difficult to culturally differentiate the peoples.

Such ethnic urban conglomerations give rise to a “national” culture represented by the cosmopolitan inhabitants of major urban centres and especially so in capital cities such as Nairobi. The music of such peoples can be rightly considered to be representative of the national popular music culture.

This study therefore sought to answer the following questions:

- (a) What is Kenyan popular guitar music?

- (b) What are the characteristics of Kenyan popular guitar music?
- (c) Who were the precursors of this genre of music?
- (d) What trends did its development take?
- (e) What are the factors that shaped it thus?

1.3 OBJECTIVES OF THE STUDY

The main objectives of the study were to:

1. trace the historical background of the origins and rise of the genre of popular guitar music in Kenya in general and Nairobi in particular.
2. distinguish the traditional Kenyan and foreign elements found in urban popular music and their incorporation and adaptation into a Kenyan style.
3. identify the Kenyan urban music style through analysis of selected popular music thus determining the musical characteristics of melody, rhythm, scales, harmony, form, texture and themes.
4. find out the compositional techniques, rehearsal styles, and evolutionary stages of the Kenyan popular guitar music.
5. examine how popular music could be used as a source of reference in the study of the social history of a society.

1.4 ASSUMPTIONS

This research was conducted on the assumptions that:

- (i) Different people with diverse cultural backgrounds merging together in an urban setting compromise, tolerate and develop new musical cultures that find social acceptance.
- (ii) Kenyan urban popular musicians have incorporated both traditional and foreign elements of style in their music.

- (iii) Popular music has been used as a vehicle for social comment on matters affecting individuals and the society at large.
- (iv) Music, and especially song-text, can be used as a resource for cultural and historical information.
- (v) Kenyan urban popular music shows how musicians have adapted themselves to changing social conditions.

1.5 RATIONALE AND SIGNIFICANCE OF THE STUDY

This study centred on the music of urban areas. In a paper on urban ethnomusicology, Schramm (1982) asserts that the use of the term urban ethnomusicology refers "...specifically to studies pertaining to music of urban areas and that there are empirical and pragmatic grounds for taking the music of urban areas as the subject matter of urban ethnomusicology." In view of the fact that culture is dynamic and that "no culture escapes the dynamics of change over time" (Merriam: 1964), this study sought to document the historical metamorphosis of Kenyan popular guitar music from its origins, changes and developments thus leading to a better understanding of this genre of music.

The musical culture of people in urban centres is a far cry from what traditionalists know. Makobi (1986) notes that the aggressive process of urbanization and modern education as well as the onslaught of the contemporary environment have minimized the activities in which traditional music was employed. Such activities include circumcision, wedding, naming, harvest, work and other social events. Today, circumcision takes place in hospitals, weddings in churches, receptions in social halls and funeral services take place in churches. This therefore calls for the recognition of the new musical culture that portrays the employment of popular music in the daily activities of urban residents. This study was therefore important as it sought to contribute to a better understanding of this style of music.

Most studies in ethnomusicology have concentrated on the folk and traditional music of particular ethnic peoples. Comparatively fewer studies have been carried out in the field of urban ethnomusicology. This, it would seem, has been particularly so due to the fact that urbanization is a relatively recent phenomenon that was “brought about by the growth of industrialization in the 19th. century” (Lamb and Hamm: 1980) thus forming new cultures hitherto unknown to exist as socio-cultural groups.

The study therefore:

- (a) adds to studies in urban ethnomusicology in general and popular music in particular. The findings are a contribution to the study of the development of urban popular music in Kenya in particular and Africa in general.
- (b) contributes to the collection and notation of popular songs for the sake of ethnomusicological studies such as analysis to determine the links between traditional and foreign influences in the popular music of Nairobi.
- (c) is useful as reference material for the comparison of stylistic traits in the field of urban popular music.
- (d) contributes to the reconstruction of the history of Nairobi, hence, is useful to support historical, geographical, cultural and other related fields of study.
- (e) contributes to Nettl’s (1964) existing theory that “a musical style can move from one group to another without the accompanying movement of an ethnic group or people itself.”

1.6 SCOPE AND LIMITATIONS OF THE STUDY

The investigation covered the cosmopolitan setting of Nairobi. Nairobi was selected because it is the melting pot of the cultures of most ethnic groups in Kenya and therefore forms the most ideal urban mixture of the different peoples of Kenya. Other

urban centres in Kenya would have had heavy ethnic bias in the composition of their populations.

Further, Nairobi is the capital city of Kenya and the seat of the central government. This made it the most ideal study area because of the earliest establishments of many concerns related to the music industry such as recording studios, record pressing factory, promotional headquarters, and broadcasting stations. The researcher chose this area particularly because it has very good communication systems and the concentration of resource persons such as musicians, music promoters, recording studio engineers, radio station broadcasters, and disc-jockeys who have worked in the music industry for a considerable amount of time and can be considered important and reliable. Their contributions have been greatly useful in the investigation.

Although the study portrayed the music of these two Kenyan URTNA award winning musicians viz, Kabaka and Mwachupa, mention has also been made of other influential contemporaries who have made a mark in Kenyan popular music. It would have been difficult, if not impossible, not to mention them to acknowledge their contributions to this particular genre of music.

In Africa, like in many parts of the world, song and dance are virtually inseparable. Dance styles associated with the music were also given equal consideration with the instruments used. Thus, attention was paid to song melody, rhythm, harmony, form, text, musical styles and types, texture and dance.

While most research was conducted in Nairobi some travel to other parts of the country was necessary to trace important resource persons who had left the city. Their contributions went a long way in presenting a clear picture and balanced view of the Kenyan music scene.

The investigation confined itself only to songs in Kiswahili language because Kiswahili is the lingua-franca of the working population and the national language of Kenya. It is also the language of urban communication in Kenya. These, then made it a national cultural vehicle that portrayed the Kenya national cultural outlook.

Kenyan popular music was a wide area to study and would have been more beneficial to scholarship. However, owing to constraints of time and financial allocation the researcher confined himself to a narrower scope; that is Kiswahili music in Nairobi.

The researcher tried as much as possible to record and notate from the original recordings. Where they were not available he used modern renditions of the same songs, either performed by the same musicians or by those who played their copyright versions. Where copyright versions were concerned attempts were made to record what the researcher considered to be their nearest versions, although this was quite tricky due to the different instrumentation used in modern versions.

Several songs were enlisted from the respondents and from the list, a dozen were selected from their responses. The selection of the twelve songs was based on popularity or frequency, period, style and type. The number was representative as it formed the basis for transcription, analysis and conclusions.

The collection, recording and notation of the songs was done over a period of four months i.e. September to December, 1994.

The time factor hampered the completion of the study in time due to the painstakingly slow process of notation. This required long hours of listening and transcribing thus delaying the study by a couple of months.

All the same, the researcher's long experience as a popular music guitarist, vocalist and percussionist were of immense value and this made him aware of the nitty-

gritty elements of popular music that he had before hand taken for granted to be the norm.

Perhaps a major limitation was the research funds that were inadequate to remunerate informants or provide the necessary entertainment especially when meeting in social places where the researcher, inevitably, had to buy meals and also entertain the resource persons during interviews and discussions.

1.7 THEORETICAL FRAMEWORK

Culture is dynamic and not static. This has been expressed by several anthropologists and ethnomusicologists alike. Though culture is dynamic, Merriam (1964) states that no culture changes wholesale overnight and that culture is therefore stable. "Change", he concludes, "must therefore be viewed against a background of stability."

The theory of musical change as propounded by Blacking (1977) says that "...musical change is brought about by decisions made by individuals about music-making and music on the basis of their experiences of music in different social contexts." This theory was used in this study to see how change occurred in the past and present. Blacking in effect, concurs with the processes in culture change as stated by Merriam (1964: 303) viz "...innovation, in which an individual forms a new habit which is subsequently learned by other members of his society." Merriam further reduces the process of innovation into four types i.e. variation, invention, tentation and cultural borrowing. These processes were therefore tested in this study to check their application to the genre of the popular guitar music.

Contributing to the same theory of musical change, Nettl (1964) admits that there are other reasons affecting musical style when he says, "... among many things which cause musical styles to change is the contact among peoples and cultures, and the

movement of populations which is one cause of such contact. It is probable that most documented cases of changing repertoires are due to culture contacts.”

Nettl, in effect acknowledges the existence of other reasons for change in musical style. Blacking's theory therefore stands out to be the most appropriate for this study because it seems to cover all the reasons for musical change.

According to Merriam (1964) syncretism is, "...the process through which elements of two or more cultures are blended together." The theory of syncretism was used to trace the elements of the different cultures that have blended to form the new resultant culture in the genre of popular Kenyan guitar music. Merriam (*Ibid.*) expanded the hypothesis of syncretism by contending that, "... when two human groups which are in sustained contact have a number of characteristics in common in a particular aspect of culture, exchange of ideas therein will be much more frequent than if the characteristics of those aspects differ markedly from one another."

Following the aforesaid principles, the researcher observed that the process of syncretism thus exhibits the borrowing and exchange of musical elements from a cultural group that a society is in contact with then adapting them into their own musical style. The resulting style becomes a new musical culture that has elements from both the borrowing and lending cultures. This process was for that reason applied to identify what is the "Kenyan style".

According to Merriam (*Ibid.*) the processes of musical change and syncretism result in acculturation which he defines as cultural transmission in process. They also result in diffusion, defined as "achieved cultural transmission" or "cultural change as it occurred in the past" (Merriam *Ibid.*). Diffusion as a theory will therefore perform the task of tracing the historical aspects of the emergence and establishment of the genre of music and sieve the foreign and traditional musical traits found in the new music. It also helped the researcher to trace what, when, how, why, and where musical changes took place and the result of such changes on the resultant music.

Finally the study has been conducted within the framework of the following general statements as propounded by Dean and Nancy Tudor (1979) concerning trends in popular music that:

- (i) Styles persist past their prime, and often they are revived by a new musical generation, perhaps in a series of permutations.
- (ii) One development in a style leads to another development through constant evolution.
- (iii) Each style and stream of music influences the other styles and streams through the artist's awareness of trends in all areas, this is caused by the exposure that the mass media give to such a variety of artists.
- (iv) Styles are as much shaped by extra-musical influences (such as the recording industry and radio) as by other styles themselves.
- (v) To the novice, all music performed in one particular style may sound the same, but each stream is a language or form of communication, and to become familiar with it, the listener must consciously learn this new language.

1.8 LITERATURE REVIEW

Ethnomusicologists the world over have concentrated their energies to studies of folk music of ethnic groups in different regions of the world. Most studies have been on the traditional music, musicians and instruments of cultural groups. Popular music being a relatively new music form has not been fairly treated because of its relatively short history of existence that came with the growth of industrialization in the 19th. century. The limited literature notwithstanding, there are a few scholars whose contributions are worth noting albeit on a critical analysis some are found to be wanting, sketchy, inaccurate and/or parochial.

In his paper Popular Music in Kenya, Roberts (1968) gives a preview of the Kenyan popular scene at around 1968. He briefly gives the background of Kenyan popular music but starts his foray around the 1950's and especially the 1960's. He does not give the origins of that genre of music. Roberts' contribution, pioneering as it is, has a few general statements that the researcher considers to have no basis. An example is Roberts' implication of Kenyan musicians playing of instruments badly.

This does not carry substance because no one goes out of his/her way to play badly, the researcher proposes. The paper is also inadequate in information despite frequency of quotation by other scholars. This study sought to correct the anomalies.

Roach (1973) in his book, Black American Music: Past and Present, looks at the African heritage in the music of African-Americans. He believes that their music came from Africa. He surveys the forms of music in the past, present and future. He further analyses and characterizes elements in African music and links them to Black American music. Although he does not discuss Kenyan music his approaches especially in analysis of African elements were useful in this study.

Nketia (1974) discusses the social and cultural background of the music of Africa and particularly the traditions of Africa in its social context and contact with external cultures. He also exposes the changing musical traditions in Africa and their causes. In explaining the emergence of popular music he gives reasons, among others, when he asserts that the exclusion of those who were exposed to Western culture from participating in traditional music gave rise to new "communities of taste" identified with varieties of Western music. He further contends that:

...the creative urge of members of these musical communities found outlet in new compositions ... in two streams. One is that of modern popular music, which appears in different forms on the African continent and takes place alongside Western popular music in the cafe, the night club, the ballroom, and other places of entertainment. Well known forms of this music are the highlife of West Africa, the kwella of South Africa, and the popular music of the Congo. Each of these functions as a musical type consisting of percussion, set rhythmic and melodic characteristics shared by individual items in its repertoire, and of course, Western-derived harmonies.

Nketia's review of the musical traditions of Africa were useful in understanding the contemporary music scene. He however fails to highlight the characteristics in the popular music and concentrates on traditional music practices. He moreover does not

discuss in detail the historical development of popular music and Kenyan music in particular, something that this study aims to achieve.

Ranger (1975) traces the origins of a dance known as *beni*. This team dance disappeared by the late 1950's. Although the author pursues to study dance and society in East Africa, the work is heavily biased towards Tanzania with very little sections on Kenya and Nairobi for that matter. The work is however useful in the study of a musical era in the evolution and development of popular music, thus creating a milestone of the study of popular music.

Kavyu (1978) in his paper, The Development of Guitar Music in Kenya has "tried to establish how the popular guitar music in Kenya came into being and the factors which accounted to its establishment". He focuses his research on the coastal areas around Kaloleni, Rabai, Mazaras and Mombasa. Very little is mentioned about Nairobi except for the establishment of the Kings African Rifles Entertainment unit at Jean School Lower Kabete near Nairobi. However, he throws some light when he says:

...many groups formed after the Second World War.... The coastal bands were passed in publicity by Nairobi bands, as there were more promotion through Swahili broadcast and the recording studios than at Mombasa. This therefore made the coast musicians move to Nairobi. Others who did not move either continued performing at home or took other jobs.

Kavyu's paper therefore does not give an adequate account of the development of guitar music in Nairobi, a task which this study aimed at accomplishing.

Tudor and Tudor (1979) have a chapter providing an overview of popular music. They have catalogued different styles of black popular music including blues, gospel, soul, and reggae. The essay on popular music indeed covers the five general statements quoted earlier. Theirs is basically in the context of black music of the Americas and West Indian communities. Even though they do not deal with African

musicians their approaches nevertheless are quite useful for they are applicable in this study.

Perhaps the best approach in the documentation of African popular music is the one of Stapleton and May (1987) in African All Stars: The Pop Music of a Continent, which gives a background of popular music in Africa then delves into regional profiles and styles. Theirs is too general when they tackle Kenya's musical style, for example, they observe that, "in Kenya, rural guitarists and Nairobi musicians created a number of distinctive new forms, most influenced by traditional music, others by Congolese."

They do not tell the reader exactly what these influences are, when, how, why, and who brought or influenced their inclusion and adaptation into Kenyan music. Their profiles all the same gave good background information on the development of popular guitar music in Kenya which has assisted in grounding the study.

Writing on Kenyan music generally Senoga-Zake (1988) refers to Kenyan urban music as "neo-folk". He states that this music belongs to "sophisticated young people". He continues to give the composition of members and instruments that portray a post 1980 period because of the inclusion of the electric organ in combos. Concerning quality of vocal performance and harmonic structure of the music he states that:

In most cases it is very harsh, and singers screech themselves hoarse. Chords used in this music are triads on the tonic, subdominant and dominant. Tunes are used in the same way as in the indigenous folk music; short and monotonous, and quite a number of these are unconsciously foreign, arranged in such a way so as to make them sound Kenyan.

Though Senoga-Zake (1988) acknowledges the existence of both traditional characteristics and foreign elements in Kenyan music he fails to tell the reader exactly which ones are traditional and which are foreign. Moreover his discussion of this popular genre of music is too brief and rather general. A lot of his observations, e.g.

on the harmonic structure, have also been overtaken by events. This study was intended to update these inadequacies.

Finally, Graham (1989) has what has been described as “the first serious attempt to catalogue and describe the enormous amount of music in Africa since the end of the Second World War.” He too like Stapleton and May (1987), discusses the historical background of music in Africa then goes into regional profiles. Among them is East Africa where he deals with individual countries. It is however unfortunate that the section on Kenya although useful is inaccurate in parts, such as listing Tanzanian bands resident in Tanzania as Kenyan (pp. 241-3). Songs of the Watutsi are listed as Kenyan while the Watutsi are resident in Rwanda and Burundi. All the same, the book is suitable for background information on the music industry in Africa in general.

1.9 METHODOLOGY

This study employed the empirical method which involved the re-examination of data collected by other researchers and those that the researcher collected from first hand observation. It also utilized the personal, archive, library and other available resources. Nettl (1964), agrees with Nketia that “... the outsider does not have a good chance of bringing out the essentials of a musical culture as a trained native insider,” which is an advantage as expressed by Nketia. It is from this belief that the researcher used the empirical methods to be as objective as possible. This was achieved by the use of oral questions properly designed to elicit the desired results in the final analysis. Fieldwork was conducted and from the data collected analysis was done to determine both traditional and foreign influences prevalent in the Kenyan popular guitar music by using descriptive methods.

Sampling

The researcher used purposive sampling where respondents were hand-picked because of their special professions related to the music industry. These respondents

included the musicians themselves, producers, radio station disc-jockeys, programme hosts, recording studio engineers, contemporary musicians and fans in general. The musicians were contacted personally, through the Permanent Presidential Music Commission offices and through the snowball sampling technique where one respondent led the researcher to the next.

From the respondents' choices of popular guitar songs a dozen were picked by the researcher in order of frequency and the scope of the subject and theme, style and period of performance. These selected songs were recorded from live performances of the musicians and/or their versions from contemporary musicians, others were recorded from discs and from cassettes. All these were recorded on cassettes from a Sunny portable tape recorder over a period of four months from September to December. The songs were then compiled into one cassette for reference and transcription purposes.

Library and Archive Sources

Relevant information was gathered from the following information centres: - Kenyatta University Library, the University of Nairobi Institute of African Studies Library, Kenya National Archives, British Council Library, Kenya Broadcasting Corporation Library and individual libraries. The researcher reviewed the documented sources such as: -

- (i) Books related to the research topic i.e. popular music, dance, music analysis and research in ethnomusicology.
- (ii) Theses related to the research.
- (iii) Journals and other periodicals such as newspapers, magazines, research papers and pamphlets.
- (iv) Audio-visual materials including pictures, tape-recordings, video-recordings, microfilms and slides.

All the above were reviewed in order to discover the publications related to the area of research and provide the researcher with background information related to the topic before going to the actual fieldwork.

Oral Interviews

The researcher personally participated in the performances organized by the musicians and bands as a member of the performing group, member of the audience, chorus and dancer. This was done in order to get first hand information and experience the feelings of the musicians during the actual performances.

A notebook was used to record information based on observations and discussions with the musicians, patrons and other informants. The information was noted down in random order during the discussions, interviews and observations. These were later sorted out and arranged according to relevant headings in a descriptive form. Photographs in colour and illustrations in black and white were also used to supplement both the notebook and cassette recordings of the interviews. Details like positions of playing the guitar on the frets were captured on film by cameras. The cassette recorder, a Sunny model S-5360 was also used to note aspects of styles of playing and vocal techniques. All these were useful in getting first hand information for the research.

Data Analysis

At the end of fieldwork the data collected was organised according to topics and written in an essay form and descriptive style. The songs recorded were then transcribed by the researcher in staff notation. The musical analysis included transcription and notation, the historical developments and the different musical eras.

CHAPTER TWO

HISTORICAL BACKGROUND

2.1 A CITY IS BORN

Nairobi is a Maasai word meaning “place of cold water.” It could also mean river which is cold because of the Nairobi river which flows across the city. Nairobi has its origins as a metropolis from very humble beginnings that can be traced back to 1898.

According to Macintyre (1986) the Uganda Railway Company started constructing the railway line from Mombasa in 1896 and two years later the line reached an open space that was plain. That open space served as a resting point before the final descent into and out of the Great Rift Valley to the Western side of the country. The cost of the Railway was too enormous that it was described as the “lunatic line”. Many a British people looked at it as extravagant, impractical and most of all uncommercial to the extent that it would not be able to pay for itself. Nevertheless, the construction went on and by May 1898 it reached its presumed half-way point between Mombasa and Kisumu.

Credit of the location of Nairobi goes to the Chief Engineer of the Uganda Railway Company whose foresight led to the setting of the new headquarters of the construction. This was for easier management and administration of the continuing construction. His idea of choosing Nairobi was for several reasons, among them were;

- (i) it was the last piece of flat land before the final descent into the Rift Valley. This was therefore seen to be ideal for setting up stores, workshops and marshalling yards.
- (ii) the altitude of 1700 metres above sea level meant that the climate was cool and therefore free from the dreaded malaria.

- (iii) open ground is easier to defend than the forested highlands.

The depot therefore served primarily as a resting point for the workers, and as Macintyre (1986) says,

The railway brought thousands of people with it. The vast majority of the workforce was imported, cheap, semi-skilled labour from India, supplemented by a small group of Africans. At the height of construction the numbers employed by the railway included 19,742 Indian "coolies" and artisans, 2,506 Africans and a handful of European officials.

This population then reversed the new headquarters of the Railway Company into a permanent town. It is reported (Macintyre *ibid.*) that in the years 1898 and 1899 the normal rains failed and a famine hit the surrounding areas. This apparently resulted into natives from the surrounding communities to flock the urban centre in the hope of getting jobs with the Railway. This further boosted the population of the town.

Concurrently, offices, shops, houses and streets emerged. Small businesses formed and by the year 1903 Nairobi was granted Town Status. More people began to converge into the town. By 1907 Nairobi became the headquarters of the East African region. This was long after the Railway line had reached its destination, Port Florence, now called Kisumu.

Before these dates the whole of East Africa existed as British East Africa which was founded in 1895 when the British foreign office declared it a Protectorate to be administered from Zanzibar. In 1902, the Railway line having reached its destination a year earlier, the Eastern Province of Uganda which included Kisumu, was transferred to British East Africa so that the "Uganda Railway" from Mombasa to Kisumu would remain entirely within one territory.

Whereas Kenya as a country came into existence in 1920 when it was known as Kenya Colony and Protectorate the ten-mile coastal strip remained a Protectorate under

the Sultan of Zanzibar. It was not until December 1963 that Kenya became independent and December 1964 when it became a Republic.

Alongside the physical development of Nairobi other services were emerging systematically. Concurrently the telegraph arrived in Nairobi in 1899. This was due to the fact that the telegraph services were a necessity to the day to day operations of the railway services. The telegraph lines were hoisted alongside the railway line. Letters and other mail services were introduced by 1905 with weekly arrivals from Mombasa and ferried by the Railway Company. Other communication services like telephone system also came up. By 1934, the town bus service was launched with a fleet of two buses. Natives from the rural areas continued to flock into Nairobi while the Asians who served on the railway construction were laid-off and most of them remained as businessmen and traders. Europeans and White South Africans migrated into Kenya as settlers. They needed labour which was readily and cheaply available.

During the 1st World War (1914 - 1918) Nairobi became a recruitment depot and training centre for Africans in the British Army. "Over 112,000 Africans were involved and a further 200,000 made up the Carrier Corps that supported the fighting forces" (Macintyre 1986:11). The impact of the war was immediately felt in the political aspirations of the African. They had mingled with other people from different parts of the world and had therefore realised that they too could demand for their rights. In 1921 the Young Kikuyu Association was founded and Harry Thuku became the first African political activist persistently questioning the government on land ownership, taxes and wages. This culminated in the massacre of twenty-two civilians outside the Norfolk Hotel following rumours of Thuku's arrest.

Further development of the city in terms of new office buildings, schools, hospitals and the surfacing of roads continued resulting in the granting of municipality status in 1919, a year after the end of the First World War. But again there was the outbreak of the Second World War (1939 - 1945). Nairobi again played host to the

recruitment, training and military depot for Africans. Many Kenyans went to fight under the regiment of the Kings African Rifles (KAR) in as far places as Burma, Ethiopia and Egypt.

Before the declaration of the state of emergency, that is, between 1945 and 1952, there were a lot of political activities in the form of workers unions. These went a long way to prove that the working class was well aware of their political rights. Fred Kubai and Bildad Kaggia are among the pioneer trade unionists. In May 1950, Makhan Singh, a Kenyan of Indian origin, organised municipal workers in Nairobi to go on strike. Prior to this, Nairobi had been granted City status in March 1950.

The Mau Mau freedom movement was reaching wider levels in terms of fighting for the independence of Kenya. In 1944 Eliud Mathu was nominated as the first African member of the Legislative Council. With the declaration of the state of emergency by the Governor on 20th October 1952, Nairobi witnessed arrests and detention of many residents in the city. All this was not in vain for in December 1963 Kenya became an independent country with Nairobi as its capital city. The historical development of the city is closely related to the events that led the country to its independence for Nairobi was the centre of much activity and discussions that affected the entire country.

After independence, there was further development in economic expansion and the population continued to expand. Nairobi has continued to progress and expand by leaps and bounds into the largest and most modern city in the whole of the East African region. It shows, therefore, that an urban centre can sprout and slowly acquire a cross-cultural population.

2.2 GEOGRAPHICAL CONTEXT

Nairobi, the capital city of the Republic of Kenya lies on 1.5 degrees latitude south of the Equator and therefore enjoys virtually equal lengths of day and night all

year round. It also lies on longitude 36.49 degrees east. It has an altitude of 1700 metres above sea level. The altitude, therefore makes Nairobi a cool and temperate city. The city is popularly known as the "city in the sun" and has almost 12 hours of sunshine. Her position on the Equator further improves her sunny climate. The altitude of Nairobi makes the evenings quite cool and the nights rather cold. It is also cold during rainy seasons when cloud cover is wide and thick thus sifting the piercing equatorial sunshine. Temperatures in Nairobi range between 24° and 29° C. (75° and 85° F.) during the year. On the other hand, some nights are as low as 9° C. (48° F).

Nairobi City boundary covers an area of about 689 square kilometre inclusive of the 129 square kilometre Nairobi Game Park and Jomo Kenyatta International Airport. In terms of administrative boundaries, Nairobi forms one of the eight provinces of Kenya. It borders Eastern Province to the south east, Rift Valley Province to the south and the west, and Central Province to the north. The city centre is about five kilometres square and is rapidly turning into a modern city of glass and concrete with several high-rise buildings. Like any other modern city, Nairobi has a large industrial area with several manufacturing industries serving the whole of the East African region.

2.3 PEOPLES OF NAIROBI

From the historical development of Nairobi, it stands to be described as the melting pot of many cultures of Kenya. The city has a multi-racial and multi-ethnic conglomeration of both local and international peoples residing in it. There are about forty-four different Kenyan ethnic groups found in Kenya (Macintyre:1986). It is only in Nairobi where one is guaranteed to find at least some representation in different percentages of the whole spectrum of Kenya's ethnic populations.

A sizeable population of Nairobi includes members of the Asian community whose forefathers came first as coolies to build the railway. Most of the coolies decided to stay on as traders, industrialists and professionals in medicine, construction

and many other fields. Most of the Asian communities have continued to dominate trade and industry even in present day Kenya.

There is also a large number of residents of European origin who stayed on after Kenya attained her independence in 1963. While others left, a sizeable number came in to work as expatriates and also in the many international organisations and embassies established in Nairobi.

Nairobi's population, therefore, forms a hybrid of cultures co-existing peacefully by recognising and respecting each others cultural inclinations. This population has been growing steadily since 1898 as the following summary reveals.

YEAR	1889	1948	1962	1969	1979	1986	1991	1994
Estimate No. of People	Figures Not available	118,976	343,500	509,286	827,775	Over 1 Million	1.2 Million	Over 2 Million

Table 1 Sources: *Philips Atlas and Nairobi City Council Information booklet.*

It is important to note that these numbers do not include the neighbouring ethnic groups namely, the Kamba and Kikuyu who flocked to the city in the early years to seek gainful employment in the wake of the 1899/90 famine caused by the failure of that season's rains (Macintyre *ibid.*).

Between 1942 and 1947 Nairobi's population expanded at the rate of 17 per cent per year. The local authority governing the city has a work force of 16,000 and 73 elected and nominated councillors while the annual budget of the city is over forty million Kenyan pounds a year. (Nairobi City Council Information Booklet 1994).

2.4 THE MUSICAL HISTORY OF NAIROBI

2.4.1 Earliest Experiences

As the town continuously grew and the population became more composite the socio-cultural history of the urban centre equally flourished. The very earliest

experiences and influences of popular guitar music in Kenya can be traced to the military marching bands. This therefore goes back to the period before and after the First World War. Before this war, few genres of popular music that comprised a cross-cultural outlook existed. This could possibly be mainly due to the fact that exposure was minimal in as far as contact with instruments were concerned.

The very earliest known formations of this genre of music were therefore, the *beni* (from the English word, band). Ranger (1975:15) has a detailed account of the origins of *beni* and traces it to the Swahili quarters of the coastal towns of Kenya and Tanzania. This was in the 1880's through the 1890's.

Later on, Ranger quotes from Mbotela (1956), a new dance form known as *dansi* (from the English word, dance). He says that this dance was introduced by a group of Africans who had been educated and trained in India and then brought to Freretown (established in 1875) to take up leadership roles as pastors, teachers and other trades. They, thus influenced the playing of the piano accordion and later on the guitar. While *beni* was founded basically on the principles of brass band, *dansi* was played on accordion and guitar.

Evidence of the spread of *dansi* at around 1900's through 1920's at Freretown and Kaloleni areas has been adduced by both Ranger (1975) and Kavyu (1978). The two dances *beni* and *dansi* therefore at times co-existed with the stress emphasised by the community reproducing it. The Swahili communities preferred the *beni* because of its similarities to deeply rooted Swahili dance competitions such as the *chapa*, *uringe*, *goma* and *tari landia* which had existed for over a thousand years (Ranger 1975).

Dansi on the other hand, was more of a Christian dance since the freed slaves of Freretown and those that had been exposed to the missionaries formed the "elitist" dance acceptable to the Europeans. Africans who were regarded in the eyes of the Europeans as "having seen the light" were not allowed to take part in native dances anyway. Indeed, Kavyu (1978) links the beginnings of guitar music in Kenya to three

social conditions, namely, the settlement of freed slaves, church and school music and finally, to the decline of *beni* dance. According to Ranger (1975) *beni* dance started to decline in the 1940's due to economic constraints whereby only a few members were allowed to take part in the dance and be members of the dance associations. Moreover it was getting more difficult to transport large numbers of dancers to venues because of costs. Even the purchase of uniforms and instruments became increasingly difficult to the patrons who footed the bills. The demise of *beni* is traced to the 1950's (*Ibid*: 185).

According to Ranger (1975), *beni* is said to have reached Nairobi around 1919. It is believed to have reached Nairobi through the servicemen who served in Tanganyika, then German East Africa. Another possibility is that *beni* might have reached Nairobi through prisoners of war. All the same, the *beni* societies in Nairobi had connections with their Tanganyika origins in the names of *Marini* and *Arinoti* societies. Even the name of Pangani has a counterpart in northern Tanganyika near the Pangani river. So the *Arinoti* society inhabited Pangani and the *Scotchi* inhabited the Mombasa village. This was mainly inhabited by the Swahili peoples of Mombasa resident in the town of Nairobi (Ranger 1976:48).

Beni in Nairobi is claimed to have diminished at around 1920 "when two of its leading members Sedi Friday and Ali-bin Shakwe left the district for work elsewhere'(Ranger 1975:51). It is also claimed that there were pockets of *beni* up to early 1950 (*Ibid.*)

2.4.2 Recording

The genre of popular guitar music has been closely associated with the recording industry. Musicians like Gabriel Omolo say that the idea of recording a song to be heard over the air waves greatly influenced and motivated them to produce records (personal interview Gabriel Omolo 21/10/94). The two have mutually affected and shaped each other's destiny. It is evident that during the early period, circa 1900 guitar recordings were unheard of. The only recordings available, in semblance, if any were

the field recordings done by ethnomusicologists and anthropologists. In fact the very first recording of African music is credited to the German Carl Meinhof in 1902 (Harrev 1991:103). It was not until the 1920's that records from Europe, India and America found their way to the few peoples of Kenya who could afford them. Their possession was mainly confined to Christian families, teachers and Indian businessmen in Kenya who could afford gramophones.

The first recording by an East African is attributed to the famous Siti binti Saad from Zanzibar. This was in 1928 and she had to travel to Bombay to record her song. It was a Kiswahili song in "Taarab" style on "His Masters Voice" label (Harrev 1991).

In Kenya, the first recording studio was established in 1947 by two British citizens Dr Guy Johnson and Eric Blackhart. It was known as the East African Sound Studios (*Ibid.*).

2.4.3 Broadcasting

Equally important in the development of Kenyan popular guitar music like any other popular music elsewhere is the broadcasting industry. According to the Kenya Broadcasting Corporation information booklet the first wireless broadcasting station was started in August 1928. This followed an agreement between the Government and the British East African Broadcasting Company Limited. The first broadcasts were in English language. This continued up to the beginning of the Second World War.

Around 1939 Asian and African programmes were introduced. The department of information of the then colonial government provided programmes in Kiswahili and other African languages such as Kikuyu, Kikamba, Nandi, Luo, Luhya, Kipsigis and also Arabic. The records played then, were, on box guitar, i.e. non-electric guitar. The service in African languages was then known as the African Broadcasting Service.

In 1959 the Kenya Broadcasting Service was established and took over all the broadcasting services in the country. Later developments included the inauguration of

the television service in 1963, after initial tests in October 1962. It is true that the establishment of broadcasting services in Kenya went a long way in shaping Kenyan popular music. In a catalogue from the records of the East African Sound Studios at around 1952 there are several records of Christian hymns sung by local choirs, traditional music, marches from the band of the Kings African Rifles, dance music with the Coast Social Orchestra and Taarab. The majority of the records are in the *dansi* style with instrumentation listed as accordion, guitar, banjo or violin.

At this point and time, the guitar was already the most popular instrument. The dance styles listed in the catalogue are the “waltz”, foxtrot and *rumba*.

2.4.4 After the 2nd World War

The Second World War (1939 - 1945) has served as a very important historical event in many fields of study such as history, economics, geography and other social sciences. In the study of popular music too, the war had the same effect of demarcating an era or musical period. It was the returning war veterans who had seen battle in as far places as Burma who came back to Kenya and further popularised guitar music. Senoga-Zake (personal interview 25/11/94), a member of the original Rhino Band and later a member of the entertainment unit of the King’s African Rifles at Jean’s School Kabete says that they brought back violins, guitars and piano accordions. In the period after the war, guitarists such as Fundi Konde, Ally Sykes and Paul Mwachupa were prominently featured on the records that were released then. Paul Mwachupa (born on 21.6.1918), although not a war veteran, recorded several songs and were played in Nairobi over the broadcasting station.

Although Mwachupa had very little appearances in Nairobi, his music permeated the social stratum in popularity due to his themes which were educative, humorous and sung in impeccable Kiswahili. Mwachupa started performing guitar music at the age of fourteen. He owes his memory of events to the fact that his father, Thomas Mazera, was a priest and therefore had basic literacy to enable him record

events. He bought his first guitar in 1927 when they were readily available in shops (Mwachupa, personal interview *ibid.*).

The war returnees also brought back money which they used among other things to buy gramophones and 78 r.p.m. records which were in vogue. This helped further the popularity of records. Most popular of the records were GV and other American records in the styles of *cha cha cha*, *samba*, *bolero*, *mambo* and most of all the *rumba*.

Bands formed during this period tried to play these records by imitating them. During this time and even long after independence, anything to do with European or Western culture was considered to be associated with the elite and civilised society. It was considered fashionable to be able to play the Latin American records. Most musicians of this period used these records as lessons in guitar playing and thus became apprenticed on the new foreign instruments. Eventually styles and trends were incorporated into individual musicians styles. According to Daudi Kabaka (personal interview 26/9/94), "We learnt from Jean Mwenda Bosco and Losta Belo styles. We could reproduce their songs and this really helped shape our eventual style though we had our own individual styles."

At the same time the local musicians took the same songs and music from the records and just changed the words. Rama Athumani, a music correspondent with a leading daily in Nairobi observed that the group Sexteto Habanero's songs and music were very popular and some songs and music from as far places as the Congo are basically the same except for the words (Sexteto Habanero was a Cuban band that released many records in the late 1950's).

The trend continued and Nairobi experienced the guitar playing of Jean Mwenda Bosco and Edward Masengo, both Congolese musicians who sung in Kiswahili and occasionally performed in Nairobi and other towns in Kenya. Up to 1960's many musicians mushroomed and the two-voice singing became an integral part of Kenyan

popular guitar music (Roberts 1968). This element could have resulted from the copying of Christian hymnal singing in harmony that had by then been common in most church services. The two-voice singing was also the vogue in many other Latin American and Western cultures. The two-voice singing however could have as well come from other African societies especially the South Africans who have a history of part singing.

This period also witnessed the introduction of the bottle accompaniment. This was probably borrowed from the scrapper, a wooden instrument from the Caribbean which has grooves that give a percussive sound when scrapped with a plectrum or smaller stick. The "FANTA" bottle had its own grooves and was cheap and readily available thus forming a good improvisation for the Kenyan popular guitar musicians.

Among the musicians who hit peak form were George Mukabi, John Mwale, George Agade, Jim Lasco, and Daudi Kabaka. The Mukabi style of picking rather than strumming or vamping was borrowed from Jean Mwenda Bosco but made faster to fit the local Luhya folk style (Kabaka personal interview 26/9/94). This period also saw the rise of "Twist". Twist was influenced from the South African *Kwella* through the records of George Sibanda and others. Sibanda himself was a Zimbabwean but brought the *twist* style in his music. Twist was also brought by records of other foreign musicians from outside Africa like Chubby Checker, an African American.

The electric guitar was making an appearance around 1960's and several musicians including Paul Mwachupa and Gabriel Omolo credit Fundi Konde and Fadhili William as the first persons to use the electric guitar in Kenya. The two pioneers, Konde and William had at one time or another been working at the studios of East African Records from 1955 as recording assistants. Their duties would include auditioning of musicians in the studio and later performed in the company sponsored band. Kabaka, the most prolific Kenyan musician of all time, noted that, "the electric

guitar came about 1955 -1958 with Fadhili William and Fundi Konde in their Jambo Band.” (Kabaka *ibid.*)

Around the same period, music boxes (juke boxes) were appearing in Nairobi in African bars in areas like Pumwani, Bahati, Jerusalem and along River Road. These further catapulted the popularity of guitar music in Nairobi, especially, to those who could not afford gramophones and records. By 1958 about five music boxes had been installed and the figure rose to thirty-six scattered all over Nairobi (Harrev 1991: 110 - 111).

Nairobi and indeed Kenya’s popular music scene would be incomplete without the mention of Peter Colmore, a white man who readily found acceptance among both whites and blacks. He was in charge of the entertainment unit at the Kabete based King’s African Rifles. After the war he continued to organise variety shows and also managed dance bands. In 1952 during the emergency he was appointed director of the African programmes in the African Broadcasting Service. He later on joined His Masters Voice (HMV) Blue label records, where he recorded several songs in Kiswahili and other vernacular works.

Among the bands that performed in the variety shows were the Jambo Boys Band, Edward Masengo, Jean Mwenda Bosco, John Mwale, Paul Mwachupa, Fundi Konde, Fadhili William, Daudi Kabaka and others. Jambo Boys Band was founded in 1959 from the musicians working in the studios of East African Records. Fadhili William was their leader and he played the electric guitar. The others were Mohammed on double bass, Harrison on drums and Ismael on trumpet. Fadhili recorded the renown “Malaika” for the very first time around this time although ownership of the song has generated controversy. He later re-recorded it with the Equator Sound Band when the studio changed ownership to Equator Sound Studio. It was in the *rumba* style. The *rumba* style was pushed into Kenya through Latin American musics and through Congolese music.

Daudi Kabaka, who is the self proclaimed “King of Twist” in Africa got his influence from the popular South African “*Kwella*” literally meaning “to scale” or “to climb”. (Kabaka *ibid.*):

I got twist from *kwella* and made it into my own style. Also *sukuma* which was also similar from South Africa but changed the beat into Kiswahili. Also *shilo*; this is like *mutivo*, for example, in the song “Msichana wa sura nzuri”. It is traditional Kenyan because of its Luhya beat but I changed it into modern music. Ah, the twist also came from Chubby Checker from his song “Twist Again” in 1961. Then I produced “Nyumba za Tumbaku,” popularly known as “African Twist”.

Up to and including independence time Kenyan music enjoyed its identity and was popular all over East and Central Africa. Songs sung in Kiswahili were quite widespread through the peoples urge to promote nationalism.

2.4.5 The Years After Independence

An event in far-off Kinshasa, in the Democratic Republic of Congo, (formely known as Zaire) turned the clock towards Kenya’s guitar music. The 1960 civil war in the country pushed many musicians out to neighbouring countries. While some fled the unrest and chaos that followed others left for two other reasons. Many left to escape the dominance of the big bands like Franco’s T.P.O.K. Jazz which was formed in 1956, and Tabu Ley’s Afrisa International. A good number also came to Kenya and set base in Nairobi. Many of those who came in the late 1960’s through the 1970’s came as “economic refugees”. According to Frantal Bachelibe Tabu, leader of the Angusha Band and who came to Kenya with the group Boma Liwanza through Uganda during the said period, “in Zaire there is no economy so the only way out is to become a musician and move out to wherever one can get to.” (Tabu, personal interview 19/10/1994).

The Zairean popular musicians invasion was two pronged with the other one being in the form of recorded music in vinyl records. Popular records by Franco, Tabu Ley, Dr Nico, and Bavon Marie Marie among others were frequently played on air.

The local bands copied the Zairean records and played them to their audiences. The ability of a band was measured in terms of how well they could play “copyrights”.

Zairean bands that came and set up bases locally found ready acceptance. Among the musicians who became popular were Le Tenor Mawa, the Hi-Fives and many others. Les Noirs and Super Bela also came but settled in Mombasa although their music was popular even in Nairobi through national radio. Other Zairean bands that came in the 1970's were Baba Gaston, Mangelepa, Le Kinois, Super Mazembe and others. Their influence on Kenyan popular guitar music was immense and local bands followed suit in their performance styles. In time some of them incorporated local musicians in their line-ups. The composition of the most popular bands became mixed with members coming from different parts of the country. Some even have Tanzanians, Ugandans and Zaireans. The result has been a standardization of the type of music performed. Some of the foreign musicians adapted themselves into the Kenyan social fabric and even sang their compositions in Kiswahili.

An observer once noted that Nairobi residents love anything foreign. This could be a factor that also pushed the Kenyans' love for Zairean, Tanzanian and other foreign music. Some of the Kenyan musicians themselves sung lyrics despising their own brand of popular music with words to the effect, “Don't dance *benga*, it is for those who are not enlightened.” (A song recorded by Ochieng Kabasellah). This had the effect of making the people even like more of foreign music.

The Zairean popular music invasion was so great that it caused concern among the local musicians and the establishment. The broadcasting service also introduced silent policies that had an influence on Kenyan music. At one time, around the 1980's no local vernacular popular music was being aired over the national radio in the presumed pretext of advancing and promoting national unity. The effect was that most, if not all, Kenyan musicians turned to singing and recording their songs in Kiswahili. As an observer, it is my submission that most of the musicians who had all along been

singing in and for their ethnic communities were then forced to sing in Kiswahili. The rhythms and melodies remained ethnic derived and based. Only the texts changed and these came out in “poor” Kiswahili by Kiswahili standards. The idioms remained ethnic based.

The silent policies towards the playing of ethnic based popular music over national radio continued on and off. At another time, reggae music, influenced mostly by Caribbean and especially Jamaican reggae groups, was not played over national radio for quite some time. The ever popular Zairean music also suffered periodic bans which were not officially made public but rather in-house decisions at Broadcasting House. All these were short-lived and the music of the 1990’s seems to be let loose and the fast running Zairean Soukous style is now quite prevalent.

The development of popular guitar music in the 1980’s was however punctuated by the disco craze and many popular guitar musicians found low engagement in the live music circuit. This trend and the earlier development of the radio-cassette and audio cassette tape recorders virtually pushed many musicians out of their profession. Gabriel Omollo (Personal interview 22/10/94) blames the pirating of music through cassettes as the major reason for abandoning music altogether.

We depended much on the sales of our records. We could get royalties every three months. What spoiled our sales was the demise of the record player and the introduction of cassettes. People just taped our music. This finished our music completely. Now there is no money. Also equipment is very expensive and hiring is also too expensive leaving the musician with little money.

Live popular guitar music has of late picked up very strongly and many clubs hire musicians to entertain their patrons as will be seen in the next chapter. All in all the historical development of this genre of popular music has seen many facets so that the end result of all the historical factors that have influenced the Kenyan Kiswahili guitar music can be seen explicitly in the type of music created by mixed groups. These groups which are multi-ethnic play what the researcher calls the new Kenyan style.

Although, as ever before, the membership of the bands is very fluid in terms of composition so that trying to characterise a group is a futile attempt. Members change groups and venues and clubs change ownership and interests. All the same, at the time of conducting this research, the bands that portrayed relatively good Kiswahili music included the Maroon Commandoes, Ulinzi Orchestra, Benga Africa, Juma Toto, Mas System. Others had mixed citizenship like festival Libaku and Ivory Band.

3.1 INSTRUMENTATION AND ORIENTATION

Instrumentation is a key factor in the development of Kiswahili music. The band plays a major role in the development of Kiswahili music and is the main instrument used in the development of Kiswahili music. A group is a group of musicians who play together and are known as a band. The band is the main instrument used in the development of Kiswahili music.

3.1.1 Lead Guitar

The main guitar in Kiswahili music is the lead guitar. It is the main instrument used in the development of Kiswahili music. Although it is a guitar, it is not a guitar in the traditional sense. It is a guitar that is used to play the lead part of the music. The lead guitar is the main instrument used in the development of Kiswahili music. It is the main instrument used in the development of Kiswahili music. It is the main instrument used in the development of Kiswahili music.

3.1.2 Rhythm Guitar

The rhythm guitar is the main instrument used in the development of Kiswahili music. It is the main instrument used in the development of Kiswahili music. It is the main instrument used in the development of Kiswahili music. It is the main instrument used in the development of Kiswahili music. It is the main instrument used in the development of Kiswahili music.

CHAPTER THREE

CURRENT MUSIC TRENDS IN NAIROBI

This chapter will examine the current popular guitar music trends in Nairobi. The sections will deal with instruments and instrumentation, programme or performance order of the groups' repertoires, performance venues and occasions, the musician, text and form.

3.1 INSTRUMENTS AND INSTRUMENTATION

Popular music bands in Nairobi and Kenya generally use the electric guitar as the current major and basic instrument. The band guitar performance has generally developed into three, and sometimes four individual instruments playing collectively as a group or ensemble. There are other bands that use only two guitars and the third guitar being replaced by an electronic keyboard.

3.1.1 Lead Guitar

The main guitar in any combo is the lead guitar, also commonly known as "solo" guitar. Although it is called solo guitar it definitely does not play solo but rather assumes the lead role among the instruments in the band. The role of the lead guitar is to play the main themes in the songs. It also has a major role in the "climax" of the music by playing improvised sections that each song is known for as the signature. In addition, the lead guitarist plays the preludes and interludes in a composition.

3.1.2 Bass Guitar

Second in role is the bass guitar. Unlike the solo guitar which has six strings, the bass guitar has only four strings i.e. number 3,4,5 and 6 pitched E, A, D and G. Some latest designs of bass guitars have five strings but these at the moment are very rare. The role of the bass guitar is to support the song by playing the bass notes that

the chord progressions of the song contain. The bass plays single notes almost all through unlike the lead guitar which has the option of playing all styles ranging from single notes, double notes and even whole chords with doubled notes.

3.1.3 Rhythm Guitar

The third guitar is the six-string rhythm guitar. The role of the rhythm guitar is to supply the rhythmic progressions of the song. It accomplishes this by playing a steady rhythm part upon which the lead guitarist and singers extemporize and improvise their melodies. The difference in the lead guitar and rhythm guitar lies in two major areas:

- (a) The rhythm guitar usually plays at softer amplitude than the lead guitar.
- (b) The rhythm guitar generally has a softer and smoother tone than the lead guitar which has a brighter and sharper tone.

Some bands will have a second rhythm guitar that will play in support of the first rhythm guitar. If this be the case, then, one plays at a lower range of notes while the other plays at the middle or upper range. Some groups have even replaced the fourth string D with the first string E but pitched D. This influence was first brought about by the Zairean musicians who wanted to create more dramatic sounds from the rhythm guitar. The guitar, therefore, ends up having two first strings and produces beautiful effects on the rhythm guitar. This kind of modification is only reserved for the rhythm guitar. The lead guitar does not employ this kind of modification. It is common for the lead guitar to remain silent while the rhythm guitarists show-off their capabilities in the middle section of the "climax" section. They play cadenzas with only the percussions and animations from the vocalists.

3.1.4 Keyboard

Many bands are increasingly resorting to include electronic keyboards in their ensembles. These keyboards usually have multi-effects and can provide different effects ranging from percussive, rhythmic, and melodic to electronic sounds. All the same, many groups tend to use the keyboard both as a rhythm accompaniment playing chords and occasionally as a temporary lead instrument taking up the role of the lead guitar for brief moments.

3.1.5 Battery and Winds

The battery section or drum set is indispensable in the popular music bands. The set will have an average of five shells consisting of bass-drum, the snare drum, tom-toms and the side drum. In addition to the shells will be the hi-hat cymbal. The drummer usually keeps the beat on the bass drum while the hi-hat cymbals and the snare drum combine the many rhythmic elements found in Kenyan popular guitar music. Some drum-sets will have a cow-bell attached to them or separate and played by one of the vocalists or percussionists.

A noticeable role of the drum set in popular guitar music is to cue the vocalists and instrumentalists at different sections during a performance. This they do by “rolling” their sticks on the shells and cymbals.

The instruments mentioned above form the basic necessity for the popular guitar music bands; viz. three guitars and a drum set. The vocals are essentially taken for granted because of the obvious necessity for the songs. However, there are bands that are more equipped and will have wind instruments as a section of the band. These will be, the saxophones, especially the alto and/or tenor saxophone. Some will have one or two trumpets in addition to the above instruments.

The wind instruments will come in occasionally during interludes and will firmly feature at the “climax” to play phrases or riffs in parts and/or solo. Some more enterprising bands will include a flute in their combos basically playing the role of other

wind instruments. In some cases, the flautist will most likely double up as the saxophonist.

3.1.6 Vocals

The human voice has been described by many music schools as the best musical instrument in the world. All the popular music bands utilise vocalists to sing out their songs. Basically, vocalists sing solo, duets, trios and even quartets. The vocal parts will be in unison, whereby one, two, three or even four vocalists will belt out a melody collectively.

The other predominant style is to sing in duets where the voices sing in basically thirds. If a third voice is included then it is most likely to be in sixths to one of the voices. Fifths are also found. The top voice is usually referred to as *sauti ya juu* or *sauti ya kwanza* (the first voice). The second voice is referred to as *sauti ya pili* or *sauti ya chini* (the lower voice). When singing in trio then the vocalists add *sauti ya tatu* (the third voice). The fourth voice usually doubles one of the voices at an octave. It is uncommon to find five or more vocalists. When this happens it is extravagant and only amounts to doubling other voices at the same pitches.

3.1.7 Bongos

Bongos are a set of two drums played with open hands. Many bands will add a set of bongos to their percussion. They complement the Western drum set in providing percussive rhythms in popular music. They can be tuned to low and high pitches though the interval between them is about a fourth or a fifth. Another name for the bongos is *tumbas*. They are Cuban in origin but can be traced back to Africa because the black Cubans who used the bongos originally came from Africa (Oxford Dictionary of Music).

3.2 PROGRAMME REPERTOIRE

The bands will generally have a similar programme in as far as the musical types and styles are concerned. The general order would be as follows:

3.2.1 Instrumentals

These are pieces of music where there are no vocals employed. The instrumentalists will start playing melodies with the lead guitar playing a major role in leading the repertoire during this session. Occasionally the saxophone, keyboard and trumpets also take the lead roles but by and large the lead guitar is the main instrument. The melodies are both African and Western songs and the lead guitar extemporizes the melodic lines in different ranges and variations. The other instruments provide back up and remain in the background. The main reasons advanced by the majority of the musicians as to why they start their sessions with instrumentals are as follows:

- (i) To set up the different levels for sound for each instrument in terms of amplification and tone.
- (ii) To test the relative pitches of instruments so as to see whether they are all playing in tune and if not, to adjust accordingly.
- (iii) To warm up the players who will deal with more psycho-motor skills as they play the music proper.
- (iv) To buy time and let the patrons come into the venues so that by the time they start playing the main songs there would be enough audience.

Among the songs that are popular with instrumentals are "Jamaican Farewell" by Harry Belafonte, "Dereva Kombo" by Paul Mwachupa, "Malaika" by Fadhili William, and other Jazz, Latin American and Spanish instrumentals.

3.2.2 Zilizopendwa (Golden oldies)

These are the *golden old* songs that have remained popular to patrons and the musicians alike. They include Kenyan and non-Kenyan melodies. By this time the vocalists will also join the performances and sing. They generally start with the slow numbers before going to the fast numbers. The session will further be utilized to confirm the setting of the voice levels, tone and other effects such as reverberation and delay. This is done through the mixer console or the amplifiers.

3.2.3 Copyrights

In this session current popular hits by other musicians and especially Congolese and Zairean records are played. The idea here is to show the patrons or audience and fans that the band is capable of handling anything musical from whichever quarter, hence, they are equally as good.

3.2.4 Own Compositions

Here, the bands will play their own compositions in their styles. By this time, the beat will definitely be faster compared to the opening sessions during the instrumentals and *zilizopendwa* sessions. The idea here is to sustain the dance spirit that has gradually been worked at. By now there are probably many patrons present.

3.2.5 Western Music

These will be played to change the mood and give a break to both those who have been dancing and those who for one reason or the other did not like that fast type of dance or music. Both groups are in a way, therefore, catered for. Various types and styles of music are played here including reggae, country and rock.

3.3 PERFORMANCE VENUES AND OCCASIONS

The popular guitar music scene in Nairobi in the 1990's is very vibrant. There has been an increasing demand for live performances than the "disco-craze" of the

1980's. The "disco-craze" that gripped Nairobi and Kenya at large has now been gradually replaced by live performances. Many clubs, hotels and restaurants engage bands to entertain their patrons as they dine and/or wine. A majority will engage these bands from Friday through to Sunday. There are exceptions which engage bands throughout the week playing from around 6.00 p.m. to mid-night and beyond for the night clubs. This live entertainment circuit is the major engagement for a good number of the bands.

Other performance venues would be at ceremonies such as weddings, fund-raising meetings, and dance halls. Another occasion which is becoming increasingly popular among the city residents is the "family fun-days" or "family week-ends". These usually start at 2.00 p.m. on Saturdays and Sundays. They are meant for the whole family including children. Both adults and children are entertained with a variety of activities including live music.

3.4 THE MUSICIAN

The popular guitar musician encompasses anyone who performs in a popular guitar music combo. He does not necessarily need to play the guitar but any other instrument or simply be a vocalist.

3.4.1 Training

Like most of their counterparts elsewhere in the field of popular music, popular guitar musicians are mostly self taught. Some start off as fans of established musicians or groups and accompany the groups wherever they go to perform. They help in carrying and setting up of the instruments and equipment on stage. They also help in dismantling, packing and loading of the equipment after performances. They would normally attend the rehearsal sessions and pick up ideas and styles of playing and/or singing. They would get rudiments on playing an instrument or singing. It would be up to the individual to perfect his performance, skills and musicianship. Other

musicians learnt from their friend's instruments. Gabriel Omolo (born 1945), in a personal interview on 22/10/1994 says, "I taught myself from a friend who used to play a single guitar. His name was Talaka Obuogo. He used to play one guitar and sing in Dholuo."

Yet others taught themselves on home-made guitars and percussion instruments. The few lucky ones learnt their instruments through the military school where they learnt to play mainly wind instruments that are available in a brass band. The training of popular guitar musicians do not conform to any pedagogical standard practice but rather on the talents of the individuals and the hours of practice, one puts into his performance. (Kabaka *ibid.*), explaining how he learnt to play the guitar says:

There was my cousin, Mark Manyonyi. He was residing at our rural village. He had carved his guitar from wood. During school holidays I would go home and learn on his guitar. In addition, here in Nairobi, where we were staying at Kaloleni, my father had requested one Charles Shitemi and Taito Lunyama to allow us boys to sleep in their house while the girls slept in our house. They had guitars so when they played I developed an interest and they taught me. That is why I produced my first record in 1954. Even my father did not know about it because I used to conceal that fact... then I used to play along from Jean Mwenda Bosco and Losta Belo's records.

Most if not all the popular guitar musicians are self taught and use established records to play along and sharpen their skills. Most popular bands would practice at the band leaders or patrons' house, since they would most likely be the owners of instruments. Other bands would use their performance stations as practice venues. Practice hours are usually during morning hours and on days when bands have no engagement.

Performance venues would include hotels, bars, restaurants and day and night clubs. The clubs would make arrangements with the bands and pay them an agreeable fee. The clubs would then charge a small fee per patron on entrance or surcharge on the drinks served. The amount raised would then be used to pay the musicians. This arrangement would be between both parties to ensure everyone's satisfaction. Many

fans would choose to patronize a social venue with a live band. This in turn ensures higher sales and turnover than when a live band was not engaged.

3.4.2 Social Status

Socially, musicians fit into the social stratum at different levels. This trend, like in any other profession is brought about by the different incomes that musicians earn. There are musicians who can be considered to be in the high income groups. They live in good areas and own other businesses and drive cars. Equally, there are musicians who are at the lower ends of the social stratum, those who are barely surviving. There are popular guitar musicians who have lucrative contracts both locally and periodic stints overseas. Some of the musicians will freely talk of how much they earn. Other musicians say that their earnings vary and fluctuate depending on individual clubs and popularity of the bands. A musician interviewed observed that his income in a month is an average thirty thousand Kenya shillings. Another one (Atia Jo, Personal interview 13/11/94) noted that he ends up with eight hundred shillings per week but insisted that:

There is no point in cheating, we earn according to the management and the band's agreement. We can earn as much as the club pays. When a club pays more then we also earn more, when they pay less, we accept what is available. We as human beings are never satisfied. We have seen both good times when we had a lot of money. We have also seen lean times when we barely make ends meet. The important thing is to manage your finances well and be able to survive.

The different clubs pay different rates ranging from shillings five thousand per day to around fifteen thousand shillings per day. In addition to this most clubs will provide meals to the musicians when they perform. Other clubs will even provide accommodation for the weekends running from Friday through Sunday or Monday. Other clubs will provide transport home after performances.

From the arrangements it is clear that both parties make profit. Different club managements agreed that clientele and sales turnover increased with live band performing than when there was no band at all. There is also great business

competition among the clubs, hotels and restaurants to attract customers. For this reason, they aim at attracting the best popular bands to their joints.

3.4.3 Composition of Popular Guitar Bands

Except for the armed forces' popular guitar bands, the composition of band members is of a homogeneous nature in as far as citizenship is concerned. The armed forces guitar bands only engage Kenyan citizens. The members come from different Kenyan ethnic groups. This, in the researcher's opinion, enables them to play a wide variety of musics and sing in perfect Kenyan Kiswahili. The Armed Forces popular guitar bands were also competing favourably with the other public guitar bands. Their bands were also better equipped in terms of musical instruments. They also enjoyed the support of their welfare departments in terms of uniforms and transport.

Other public popular guitar bands that were not enjoying the patronage of the armed forces have a wide range of membership in terms of citizenship. There are popular guitar bands with a mixture of Kenyan, Zairean and Tanzanian performers. Some of them are comprised of strictly Kenyan citizens but their music still portrays proper Kiswahili popular guitar music style. This is as a result of their urbanization as opposed to upcountry and rural guitar bands.

A good example of the composition of a non-armed forces popular guitar bands that have a homogeneous mixture is the Ivory Band led by a Kenyan Joseph Okello. This is a six member popular guitar band made up of four Kenyans, one Zairean and one Tanzanian as follows:

1. Joseph Okello - Guitar, vocals, percussions - Kenyan
2. Kasongo wa Kanema - Vocals, percussions - Zairean
3. Okams George Ogalo - Guitar, vocals, percussions - Kenyan
4. Shaban Onyango - Drums, vocals - Kenyan
5. George Madrago - Brass, vocals, percussions - Tanzanian
6. Lawrence Macgoye - Keyboards, vocals - Kenyan.

Another example of a popular guitar band with members of mixed citizenship is the Angusha Band of Frantal Bachelibe Tabu, a Zairean citizen resident in Kenya. This is an eight member outfit with four Zaireans, two Kenyans and two Tanzanians. viz.

1.	Frantal Tabu	- Lead, vocals	- Zairean
2.	Peter Ngosso	- Keyboard, vocals	- Tanzanian
3.	David Muli	- Bass, vocals	- Kenyan
4.	Benita Akinyi	- Vocals	- Kenyan
5.	Ajigo Mkombozi	- Vocals, animation	- Zairean
6.	Alex Mboyo	- Guitar, vocals	- Zairean
7.	Shaban Maneno	- Bongos	- Tanzanian
8.	Kapela	- Drums	- Zairean.

An example of a strictly Kenyan popular guitar band comprising of members of Kenyan origin is the Maroon Commandoes sponsored by the department of defence and based at the 7th Battalion Langata Barracks.

NAME	INSTRUMENTS	HOME DISTRICT
1. Habel Kifoto	Lead guitar, keyboard, vocals	Taita
2. Paul Mwandembo	Vocals, rhythm guitar	Taita
3. Albert Tuesday Oguro	Rhythm guitar	Busia
4. Thomas Mutuku	Drums	Machakos
5. Mathias Ngereri	Bass guitar	Taita
6. James Onyango	Saxophone, vocals	Siaya
7. David Kombo	Vocals	Taita
8. Festo Riziki	Drums, keyboard	Kisumu
9. John Ogega	Lead guitar	Migori
10. Amos	Lead guitar	Kakamega
11. Mick Karanja	Vocals	Murang'a.

The membership of this popular guitar band reveals a cross-section of ethnicity with members coming from across the country. They all pool their musical experiences thus enabling the band to stand out as one of the best exponents of Kenyan popular guitar music. While this may be true, it is only one of the reasons for their outstanding performances. The phenomena of multi-ethnicity and multi-citizenship go to prove that the musics of the peoples of these regions, East and Central Africa, have elements that are common in these cultures thus enabling the process of syncretism easier as propounded by Merriam (1964).

This is undoubtedly one of the reasons for the music of Nairobi bearing some semblance in performance. If the elements were not common then there would not be the adaptation and acceptance of these musics.

3.5 ANIMATION

A recent development in the performances of Kiswahili popular guitar music has been the inclusion of animation. These are performed by either the vocalists themselves or animators specifically assigned to perform the animations. This they do by uttering catch-phrases during the peak or "climax" section of the songs. Their purpose is to elicit excitement in the performance and urge the band and the audience into dancing and sustaining interest and excitement. The content of the catch-phrases would vary according to the song but others are generally used over and over again.

The difference in the performance of the catch-phrases is in the manner of delivery. They are not sung but rather are chanted although brief melodic animations are sung. This chanting is locally known as "*pandisa*" literally meaning to scale or ascend. This is an element that came from Zairean music and originated from youthful groups that did not use the wind section in their performances due to either lack of the basic instruments or the non availability of performers of these instruments.

3.6 THE SONGS

Songs are an integral part of the performances. They are very important, especially because the compositions are known by the titles of the songs. Even in a rendition, the instrumental parts may be changed or varied but the songs or vocal parts must remain identifiable at any given time.

3.6.1 Compositional Techniques

While Kenyan popular guitar music has taken the oral tradition in as far as the melodies are concerned, the instrumental sections can be said to have taken the aural tradition where the ear is expected to retain whatever instrumental parts played. The texts are, in most cases, written down as they are arranged. Most of the musicians talked of composition as a talent that comes from God. Other compositions come from “dreams” or just inspiration. They would then try the melody on an instrument and write down the words on paper. Others would use a tape recorder to record the sections that they have composed in order not to forget.

A number of popular guitar musicians who have had some formal school education in music would use solfage to put down their melodies. The text would undergo several modifications until a most satisfactory song is mastered by the whole band.

3.6.2 Rehearsal Styles

The music and songs would be rehearsed by ear. The practice sessions would be used to rehearse the new songs and even the old songs that are popular. The band would use a record player, cassette player or compact disc player to hear the records and then reproduce them live. Another way is to use the directions of the composer or even use an experienced member of the band to show the band what to play and how to play the song to be rehearsed. The experienced player would most probably have heard the music before and deeply internalised the music and song. It should be stressed here that if any reading is to be done then it is only the lyrics that are written.

For new compositions, the composer would double as the arranger. He will be the one to tell the other musicians exactly what he wants in the music and song. He may incorporate other ideas from other band members. The piece will then be repeated over and over until the members are satisfied by the outcome.

Once a song is learnt, there will be regular sessions to polish up the performances and keep in form. During practice sessions new songs would be learnt and pieces that give the band problems would also be polished up.

3.6.3 Text

The textual themes in Kenyan popular guitar music varies on a wide range of topics. They include themes on love, where one sings out emotions to a loved one. Others sing about social events and comment on social topics concerning everyday life in their communities.

There are those who sing about sadness, departed ones, about nationhood, national days, unity calls and patriotism. The topics, indeed, are numerous and varied in context. One major difference in this type of music is the very rare reference of explicitly sexual songs. This is culturally Kenyan in that it is not common to discuss matters pertaining to sex publicly.

3.7 FORM

There are two current forms that have evolved and become predominant in Kenyan Kiswahili popular guitar music.

3.7.1 Bipartite Form

This means that the song is broadly divided into two parts, A and B as in binary form. Part A consists mainly of vocal melodies sung either in solo or in unison or in two parts. There is a short instrumental interlude between part A¹ and A². The instrumental interlude is usually taken up mostly by the lead guitar, horns or keyboard. At times the interlude is taken by a combination of the three instruments. This, however, depends on the arrangement of the composer. The repeated A² part after the vocal opening A can be exact as in A or with slight variations or omissions.

There is a clear transition between the broad parts A and B. It is common to have a prelude in the very opening of the song. This can be done by any of the instruments in the band and even vocals or a combination of several of them.

The most common transition between parts A and B is an arpeggio on the tonic played almost exclusively by the lead guitar. The arpeggio is either in root position or in first inversion. See examples below.

Fig 1



Root position arpeggio

OR



Fig 2



1st inversion arpeggio

OR



Second inversions are not used. The researcher found no song that used a second inversion of the transition arpeggio. Most of the musicians said they did not like its sound.

The second part B will have a call and response formation. The responses will be in a refrain with a repeat of the theme over and over. The call will be at liberty to improvise whatever words to sing. The response will stick to an agreed text and melodic and harmonic part. The call will likely be in unison and the response in two or more vocal parts. The harmonic part will be in thirds and/or a sixth. The call and response is indeed a very common musical element found in most of the ethnic groups in Kenya. This element can be observed abundantly in the folk music of Kenya (Zake: 1988)

The dance that goes with the A section is basically *rumba*. *Rumba*, sometimes written as *rhumba* is Cuban in origin and has permeated Kenyan Kiswahili popular music since the early 1900's. This is a dance where the body is shifted from one side to the other left and right. The feet carry the body sideways with the left foot moving to the left, the right foot follows to the left. Then, the right foot moves to the right and the left foot follows to the right. This interchange goes on and on with the trunk of the body being shifted accordingly. This dance can be performed singly but is best when performed in couples. When performed in couples the man will hold either the waist of the lady with the right hand and the left hand can hold either the waist or clasp the hand

of the lady. The lady can hold the man's shoulder with the left hand and the right hand clasps the man's left hand. (See appendix D no. 2.)

Another variation of the *rumba* dance is for the lady to hold both shoulders of the man and the man using both hands to hold the lady's waist. The *rumba* dance can be either on a fast pace or slow pace depending on the choice of the partners dancing.

At the end of the call and response section mentioned above, the lead guitar unleashes the song's instrumental signature, that is, associated with the climax. This is the part that allows each dancer to freely dance. The couples who were holding each other during the *rumba* session release each other and dance vibrantly and show-off their individual dancing prowess.

The vocalists will switch roles to animators or the animators take charge and chant slogans and catch-phrases to urge the dancers and the band on. This provides excitement and sustains interest. The horns and keyboard instrument may play short riffs to add variety, although they may not be missed if totally left out in this section. This is so because they are not as important in their role as the lead guitar. The lead guitar is quite indispensable in this "climax" section.

The call and response section of the beginning of part B may return and gradually fade away to signal the end of the song. This gradual fading-off of the song to signify the end of the song is a purely Western art song culture where terms like "diminuendo al fine" are important and are used in most endings of songs. In popular guitar music, it was introduced in studios to fade between parts one and two of a single record. It has since caught up and has since been acceptable as the norm. Otherwise, African folk songs either end up abruptly or suddenly or with a definite powerful end.

Although the bipartite form is common, there are exceptions here and there. The bipartite form can thus be generally summarised as follows:

PLAN

PRELUDE	SECTION A	TRANSITION	SECTION B	END
Acts as the introduction Can be done by any of the instruments or the vocals or a combination of several of these.	(i) Opening vocal melodies in solo, unison, two or three parts. (ii) Instrumental interlude. (iii) Opening vocal melodies repeated exactly or with variation e.g. a section could be omitted	Mostly by the lead guitar or other instruments.	(i) Call and response by solo, unison and two or three parts. (ii) Frenzied instrumental with lead guitar in lead role. Animators, horns and keyboard (iii) Call and response section repeated.	Gradually getting softer or A greed end with vocal and/or instruments.

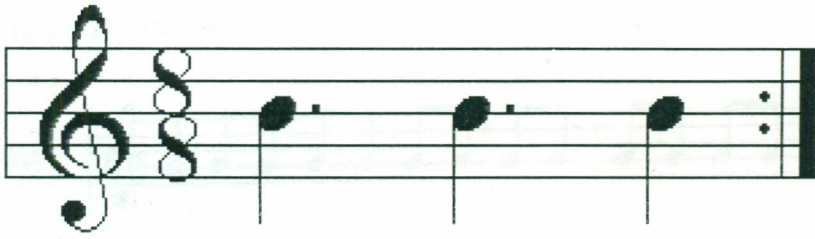
Table 2

3.7.2 The Straight Through Form

This form varies from the bipartite form in the sense that it goes straight into the B section. It is in most cases in call and response form. There may be a prelude and interludes in between the calls and responses. At times the lead guitar, saxophone or keyboards may take the role of the response. When they do this they play riffs after the call by a single vocalist or two part call sections.

All in all the underlying basic dance beat is still the opening *rumba* section of the A section in the bipartite form. It may suffice to point out that whatever dance styles used they by and large utilize the *rumba* dance. The *rumba* dance itself is an influence from Cuban music. The Cuban *rumba* underlies 3+3+2 beat in different variations. The following are some of the inherent rhythms in the songs:

Fig 3



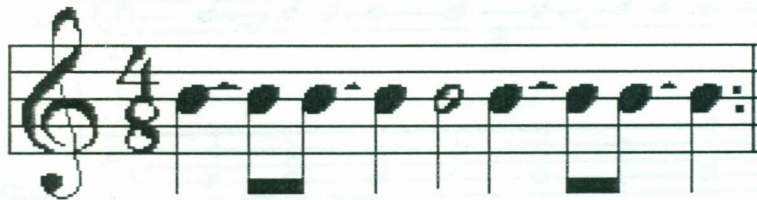
OR



OR



OR



From the above rhythms it is clear that the element of syncopation where the beats are at times overlapping or cut-across into the next beats is a common feature of Kenyan popular guitar music. The element is quite African in nature and can be found in the drumming and syncopatic singing element all mixing to form a complex polyrhythm.

The following is an example of how the different instruments in the percussion section mix up in a performance:

Fig. 4a

Fig. 4a shows four percussion parts in 4/4 time. The High hat part consists of a continuous eighth-note pattern. The Snare drum part consists of a dotted quarter note followed by an eighth note, repeated every two bars. The Bass drum part consists of a quarter note followed by a quarter rest, repeated every two bars. The Cow bell part consists of a dotted quarter note followed by an eighth note, repeated every two bars.

The effect we get in the example above is multi-rhythmic. They all have different rhythms to play but somehow all match up at the beginning and at ends of cycles. This rhythmic element would be added on to a melodic line that has a lot of anacusic effects and melodies crossing over bar lines. The same rhythms can be represented below:

Fig. 4b

Fig. 4b shows the same four percussion parts as Fig. 4a, but with a '1' above the first note of each part, indicating the start of a cycle. The High hat part consists of a continuous eighth-note pattern. The Snare drum part consists of a dotted quarter note followed by an eighth note, repeated every two bars. The Bass drum part consists of a quarter note followed by a quarter rest, repeated every two bars. The Cow bell part consists of a dotted quarter note followed by an eighth note, repeated every two bars.

CHAPTER FOUR

TRANSCRIPTION AND ANALYSIS I - SONG TEXT

This chapter examines the textual transcription and sociological context of the Kiswahili popular guitar music songs. Both the literal and textual translations are provided. The songs selected are representative of a cross-section from different periods. They range from the earliest records or songs that the respondents could remember to the most recent and current songs. What the music/songs have in common is that they were all selected by the respondents through questionnaires. The popularity of the music/songs was achieved through a percentage index of the number of respondents selecting a song. The results were analysed and tabulated in order of merit. The merit order was arrived at by tabulating the number of respondents selecting a song.

4.1 SELECTION AND TRANSCRIPTION

The selection of the music/songs transcribed depended on the following factors:

- (a) Popularity over the years. The most popular music songs by the percentage index.
- (b) Period of performance. The periods were varied to include the earliest remembered popular music/songs up to the latest periods.
- (c) Variety in topics. This was done to cater for the spread of issues in the music songs.

SONG

Malaika

Dereva Kombo

Lunch Time

Msichana wa sura nzuri

Mtoto si Nguo

Arusi ya Jumamosi

Harambee Harambee

COMPOSER

Fadhili William

Paul Mwachupa

Gabriel Omolo

Daudi Kabaka

George Mukabi

David Amunga

Daudi Kabaka

<i>Helule</i>	<i>Daudi Kabaka</i>
<i>Someni Vijana</i>	<i>Ben Blasto Obulawayo</i>
<i>Safari ya Tanganyika</i>	<i>Daudi Kabaka</i>
<i>Julieta</i>	<i>John Mwale</i>
<i>Kamwambie Sofia</i>	<i>Fundi Konde</i>
<i>Rebecca Wanisumbua</i>	<i>John Mwale</i>
<i>Sitaki Uniambie Unaenda</i>	<i>David Kibe and Maroon Commandoes</i>
<i>Jambo Bwana</i>	<i>Them Mushrooms</i>
<i>Kuvunjavunja Vikombe</i>	<i>George Mukabi</i>
<i>Amina Songa Karibu</i>	
<i>Ambulance Mlangoni</i>	<i>Daudi Kabaka</i>
<i>Mama Kambo</i>	<i>Professor Naaman</i>
<i>Mitaani Mombasa</i>	<i>Jacob William Maunda</i>
<i>Sina Kazi</i>	<i>Aziz Abdi</i>
<i>River Road</i>	
<i>Mama Zowera</i>	<i>Fundi Konde</i>
<i>Ribe</i>	<i>Paul Mwachupa</i>
<i>Fuata Nyayo</i>	<i>Kakai Kilonzo</i>
<i>African Twist</i>	<i>Daudi Kabaka</i>
<i>Kwanza Sera</i>	<i>John Mwale</i>
<i>Keep Change</i>	<i>Gabriel Omolo</i>
<i>Akumu Ber</i>	<i>Them Mushrooms</i>
<i>Budget</i>	<i>Gabriel Omolo</i>
<i>Dunia</i>	<i>Ivory Band</i>
<i>Nairobi Twist</i>	
<i>Nyumba za Tumbaku</i>	<i>Daudi Kabaka</i>
<i>Majivuno Ulevini</i>	<i>Daudi Kabaka</i>
<i>Taxi Driver</i>	<i>Fadhili William</i>
<i>Dada Mwajuma</i>	<i>Nairobi Matata Band</i>
<i>Maji ni Uhai</i>	<i>Ulinzi Orchestra</i>
<i>Shirikisho</i>	<i>John Mwale</i>
<i>Siwezi kuoa bibi mlevi</i>	<i>Ben Blasto Obulawayo</i>
<i>Rumlus Tunga</i>	<i>George Mukabi</i>
<i>Baba Taifa</i>	<i>John Mwale</i>
<i>Bibi mzuri</i>	
<i>Loan bila plan</i>	<i>Osumba Rateng'</i>
<i>Safari ya Nairobi</i>	
<i>Mama Mukoya</i>	<i>David Amunga</i>

*Nyumbani ni nyumbani**Aziz Abdi**Christina**Maroon Commandoes***NOTE**

From the above list it was clear that some composers names are missing. This was because some of the respondents found it easier to recall the title or opening vocal phrases of the guitar music songs but not the composers.

SONG 1 MALAIKA: Fadhili William

<i>Malaika</i>	Angel
<i>Nakupenda Malaika</i>	I love you Angel
<i>Nami nifanyeje</i>	What shall I do
<i>Kijana mwenzio</i>	My fellow youth
<i>Nashindwa na mali sina eh</i>	I am defeated without money
<i>Ningekuoa Malaika</i>	I could have married you, Angel
<i>Kidege</i>	Nestling
<i>Hukuwaza kidege</i>	I think of you nestling
<i>Nami nifanyeje</i>	What shall I do
<i>Kijana mwenzio</i>	My fellow youth
<i>Nashindwa na mali sina eh</i>	I am defeated without money
<i>Ningekuoa Malaika</i>	I could have married you, Angel

Sociological Analysis

Malaika is a love song in which the composer expresses his love and affection for a lady who has been given the pseudo-name of *Malaika* which literally translates to Angel. This is not the real name of the lady but an acronym to express how beautiful she is for angels as told in the Bible and even in fairy tales are believed to be beautiful, honest, kind and humble. With all these qualities that the lady possesses, the composer regrets the lack of wealth to pay for dowry and this seems to be the hindrance to their marriage.

The lady is also equated to a nestling, a lovely young of a bird, harmless and beautiful. In most African societies, eloping is a derogatory affair that is abhorred by

society. It is only after payment of dowry that marriage is recognized. The seriousness of the dowry element is stressed.

The song is full of emotion in the text and many a people have sung the song to their respective “angels” either silently by feelings or audibly. This song was first recorded around 1959 by the Jambo Boys Band (Harrev 1991) by the East African Records Company. The version used in this analysis was recorded on tape by the archive department of Kenya Broadcasting Corporation.

SONG 2 DEREVA KOMBO: Paul Mwachupa

<i>Jamani ajali, haikingiki</i>	Colleagues, an accident is inevitable
<i>Hasa ilipo, Mola Mwenyewe</i>	Particularly so, if it is God’s will
<i>Ni chombo imara, chenye thamani</i>	It is a firm vessel, worth its price
<i>Kilichopasishwa, Uingerezani</i>	That had been passed in England
<i>Kilinguruma Likoni kikatiririka</i>	It purred at Likoni and cascaded
<i>Wale pasenja wakafelea baharini</i>	Those passengers perished at sea
<i>Niliona hivyo, kwaherini</i>	That is what I saw, Bye.
<i>Na Tanga, Pangani, kwenye uganga</i>	At Tanga, Pangani, where there is witchcraft
<i>Hata misahafu iliungama</i>	Even the rosaries succumbed
<i>Dereva Kombo ungama zako zimekwisha</i>	Driver Kombo your confessions are over
<i>Kwetu Mombasa jirani wazikwa shirika</i>	At our Mombasa, neighbours are jointly buried
<i>Nimeona hivyo, kwaherini</i>	That is what I have seen, Bye.

Sociological Analysis

This was a recording of a true event which happened in the year 1957 at the ferry crossing from South Coast of Mombasa Island. The name of the driver was Kombo. Mwachupa could not remember the driver’s other names during the interview. The same song is also known as “*Ajali Haikingiki*”, literally meaning accidents are unavoidable.

In the song, Mwachupa awes at the fact that a vehicle, Ford, built, certified and passed in England could, of all the things, fail and sink into the Indian Ocean. The craze at this point of time, and even long after Kenya's independence in 1963, was total love, faith, trust and passion in "Made in England" products. The passengers in the Ford lorry, who were members of a wedding party, perished at sea in that accident.

The second stanza of the song is more philosophical in that the composer tries to link the famous "witchcraft" from Tanga, Pangani area of Tanganyika by saying that even the great charms from Tanga, Pangani failed to unravel and prevent the mystery of the accident. The composer then links the religious rosaries in his song. This is to tell the audience that even the holy rosaries succumbed to the forces that led to the accident. The driver is finally told that his confessions are over now that he was dead.

This song is an example of how popular music can be used to record a historical event. Although in this particular song the composer did not mention the specific date, and only mentioned the event and places there are others that are more specific.

SONG 3 LUNCH TIME: Gabriel Omolo

<i>Sasa in Lunch-time tufunge makazi</i>	It is now lunch-time let us stop work
<i>Twende kwa chakula tuje tena saa nane</i>	Let's go for lunch in order to return at two
<i>Wengine wanakwenda kulala uwanjani</i>	Others are going to lie in the park
<i>Kumbe in shida ndugu, njaa inamuumiza</i>	So it is problems brother, hunger hurts him
<i>Wengine wanakunywa soda na keki</i>	Others drink soda with cakes
<i>Huku roho yote, kwa chapati na ng'ombe</i>	While their hearts are for <i>chapati</i> and cow
<i>Na wengine nao wazunguka maduka</i>	And others walk around shops
<i>Huku wakijidai wanafanya window-shopping</i>	Pretending to be window-shopping
<i>Kufika mwisho wa mwezi uwanja hathire mundu</i>	Come end month and nobody is in the park
<i>Ukiona anayelala ni asiye na kazi</i>	If you see a fellow lying, he is jobless
<i>Wamakwenda wote kula hotelini</i>	They all have gone to eat in hotels
<i>Wengine kwa biriani, wengine kuku na wali</i>	Others <i>biriani</i> , others chicken with rice

<i>Watu wa Industrial Area watoroka maharagwe</i>	Those of Industrial Area abandon maize and beans
<i>Waenda hotelini kwa chapati na ng'ombe</i>	They go to hotels for <i>chapati</i> with cow
<i>Na wengine nao wale mishahara juu</i>	And others, the ones with high salaries
<i>Siku hiyo wote kwa hoteli za Wazungu</i>	That day all go to European hotels
<i>Kumbe shida ndiyo hufanya, mtu kulala chini ya mti</i>	So it is problems that make one lie under a tree
<i>Kumbe shida ndiyo hufanya, kung'ang'ana na maharagwe</i>	So it is problems that make one struggle with maize and beans
<i>Kumbe shida ndiyo hufanya, kuonekana kama mtoto</i>	So it is problems that make one look like a child
<i>Nime elewa ee, nime elewa oo</i>	I have understood eh, I have understood oh
<i>Nimejua kumbe ni shida oo</i>	I have known so it is problems oh.

Sociological Analysis

Lunch-time is a song that epitomizes social comment. The composer recorded this song as a result of his observations of the city residents during lunch-break. This song is also reputed to be the first Kenyan record to have received the "Golden disc" award for sales of over fifty thousand copies in the singles market. Gabriel Omolo, the composer/performer says that it eventually sold about three hundred thousand copies especially in the West, Central and South Africa. (Personal interview on 22.10.94).

The composer was a worker in Industrial Area of Nairobi. He used to observe the on-goings during lunch-break at his packaging firm and decided to put his observations and comments on record. In the song the social habits of Nairobi urban residents especially relating to their eating habits are exposed.

The type of foods as related to the social stratification of the urban population of Nairobi is highlighted in the dishes mentioned, that is, *githeri* (maize and beans), *ugali* (a maize flour cake), *chapati na ng'ombe* (*chapati* with beef stew), *biriani* (an expensive rice dish mixed with beef or mutton), and *kuku na wali* (chicken with rice).

The first stanza talks of the position of the workers when they are virtually broke. They go for cheap meals and others even do without lunch. They engage themselves in activities like window-shopping while others laze about in the parks.

The second stanza talks of the vibrance of month-ends when workers have received their pay packets. They all change their habits and dishes. They go for the expensive meals and some even go to the “European hotels”. Although the song was recorded in the middle of the 1960’s the idea of “European hotels” still lingers on the minds of the people out of the colonial legacy. Segregated hotels no longer existed.

The final section is the composers’ conclusion of the reasons behind the different behaviours of the residents of Nairobi.

SONG 4 MSICHANA WA SURU NZURI: Daudi Kabaka

<i>Msichana wa suru nzuri</i>	A girl with beautiful features
<i>Ni kitu gani kinakufanya usiolewe</i>	What has made you not to get married
<i>Elimu unayo ya kutosha</i>	Education, you have enough
<i>Hata ng’ambo ukaenda ukarudi</i>	Even overseas, you went and returned
<i>Oh Baby</i>	Oh Baby
<i>Mbona watoto wa nyuma yako</i>	How come your baby sisters
<i>Wameolewa wamekuacha unahangaika</i>	Have been married leaving you undecided
<i>Msichana wa urembo kama wewe</i>	A girl with such beauty like yours
<i>Uonyeshe mapenzi kwa vijana</i>	Show love to young men
<i>Ukionyesha majivuno kwa vijana</i>	If you show pride to young men
<i>Utazeeka ukiwa nyumbani kwenu</i>	You will grow old at your parents’ home
<i>Oh Baby</i>	Oh Baby
<i>Miaka yaenda mbio sana</i>	Years go very fast
<i>Na suru yako nayo inachuchuka</i>	And your looks also continue to deteriorate
<i>Pengine tabia zako ndio mbaya</i>	Perhaps it is your manners that are bad
<i>Awali kweli dada ulijivuna</i>	Indeed before sister you had pride
<i>Kwanza mimi nilitaka nikuo</i>	First, I even wanted to marry you
<i>Ukaringa ati sina masomo</i>	You showed-off saying I was not educated
<i>Oh Baby</i>	Oh Baby
<i>Miaka yaenda mbio sana</i>	Years go very fast

Na sura yako nayo inachujuka

And your looks also continue to deteriorate.

Sociological Analysis

In the song the composer is addressing a beautiful lady who is credited to have gone overseas for her further education. The composer is wondering why the lady has failed to get a husband despite all the incredible qualities of beauty and higher education.

In the second stanza the composer is giving advice to the lady to show some love towards men for the years and time do not wait for anyone. The lady is also advised that age is catching on while she is still in her parents' home. The third stanza tells us that it is probably the girl's manners which were the cause to her being unmarried. This is so because the composer once wanted to marry her but she let him down because he had no education.

The song is dual in purpose in that it is cautioning ladies not to be too selective in their choice of husbands. They could easily fall into the same predicament of being successful in education with good looks yet failing to get married. The foreign element of mixing English (Oh Baby) in the Kiswahili song can be attributed to the commonness of the words "Oh Baby" in many English popular love songs. So the phrase caught up and was taken up by Kenyan popular guitar musicians. This, "baby" although literally meaning a child is in effect a name given to ladies by a good number of popular musicians.

The song also shows the importance given to the marriage institution in African societies unlike the Western culture where it is a *laissez-faire* activity. It shows that in African societies however much successful one is, marriage is important and that without marriage one remains a social misfit. This applies to both men and women. The song also raises the issue of compatibility in couples.

There is the silent myth that the husband must be the better educated, endowed and more prosperous for the marriage to sustain itself amicably. This fallacy has been silently and gradually eroded and it is now not uncommon to see more educated women marrying their equals or even less educated men and agree to live happily, the researcher contends. The Kenyan urban community seems to have gradually overcome this feeling of the husband being superior, at least in a good number of cases.

The song was first recorded on disc but the disc is no longer available in the market. The recording of this version was therefore done on a tape recording from the archives of the Kenya Broadcasting Corporation.

SONG 5 MTOTO SI NGUO: George Mukabi

Si nguo utaomba mtu

Mtoto si nguo utaomba mtu

Mtoto si nguo utaomba mtu baba

Ukikosa wako utalia sana

Ukikosa wako utalia sana mama

George Mwamba sina wangu ee

Nakosa wangu ee minalia sana

Nakosa wangu ee minalia sana baba

Tongo enzofu enzofu wafwa

Kashira wote wanalia sana

Kashira wote wanalia sana mama.

It is not a cloth to borrow from someone

A child is not a cloth you can borrow

A child is not a cloth you can borrow,
father

If you have none, you will truly cry

If you have none, you will truly cry,
mother

George Mwamba, I don't have mine, eh

I don't have mine eh, I'm truly crying

I don't have mine eh, I'm truly crying father

Tongo enzofu enzofu died

All over Kashira, they are truly crying

All over Kashira, they are truly crying,
mother.

Sociological Analysis

The stress in the song is that a child is not something that one can borrow from someone. It goes on to say that if you do not have one of your own you will truly lament and grieve. The composer then continues to lament that he does not have one of

his own and therefore is truly lamenting. He finally includes all his clan in the crying over his lack of a child.

The song, therefore, portrays the emotional suffering undergone by childless couples. The song extols the importance of having children in the Kenyan society. It also shows that it is not only the childless adults who aggrieve the childlessness but also the whole clan. Children in the community of the composer belong to the parents as well as the clan thus the agony of a childless couple is the agony of the whole community.

SONG 6 HARAMBEE HARAMBEE: Daudi Kabaka

<i>Harambee Harambee</i>	<i>Harambee Harambee</i>
<i>Tuimbe pamoja</i>	Let us sing together
<i>Harambee Harambee</i>	<i>Harambee Harambee</i>
<i>Tuimbe pamoja</i>	Let us sing together
<i>Harambee Harambee</i>	<i>Harambee Harambee</i>
<i>Tuimbe pamoja</i>	Let us sing together
<i>Tujenge serikali</i>	Let us build the government.
<i>Wengi walisema</i>	Many had said
<i>Kenya itakuwa matata</i>	Kenya will be in chaos
<i>Wengi walisema</i>	Many had said
<i>Kenya itakuwa matata</i>	Kenya will be in chaos
<i>Wengi walisema</i>	Many had said
<i>Kenya itakuwa matata</i>	Kenya will be in chaos
<i>Watu wote wastaarabu</i>	All people are civilised.
<i>Wanachi harambee</i>	Citizens <i>Harambee</i>
<i>Tuvute pamoja</i>	Let us pull together
<i>Wanachi harambee</i>	Citizens <i>Harambee</i>
<i>Tuvute pamoja</i>	Let us pull together
<i>Wanachi harambee</i>	Citizens <i>Harambee</i>
<i>Tuvute pamoja</i>	Let us pull together
<i>Muongozwe na usalama</i>	Be guided by tranquillity.
<i>Watu wa Kenya</i>	The people of Kenya
<i>Hatuna ubaguzi</i>	We have no discrimination
<i>Watu wa Kenya</i>	The people of Kenya

Hatuna ubaguzi

We have no discrimination

Watu wa Kenya

The people of Kenya

Hatuna ubaguzi

We have no discrimination

Kila rangi twaipenda.

We like all races.

Sociological Analysis

Composed at the height of the attainment of independence in 1963 the song urges the citizens of Kenya to the clarion call of the first President of the Republic of Kenya, Mzee Jomo Kenyatta.

Harambee has been translated to mean “pull together”. The song therefore gives the citizens a rallying call to join hands for a prosperous new nation. It also puts to shame the pundits who thought that Kenyans could not manage their affairs independently. Many of the pundits had got accustomed to the status quo with the British government in charge through the government.

Unlike many other independent African nations that soon ran into civil strife through civil wars with different factions aspiring to leadership, Kenya was an exception. Instead, she enjoyed relative peace and tranquillity that put to shame the “doubting Thomases” who thought that Kenya would not manage her affairs in a civil manner.

The song is also patriotic and has been used over the years to rally the peoples of Kenya after the departure of the colonial masters. The tune has been used for a long time as a signature tune after every news bulletin over the radio broadcast. The song finally exposes the multi-racial homogeneity of the Kenyan population after independence.

The signature tune used by the broadcast station is a military brass-band version without the words but well known by all if not most of the Kenyan citizens.

SONG 7 SITAKI UNIAMBIE UNAENDA: Maroon Commandoes

Sitaki uniambie kuwa unaenda

Haraka unajua haina baraka

Subiri kidogo nikueleze

Usiniache nibaki na wasi wasi

Mpenzi sikia mambo yangu

Naumia sana juu yako

Sitaki sitaki

Tukipatana wewe husema una haraka

Ya nini unitese bila sababu

Fikiria kwa makini ninayosema mama

Usiniweke kwa hali hii mpenzi wee

Ae mama ee

SITAKI UNIAMBIE ATI UNAENDA

i) Sitaki uniambie ati unaenda

ii) Kwani nimesha kuzoea sasa nibaki na nani?

iii) Sitaki uniambie kuwa unaenda

iv) Wewe ndiye dawa yangu nitabaki na nani?

v) Leleli lelele lilee e lele ee

I don't want you to tell me that you are going

Haste, you know has no blessing

Wait for a moment I explain to you

Don't leave me to remain with worries

Darling listen to what I say

I am in pains because of you

I don't want I don't want

When we meet you say you are in a hurry

Why punish me without a reason

Think deeply on what I am saying mummy

Don't put me in this condition, darling

Ae mother eh,

I DON'T WANT YOU TO TELL ME THAT YOU ARE GOING

I don't want you to tell me that you are going

Because I am used to you, whom shall I remain with?

I don't want you to tell me that you are going

You are my medicine, whom shall I remain with?

Leleli lelele lilee e lele ee.

Sociological Analysis

This is a love song in which the composer is pleading with a lady of his heart not to leave him. The song shows that the subject of love is one of the most popular among popular guitar musicians. It is a most referred to subject either due to the age bracket of the musicians or naturally a most favoured subject of popular musicians. This is an example of a song in the bi-partite form with section one sung in solo and in the *rumba* style.

The second section contains the familiar solo-response (chorus) style. There is a continuous response of the title in parts while the solo vocalist sings the call. The chorus line does not change at all and this is an example of the traditional African element of this type of style. The last words of the vocal part have no direct meaning

and are just syllables in a melody. They may as well be referred to as nonsensical words. These are used just for their melodic and rhythmic qualities.

The version used in this study was first recorded on record and later taped on cassette from Kenya Broadcasting Corporation. Although a later version was released by Ulinzi Orchestra, a band from Defense Headquarters, the copyright remained under David Kibe who first recorded it with Maroon Commandoes.

SONG 8 JAMBO BWANA: Them Mushrooms

<i>Jambo, Jambo Bwana</i>	Hallo, Hello Mister
<i>Habari gani?</i>	How are you?
<i>Nzuri sana</i>	Very fine
<i>Wageni, mwakaribishwa</i>	Visitors, you are welcome
<i>Kenya yetu Hakuna matata.</i>	Our Kenya There are no problems.
i) <i>S: Kenya nchi-nzuri</i>	Kenya, a nice country
<i>C: Hakuna matata</i>	There are no problems
ii) <i>Nchi ya kupendeza</i>	A lovely country
<i>C: Hakuna matata</i>	There are no problems
iii) <i>Nchi yenye amani</i>	A peaceful country
<i>C: Hakuna matata</i>	There are no problems
iv) <i>Nchi ya maendeleo</i>	A land of prosperity
<i>C: Hakuna matata</i>	There are no problems
v) <i>Nyote mwakaribishwa</i>	You are all welcome
<i>C: Hakuna matata</i>	There are no problems
vi) <i>Karibu Kenya</i>	Welcome to Kenya
<i>C: Hakuna matata</i>	There are no problems
vii) <i>Nchi ya maajabu</i>	A land of wonders
<i>C: Hakuna matata</i>	There are no problems
viii) <i>Nchi nzuri</i>	A nice country
<i>C: Hakuna matata</i>	There are no problems
ix) <i>Mwakaribishwa</i>	You are welcome
<i>C: Hakuna matata</i>	There are no problems
x) <i>Nchi ya maendeleo</i>	A land of prosperity
<i>C: Hakuna matata</i>	There are no problems.

Sociological Analysis

The song is virtually meant for tourists visiting the country. It is a short song that uses very few words that are easily mastered by the audience. It is a patriotic song that praises the country by extolling the virtues of Kenya as a beautiful, peaceful and prosperous country. The song has also been reproduced by such popular music groups as Boney-M, a Caribbean based band that was extremely renowned in the 1980's.

The song opens with the Swahili greetings and the responses. These are the most basic Swahili words that foreigners first learn in Kiswahili. It then welcomes the visitors and assures them of their safety in the country. The second part just enumerates the qualities abound in the country and continues to welcome the visitors to the land. The song was first recorded on vinyl and made available on cassette.

SONG 9 MAMA KAMBO: Professor Naaman

<i>(Sema baba sema)</i>	(Say it father, say it)
1. <i>Sio maneno n'nayo sema bali swali nauliza. Nawauliza malenga katika hii Afrika.</i>	Not words that I am saying but a question I am asking. I am asking poets within Africa.
2. <i>Mimi nataka kujua, nauliza munijibu. Kati ya watu wawili, Ni nani aliye mbaya?</i>	I want to know. I request that you answer me. Between the two people who is the bad one?
3. <i>Waimbaji wa Afrika. Nyote nataka majibu Mtajibu bila shaka Lililo nzuri jawabu.</i>	Songsters of Africa. From all I want an answer You shall answer without doubt A good answer.
4. <i>Mimi nimetatizika sijui niseme nini. Swali hili hakika naulizwa na watu mijini.</i>	I have been perplexed. I don't know what to say. This question being asked by people in towns.
5. <i>Jamani nawauliza watu katika hii dunia MAMA KAMBO NA BABA KAMBO NANI ALIYE MBAYA?</i>	Folks I am asking you people in this world STEP MOTHER AND STEP FATHER WHO IS THE BAD ONE?
a) <i>Wana Kenya na Uganda mimi nataka kujua hilo</i>	Kenyans and Ugandans I want to know this

- | | |
|--|--|
| b) <i>Tanzania na Malawi, Zaire na Msumbiji jama</i> | Tanzania and Malawi, Zaire and Mozambique colleagues |
| c) <i>Wana Rwanda na Burundi, Zimbabwe pia na Zambia</i> | Rwandans and Burundians, Zimbabwe and also Zambia |
| d) <i>Wa Djibouti na Morocco Na Congo sita sahou</i> | Djibutians and Morocco And Congo I will not forget |
| e) <i>Misiri na Somalia Pamoja na Ethiopia</i> | Egypt and Somalia And also Ethiopia |
| f) <i>Afrika Magharibi Wote nawauliza jama</i> | West Africa All, I am asking you colleagues |
| g) <i>Mashabiki wa salamu Nyote nataka kujua hilo</i> | Greetings fans All of you I want to know. |

Sociological Analysis

The song was recorded in the Jamaican reggae style. The composer prepares the listeners to the problem by saying that he is not telling them anything but rather posing a question to the poets and songsters. He then proceeds to guide listeners by telling them that he wants to know who the bad one is between two people. In verse three the composer tells the poets and songsters that he is sure they would provide a suitable answer to the question.

In verse four the composer is still putting the audience in suspense and finally asks the question in verse five. The question which takes the call-response form is repeated after each call. In the call, the question is taken to specific African countries, and the response specifically asks the question in chorus.

Although the style, reggae, is foreign to Kenya the language and culture exposed is African. The culture of step-motherhood and step-fatherhood is very common and widespread in many Kenyan households and ethnic communities. The composer's question is quite debatable in society with each person arguing for either the step-mother or step-father to be the worse one between the two. Indeed other musicians and poets took the challenge and answered the question through song.

The song gained widespread popularity in Kenya among Kiswahili music lovers due to the mind-boggling question and the style, reggae, which was and still is

one of the prevalent music styles in the international popular music market just as rhythm and blues, rock and roll and other styles did. This phenomenon goes to prove that a musical style can move from one people to another (Merriam 1964). The style was thus exported out of the Caribbean through the mass and electronic media and the dance hall disco craze. The composer himself may not have necessarily gone and did not really need to travel all the way to Jamaica, the home of reggae, to be able to produce such a popular song.

An interesting point in the text is the employment of poetic language in verse form as commonly found in Kiswahili *mashairi* (verse). e.g.

- (i) *sio maneno n'nayosema* is the shortened form of *siyo maneno ninayosema*. (verse 1).
- (ii) *lililo nzuri jawabu* should be under normal circumstances been written or spoken, *jawabu lililo nzuri*. (verse 3).

This shows how speaking and singing can have different grammar yet remain completely acceptable and comprehensible.

SONG 10 SINA KAZI: Aziz Abdi

Mambo yote - saizi yake - Aa Ngugi

Saizi yake - mambo yote

REFRAIN:

SINA KAZI, SINA NYUMBA MAMA

SINA DADA, JAMAA WALA MARAFIKI OO

Nilitoka kwetu rizavu na tiketi ya kukopa

Kuingia mjini jamani kutafuta kazi

Sasa ni miaka mitano sijapata kazi

Nitalia na nani, nitalia na nani jamani

Kuingia mjini jamani nilipata tabu

Kufika kwenye maofisi ni tabu tu

It is everything, his size, Ah Ngugi

His size - It is everything

I HAVE NO JOB, I HAVE NO HOUSE,
MOTHER

I HAVE NO SISTER, RELATIVES NOR FRIENDS
OH

I left my reserve home on a borrowed ticket
Came to town colleagues, to look for a job
Now it is five years I haven't got a job
Whom will I cry with, whom will I cry
with colleagues.

Entering town colleagues I got problems
Reaching offices is all problems

Wananambia soma kibao aa

Wananambia soma notisi

Imeandikwa hakuna kazi oo

Imeandikwa no vacancy ee

Hakuna kazi, hothire wira

Ongetich, uiye wiya oo mama

Nikirudi kwetu rizavu ni aibu tu

Hata nyumba ya majani sina oo

Hata kibanda sina oo

Hata nyumba ya kupumzika sina

Nitalia na nani oo

Nikirudi kwetu rizavu ni aibu tu

Kuku sina, ng'ombe sina

Kila kitu sina ni aibu jamaa.

They tell me to read the board ah

They tell me to read the notice

It is written "No vacancy" oh

It is written "No vacancy" eh

No vacancy, no job

No job no job oh mother

If I return to my reserve home it is
shameful

Even a grass-thatched house I don't have

Even a ramshackle I don't have

Even a house to rest in I don't have

With whom will I cry oh.

If I return to my reserve home it is
shameful

I have no chicken, cattle I don't have

I have nothing, it is shameful colleagues.

Sociological Analysis

The composer laments that he has no job and is unable to secure one. He also laments that he does not have a house, sisters, relatives nor friends. The literal translation vividly tells of the plight of the composer. Without gainful employment and without relatives and friends he finds it quite difficult to eat and sleep. The song tells us of the frustrations encountered in urban life when one does not have the basic necessities of food and shelter.

The song in effect tells us of the developments in urbanisation and industrialisation which make many more people to flock into the towns in what has been referred to as rural-urban migration. The composer further uses a mixture of ethnic languages such as Kikuyu, Luo and his native Taita in the song all meaning "no vacancy". This further exhibits the cosmopolitan nature of Nairobi where most, if not all, ethnic groups are to be found residing in the city. This song is an example of how popular music can be used to study the social life of Nairobi or an urban centre. The

song used here was first recorded on long play record and transferred on tape for the purpose of study.

SONG 11 NYUMBA ZA TUMBAKU: Daudi Kabaka

*Nilikuta bibi wa kwanza Nairobi
Akanipenda nami nikampenda
Nikamuuliza kama ana bwana
Akanijibu "Sina hata mpenzi."
Tukaenda naye hadi kwake
Shauri Moyo kwa nyumba za tumbaku
Tulipolala nasikia hodi hodi
Fungueni mimi ni mwenye nyumba
Bibi Agineta ni aibu sana sana
Kuniaga mimi na yule bwana
Tungelipigana mimi na yule bwana
Tuumizane wewe ungefanyaje?*

I met a lady first in Nairobi
She loved me and I also loved her
I then asked her if she had a husband
She replied, "I don't even have a lover."
We then went with her up to her place
Shauri Moyo at the B.A.T. houses
While we're sleeping I heard knock knock
Open up I am the owner of the house
Madam Agneta it is very shameful
To date me and the other man
Had we fought, me and that man
And hurt each other what would you have done?

Sociological Analysis

According to the composer this song was based on a real life experience. It tells of a true story and the literal translation gives the events in detail. However, the song has a moral lesson to both men and women. To the men, it warns them to be wary of the sweet-talking ladies found in towns. To the women it warns them not to engage in illicit affairs and asks what Agneta would have done had the two gentlemen fought and injured one another.

SONG 12 MAJI NI UHAI: Juvenalis Otukia and Ulinzi Orchestra

*A¹
Ii... Maji ni uhai, Penda maji
Maji, maji, maji ni uhai
Penda, penda maji, maji ni uhai
Ama tansion, maji ni uzima*

*A¹
Ih... Water is life, Love water
Water, water, water is life
Love, love water, water is life
Ama, attention, water is livelihood.*

B¹

Dadii, napenda maji

Babu, maji ni uhai

Nyanya, napenda maji

Mamie, maji ni uhai

Dada, napenda maji

Bibi, maji ni uhai

Baba, napenda maji

Ulinzi ee, maji ni uhai

Ah, water is life

C¹

Maisha ya binadamu

Maji ni muhimu sana duniani

Wanyama na miti

Hata matunda na mboga sukuma wiki bila maji

Hakuna uhai tena duniani

Samaki baharini papa nyangumi kiboko yao

Lakini papa, nyangumi hatambi bila maji

Dunia nzima maji ni muhimu sana

Ae maji, napenda (Kunywa maji kila wakati).

A, maji, ni uhai

(Any time is water time)

Ee Agripinoo

C²

Mwili wa binadamu umebebwa na maji na damu

Asili mia sabini na tano ni maji

Asili mia ishirini na tano ni damu

Mwili wa binadamu bila maji binadamu hana uhai tena

B²

Aa Juvine ee

Dadii napenda maji

Babu, maji ni uhai

Nyanya, napenda maji

B¹

Daddy, I love water

Grandfather, water is life

Grandmother, I love water

Mummy, water is life

Sister, I love water

Wife, water is life

Father, I love water

Ulinzi eh, water is life

(Ah, water is life).

C¹

In man's life

Water is very important on earth

Animals and trees

Even fruits and vegetables, kales without water

There will be no more life on earth

Fish in the sea shark, whale the greatest of them all

But the shark, the whale has no reign without water

The world over water is very important

Ah water, I love (Drink water all the time).

Ah, water is life

(Any time is water time)

Eh Agripinoo

C²

The human body is carried by water and blood

Seventy five percent is water

Twenty five percent is blood

The human body without water humans would have no more life.

B²

Ah Juvine ee

Daddy, I love water

Grandfather, water is life

Grandmother, I love water

<i>Mamie, maji ni uhai</i>	Mummy, water is life
<i>Dada, napenda maji</i>	Sister, I love water
<i>Bibi, maji ni uhai</i>	Wife, water is life
<i>Baba, napenda maji</i>	Father, I love water
<i>Juvine, maji ni uhai</i>	Juvine, water is life
<i>Nyanya, napenda maji</i>	Grandmother, I love water
<i>Juvinalis Otukia ee, maji ni uhai</i>	Juvinalis Otukia eh, water is life
<i>Agripina Moraa, napenda maji</i>	Agripina Moraa, I love water
<i>Aa dansion Ulinzi orchestra, maji ni uhai</i>	Ah dance Ulinzi orchestra water is life.
A²	A²
<i>Penda, penda maji, maji ni uhai</i>	Love, love water, water is life
<i>Aba, dansion, maji ni uzima</i>	<i>Aba</i> , dance, water is life
<i>Kila mtu anapenda maji</i>	Everybody loves water
<i>Maji ni uhai</i>	Water is life
<i>Dunia nzima bila maji hakuna uhai tena</i>	The world over without water there is no more life.
<i>Ama, dansion, maji ni uzima</i>	<i>Ama</i> , dance, water is life
<i>Penda, penda maji, maji ni uhai</i>	Love, love water, water is life
<i>Kunywa, kunywa maji, maji ni uzima</i>	Drink, drink water, water is life.
<i>Maji ni uhai</i>	Water is life.

Sociological Analysis

Literally meaning “water is life” this song lauds the importance of water for the sustenance of life and health. It is an educative song that teaches the people on the role water plays in life on earth both for plants and animals and more so to humans.

The song shows the effect of the influence of Zairean music with the employment of catch-phrases as commonly used in Zairean music. Examples of these are words like “*dansion*”, “*attention*” to mean dance and attention respectively. Otherwise they are not Kiswahili words. They are instead corruptions of the same words commonly used in *Lingala* music with French origin.

Sections A¹ and A² are what have been described in the last chapter as animation. The words are virtually recited rather than sung. In Kiswahili the word

“*pandisa*” is used for such style of recitation. It means to scale and its purpose is to urge on the dancers and the band to sustain interest.

TRANSCRIPTION AND ANALYSIS II - MUSIC

Sections B¹ and B² are call and response sections. Many Kenyan traditional songs take this form of call and response. It shows therefore that Kenyan popular guitar musicians have incorporated some traditional elements into their music. Sections C¹ and C² are long vocal phrases sung by the single vocalist in free style and rhythm. These are the sections one is most likely to extemporize in a performance while the response section would tend to remain the same in any rendition.

The song finally ends with the words *maji ni uhai*, spoken or chanted in chorus.

CHAPTER FIVE

TRANSCRIPTION AND ANALYSIS II - MUSIC

In this chapter the musical elements will be transcribed and analysed in as far as the inherent features are concerned. Notice should be made of the fact that popular music being a largely oral music tradition there is bound to be an element of variations in execution. While Western Classical music involves and depends heavily on notation and emphasis is on accuracy of performance, popular music does not use standard conventional notation. It is therefore inappropriate to use the instruments of analysing classical music in the same manner as in popular music. All the same, for the sake of comprehension by readers and analysts the conventional Western notation system would be used.

In addition, there are, however, some aspects in popular music that cannot be notated accurately using conventional Western notation. Among these are ululation, bending of notes (sliding) in instrumental sections, panegyrics and many more musical aspects employed in popular music.

For the above reasons, therefore, it would be both uneconomical and unnecessary to transcribe whole songs in as far as the music score is concerned. It would therefore be sufficient to only transcribe and notate the basic elements that are to be discussed in the analysis. Furthermore, in songs with a repeated pattern or with refrains it would suffice to notate only one stanza as the other stanzas would have basically similar musical progressions in rhythm, melody and harmony with only slight variations to say the very least.

The musical transcriptions that follow will therefore be a representation of what the researcher actually heard. In as far as their accuracy is concerned, the researcher admits that an attempt was made to represent audible and legible signs. It should also be noted that popular guitar music has variations each time they are performed. The

versions recorded or listened to shall suffice to give the basic musical elements to give sufficient credibility in as far as reality is concerned.

The musical transcriptions of the dozen pieces of popular Kiswahili songs has been carried out basically as an attempt to make legible and for scholarship the popular art form of a society. It is for this reason, and for the sake of comparison, that the researcher has used the single key of C Major. This should not be meant to construe that all the songs were in the key of C. In fact some of the songs were recorded in the key of G and yet others in the key of D. The researcher used an electric guitar with twenty-one frets to help in the establishment of the different pitches used in each song.

As has been noted in ethnomusicology, music notation, however beautiful, is not music (Hopkins 1966). It should also be borne in mind that the culture of Kiswahili popular guitar music, like many other popular music cultures, does not lend itself to the use of music scores. It is more of an aural tradition than visual score reading. For these reasons therefore, any inaccuracies in the notation should not be highlighted or be points of over-emphasis but rather understood to be a brave attempt to score for scholarship purposes.

A cassette recording of the songs transcribed has been provided for comparison. It is also important to note that only the essentials, the openings and basically necessary elements have been transcribed. If the songs were to be transcribed in full then each song would take pages and pages of manuscript without necessarily rendering the songs or the notations more objective.

THE TRANSCRIBED SONGS

MALAIKA

Fadhili William

1 = 92 - 100

Voice

Guitars

5

V

Ma - la - i - ka

G

9

V

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

G

13

V

na - ku-pe - nda ma - la - i - ka na - mi ni - fa - nya - je?

G

17

V

ki - ja - na mwe - nzi - o na - shi - ndwa na ma - li si - na we

G

21

V

ni - nge ku - o - a ma - la - i - ka.

G

DEREVA KOMBO

Paul Mwachupa

1 $\text{♩} = 116 - 122$

Voice

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

Guitars

5

V

Ha - sa - i - li - po Mo - la mwe - nye - we

G

9

V

Ni cho - mbo i - ma - ra che - nye tha - ma - ni

G

13

V

ki - li - cho - pa - si - shwa U - i - nge - re - za - ni.

G

17

V

Ni cho - mbo i - ma - ra che - nyc tha - ma - ni

G

21

V

ki - li - cho - pa - si - shwa U - i - nge - re - za - ni.

G

25

V

Ki - li - ngu - ru - ma Li - ko - ni ki - ka - ti - ri - ri -

G

29

V

ka wa - le pa - se - nja wa - ka - fe - le - a ba - ha - ri -

G

33

V

ni.

G

LUNCH TIME

Gabriel Omolo

1 $\bullet = 112 - 118$

1

5

Sa - sa ni lu - nchi ta - em tu - fu - nge ma - ka - zi

5

9

twe - nde kwa cha - ku - la tu - je te - na saa na - ne

9

MSICHANA WA SURAZURI

Daudi Kabaka

1 $\text{♩} = 120 - 132$

Voice

Guitars

M-si cha - na

5

V

G

wa su - ra - zu - ri ni ki - tu ga - ni ki - na ku - fa - nya u - si - o - le - we? E - li - mu

9

V

G

u - na - yo ya ku - to - sha ha - tang'a - mbou - ka - e - nda u - ka ru - di u - ka ru - di eh - be - bi

13

V

o - na - wato - to wanyu may a - ko wa - me - o - le - wa wa - me ku - a - cha 'na - hanga - i - ka.

G

17 Lead Guitar

V

Saxophones

G

21

V

G

MTOTO SI NGUO

George Mukabi

1 $\bullet = 106 - 112$

Voice

Guitar

5

V

G

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

9

V

G

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

13

V

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

G

Detailed description: This system contains the first four measures of a musical piece. The vocal line (V) starts at measure 13 with a treble clef and a 7/7 time signature. It features a melodic line with eighth and sixteenth notes, and rests. The lyrics are: "to- to si ngu- o u - ta- o- mba m- tu ba - ba." The guitar line (G) starts at measure 13 with a treble clef and contains a rhythmic accompaniment of eighth and sixteenth notes, with some rests.

17

V

G

Detailed description: This system contains measures 17 through 20. The vocal line (V) is mostly empty, with rests in all four measures. The guitar line (G) continues with a rhythmic accompaniment of eighth and sixteenth notes, with some rests.

21

V

G

Detailed description: This system contains measures 21 through 24. The vocal line (V) is mostly empty, with rests in all four measures. The guitar line (G) continues with a rhythmic accompaniment of eighth and sixteenth notes, with some rests.

HARAMBEE HARAMBEE

Daudi Kabaka

1 $\text{♩} = 118 - 126$

Voice

Guitars

5

V

G

9

V

G

Ha - rambee ha-rambee tu- i-mbe pa-mo - ja etc.

SITAKI UNAMBIE ETI UNAENDA

Maroon Commandoes

1

Voice

Guitars

Percussions

5

V

G

P

Si - ta - ki u - na - mbi - e ku - wa u - na - e - nda ha -

Detailed description of the musical score: The score is written in 4/4 time. The first system (measures 1-4) features a voice staff with rests, guitar staves with chords and a bass line, and a percussion staff with a steady eighth-note pattern. The second system (measures 5-8) features a voice staff with the lyrics 'Si - ta - ki u - na - mbi - e ku - wa u - na - e - nda ha -', guitar staves with accompaniment, and a percussion staff with a steady eighth-note pattern. The key signature is one flat (Bb).

V ⁹
ra - ka u - na - ju - a hai - na ba - ra - ka su - bi - ri ki - do - go ni ku -

G

P ⁹

V ¹³
e le - ze U - si - ni - a - che ni - ba - ki na wa - si

G

P ¹³

17

V

wa - si m - pe - nzi si - ki - a ma - mbo ya - ngu nau -

G

P

17

21

V

mi - a sa - na juu ya - ko ma - ma Si - ta - ki

G

P

21

JAMBO ERYA

Poco Moderato

25

V

si - ta - ki si - ta - ki si - ta - ki

G

25

P

The musical score is arranged in three systems. The first system is for the vocal line (V), the second for guitar (G), and the third for piano (P). The vocal line starts at measure 25 and contains three phrases of the lyrics 'si - ta - ki'. The guitar and piano parts are represented by horizontal dashes on their staves, indicating that the specific notes are not written out in this section of the score.

JAMBO BWANA

Them Mushrooms

1

Voice

Ja - mbo ja-mbo bwa - na Ha-ba-ri ga - ni? M-zu-ri sa - na Wa-

Guitars

5

ge - ni mwa - ka-ri - bi - shwa Ke-nya ye - tu ha-ku - na ma-ta - ta.

Guitars

9

V

G

Detailed description: This system contains measures 9 through 12. The vocal line (V) consists of four measures, each with a whole rest. The guitar accompaniment (G) is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes, with some notes beamed together. The music is in a 4/4 time signature.

13

V

G

Detailed description: This system contains measures 13 through 16. The vocal line (V) consists of four measures, each with a whole rest. The guitar accompaniment (G) continues with a rhythmic pattern of eighth and sixteenth notes. There is a significant tear in the paper on the right side of the page, partially obscuring the notation in the later measures.

17

V

G

Ke-nya n-chi nzu - ri ha - ku-na ma-ta - ta N - chi ya ku-pe - nde-za ha - ku-na ma-ta - ta.

Detailed description: This system contains measures 17 through 20. The vocal line (V) has lyrics: "Ke-nya n-chi nzu - ri ha - ku-na ma-ta - ta N - chi ya ku-pe - nde-za ha - ku-na ma-ta - ta." The vocal melody is written in a treble clef. The guitar accompaniment (G) is written in a grand staff and features a rhythmic pattern of eighth and sixteenth notes, with some chords. The music is in a 4/4 time signature.

MAMA KAMBO

Prof. Naaman

1

Voice

Sc - ma ba - ba se - ma

Guitars

Detailed description: This system contains the first four measures of the piece. The voice part begins with a whole rest in the first measure, followed by a dotted quarter note 'Sc' in the second measure, a quarter note 'ma' in the third measure, a quarter note 'ba' in the fourth measure, a quarter note 'ba' in the fifth measure, a quarter note 'se' in the sixth measure, and a quarter note 'ma' in the seventh measure. The guitar accompaniment starts with a 7/8 measure in the first measure, followed by quarter notes in the second, third, and fourth measures, and eighth notes in the fifth, sixth, and seventh measures.

5

V

G

Detailed description: This system contains measures 5 through 8. The vocal line starts with a quarter note 'ma' in measure 5, followed by a quarter note 'ba' in measure 6, a quarter note 'ba' in measure 7, and a quarter note 'se' in measure 8. A triplet of eighth notes is marked with a '3' in measure 8. The guitar accompaniment continues with quarter notes in measures 5, 6, and 7, and eighth notes in measure 8.

9

V

Wa - i - mba-ji wa A - fri - ka

G

13

V

Nyo-te na - ta - ka ma - ji - bu wa - ta - ji - bu bi - la sha - ka

G

17

V

i - li - yo nzu - ri ja - wa - bu.

G

SINA KAZI

Aziz Abdi

1

Voice

Si - na ka - zi wo! si - na nyu - mba wo! si -

Guitars

4

V

na da - da o! wa - la mara - fi - ki wo! wo! wo!

G

PYUMBA ZA TUMBAKU

7

V

Musical notation for measures 7-9, vocal line V. Measure 7 contains a whole rest. Measure 8 contains a whole rest. Measure 9 begins with a quarter rest, followed by a quarter note G4, and then a continuous eighth-note melody: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

G

Musical notation for measures 7-9, guitar line G. Measures 7, 8, and 9 each contain a whole rest.

10

V

Musical notation for measures 10-12, vocal line V. Measure 10 contains a continuous eighth-note melody: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Measure 11 contains a whole rest. Measure 12 contains a whole rest.

G

Musical notation for measures 10-12, guitar line G. Measure 10 contains a whole rest. Measure 11 contains a chord progression: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Measure 12 contains a chord progression: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).

NYUMBA ZA TUMBAKU

Daudi Kabaka

1

Voice

Guitars

5

V

G

9

V

G

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

13

V

Ni-ka - m'u-li - za ka - ma a - na bwa- na a - ka - ni - ji - bu si - na ha- ta m- pe - nzi.

G

17

Saxophones

V

G

21

V

G

MAJI NI UHAI

Ulinzi Orchestra

1

Voice

Guitars

4

V

G

7

V

G

From the analysis of the songs presented in this study, the following can be deduced:

Structure:

That at the time of the research most of the songs had a clear structure of a beginning, a transition and a climax as exemplified by song number seven, *Sitaki Uniambie Unaenda*, by Maroon Commandoes Band. Although this was the norm, other songs could start with elements from the climax then change to the beginning part e.g. song number twelve, *Maji ni uhai*, by Ulinzi Orchestra.

By and large the structure in most songs is bipartite with the climax building into a frenzy in the second part of the song. That most if not all the songs had a prelude clearly distinct from the songs that was either instrumental, vocal or both, for example, *Malaika* at bars 1 -13 (instrumental), *Lunch Time* at bars 1 - 6 (instrumental), *Msichana wa Sura Nzuri* (instrumental) at bars 1 - 4 and *Mama Kambo* at bars 1 - 3 (instrumental and vocal).

Melody:

That the melodies are basically short taking anything from two bars up to four bars at the most e.g. *Malaika* at bars 8 - 10, *Mtoto si Nguo* at bars 7 - 8 e.t.c.

That there are rising melodies, falling melodies and undulating melodies employed. This is due to the fact that the songs are original compositions where the composers try not to repeat melodies heard before. Examples of rising melodies can be found in the following songs; *Dereva Kombo* at bars 5 - 6, *Harambee Harambee* at bars 11 - 12, *Sitaki Uniambie Eti Unaenda* at bar 24. Examples of falling melodies are exemplified in the following songs; *Dereva Kombo* at bars 3 - 4, 11-12 and 19-20, *Mtoto Si Nguo* at bars 9-10 and 11-12, *Sitaki Uniambie Eti Unaenda* at bar 25 and 28, and *Jambo Bwana* at bar 1 and bars 4-5.

Almost all the songs have examples abound of undulating melodies, for example, *Malaika* at bars 9-10 and 19-20; *Dereva Kombo* at bars 1-2, 9-10 and 29-33; *Lunch Time* at bars 7-11 and 16-22; *Sitaki Uniambie Eti Unaenda* at bars 5-7; *Jambo Bwana* at bars 7-8 and *Nyumba Za Tumbaku* at bars 9-10, 11-12 and 15-16.

Harmony:

That some songs are in unison where a single vocalist is singing or where two or more vocalists share the same melody. Examples of unison singing can be found in the song *Dereva Kombo* at bars 1 -24 and *Sitaki Uniambie Eti Unaenda* at bars 5-23, *Jambo Bwana* bars 1-8, *Mama Kambo* at bars 11-18 and *Sina Kazi* at bars 1-6.

Songs that apply vocal harmony will basically be in thirds, fourths and/or fifths and sixths. These will be found especially where there is a response after call section for example, *Jambo Bwana* at bar 17 has the call in unison followed by the response from bar 17-18 in thirds above the melody. Such examples are common in Kenyan popular guitar music. The other examples of vocal harmony can be found in *Malaika* at bars 8-10 (thirds) and bar 15-16 (fourths). Sixths are used sparingly, for example at bar 7 and bar 12 where only the opening note of the phrase is an interval of a sixth. In the song *Dereva Kombo* there is the use of thirds in the vocal harmony from bar 26-28 and 30-32 where thirds and fifths are used almost in parallels. An example where sixths are used almost all along is found in the song *Mtoto Si Nguo* from bars 7-14.

The instrumental harmonic progression will employ the three primary chords of tonic, subdominant and dominant. These three chords were to be sufficient to support the whole song, for example in the song *Harambee Harambee* has the tonic chord from bar 1-3, the subdominant chord from bar 4-5 and the dominant at bars 9-10. *Jambo Bwana* can be supported by the tonic chord at bar 1, subdominant at bar 2 and dominant chord at bar 5; *Mama Kambo* has the tonic chord at bar 3-4, subdominant chord at bar 5-6 and the dominant seventh chord at bar 7-8.

These are basically the norm. There are however use of chromatics occasionally to colour the progressions, for example in *Malaika* at bar 15 with the use of the B \flat and in *Dereva Kombo* at bar 36 with the G#. The same applies to the vocal harmony for example in bar 25 of *Dereva Kombo* there is a suggestion of chord of the dominant third though this should be taken purely as a passing note of little significance to the whole.

Texture:

That the basic texture would include a minimum of three guitar lines, one vocal line and percussion. On the extreme end, the texture could have up to four guitar lines, four vocal lines, percussion, keyboard and four wind instruments.

Examples of songs with the basic minimum texture are *Dereva Kombo* at bars 1-24 and *Sina Kazi* at bars 1 - 6. Examples of songs with extra texture are *Nyumba Za Tumbaku* at bars 17-24 and *Msichana Wa Sura Nzuri* at bars 17-24 which use saxophones. Examples of songs with the thickest textures are bound in the field but for the dozen songs selected for this analysis, the best example was found in the song *Mama Kambo* which has percussion, guitar, keyboard and vocals.

Dynamics:

The dynamic range employed is basically narrow due to the nature of the genre of music. The music is performed between moderately loud and loud, depending on the amplitude levels set on the amplifiers. This type of music being primarily dance music the dynamics are not varied greatly except at the end of the songs to show the dancers and musicians as well that the song should be ending. This is achieved by gradually employing a diminuendo in live performances or the fader in a studio recording.

Rhythm:

The rhythms employed are both compound and simple. While some songs exhibit simple straightforward rhythms others display complex rhythms running differently yet agreeing when performed against the background of the instruments. Examples of songs in simple time are *Dereva Kombo*, *Sitaki Uniambie Eti Unaenda*, *Jambo Bwana* and *Mama Kambo* which are all in simple quadruple time. Examples of songs in compound time are *Msichana wa Sura Nzuri*, *Harambee Harambee* and *Nyumba Za Tumbaku* which are all in compound quadruple time.

Scales:

The Western diatonic scales constituting of tones and semitones are basically employed. There are however notes that are sliding and cannot be fixed accurately on the scale. Examples can be found in the songs; *Malaika* at bar 8, *Dereva Kombo* at bars 6-7, *Lunch Time* at bar 1 and *Msichana wa Sura Nzuri* at bar 1.

All the same the vocal melodies generally stick to a range of a tenth, for example in the song *Malaika*, the lowest note is the G (bar 7) while the highest is the above the octave (bar 19). In the song *Dereva Kombo* the lowest vocal is G, the dominant at bar 1 while the highest is B at bar 26. This also forms an interval of a tenth.

Themes:

Melodic themes as has been seen earlier are short and varied but textual themes are wide in scope and dwell on social comment, experiences and love. Sex is still a taboo theme and therefore not explicitly implied. The textual themes have also been earlier discussed in chapter four.

CHAPTER SIX

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

6.1 INTRODUCTION

This chapter looks at the summary, conclusions and recommendations of this thesis. The conclusions reached and recommendations given are aimed at assisting to crystallize the new genre of music that has for a long period of time been taken for granted and not serious enough to warrant scholarship.

The contents of this chapter are also meant to provoke more serious thought at a musical phenomenon that remains as dynamic as any other branch of culture.

6.2 SUMMARY AND CONCLUSIONS

The research project revealed that:

Rumba was brought into Kenya through Latin American music and through Congolese music which also adapted the *rumba* from Latin American music.

Southern Africa contributed the twist musical style prevalent in the 1960's from *Kwella*, a Bantu word meaning to scale or to climb.

The musics of East and Central Africa have elements that are common in them so that syncretism is easier among these peoples thus the styles of music nearing similarity in form and the sharing of performance trends.

It is most uncommon to find the subject of sex explicitly discussed in songs as does happen in traditional circumcision songs and wedding songs. It remains taboo to talk openly about it.

Daudi Kabaka remains the most popular Kenyan Kiswahili popular guitar musician as could be proved from the number of records produced and selected by respondents.

Malaika by Fadhili William is the best known Kenyan Kiswahili popular song.

Popular music can be used as a resource for historical events and social anthropology as exemplified in the songs *Dereva Kombo*, *Lunch Time*, *Sina Kazi* e.t.c.

It is also on record that Paul Mwachupa has recorded a song *Majengo ya Simba*, where he talks about the event when rogue lions killed and ate people on 18th February 1945 at Majengo in Mombasa. The place has since retained name *Majengo ya Simba*, literally meaning Majengo of the lions.

The texts of Kiswahili popular guitar music exhibits a wide range of topics ranging from love, historical events, education, successes, failures, advices, patriotism, puzzles, unemployment and many others except the topic of sex.

Like in traditional African culture, the musician in some instances doubles up as a poet, for example, *Mama Kambo* by Professor Naaman where the lyrics are written in a poetic form rather than straight sentences viz. *Siyo maneno n'nayosema* instead of *siyo maneno ninayosema*. *Lililo nzuri jawabu* instead of *Jawabu lililo nzuri*.

Kenyan popular guitar music has been able, through acculturation and syncretism, to borrow and adapt from foreign popular musical cultures and styles exposed to them.

Kenyan popular guitar music has been changing in styles and that these will continue to change according to changing musical tastes.

The resurgence of golden oldies is a natural phenomenon in popular music and that we shall expect a recurrence of present day hits in a later generation.

Most, if not all, of the popular songs have a bipartite form with the first part clearly different from the second part. The first part containing the vocal melodies as the major content and the second part highlighting the instrumental melodic riffs.

Most of the songs have two-part vocal lines in thirds and/ or fifths running parallel to the melody. The basic harmonic patterns are the tonic, subdominant and dominant chords basically to support the melodic lines from the vocals and the lead instrument especially the guitar.

6.3 RECOMMENDATIONS

It is recommended that further research be done to cover the whole country so as to be more broad-based.

Based on the summary and conclusions of this research, the following should be used as a guide for further study and research:

1. The Ministry of Education to introduce a unit in secondary school music that would introduce students to the study of popular music.
2. Tertiary and undergraduate study programmes in popular music and its performance be introduced in order to create highly trained personnel for the service industry of popular music in Kenya.

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APPENDIX A: QUESTIONNAIRES

Questionnaire for Bands

Dear Respondent(s),

I am undertaking a study on "The Development of Kenyan Popular Guitar Music: A Study of Kiswahili Songs in Nairobi".

In order for me to characterise the popular guitar music of Kenya, please, answer the following questions to enable me reach a fair judgement. All information will strictly be confidential and will only be used for this study and nothing else.

Sample Interview Questions.

I Specific Questions about each informant

- (a) What is your name? (Optional)
- (b) What is your age?
- (c) Where were you born, and which is your home district?
- (d) What is your ethnic group?
- (e) What is your profession?
- (f) How long have you been in the profession?

II Questions for Musicians

- (a) What in your opinion is Kenyan in your music?
- (b) What is borrowed from outside Kenya?
- (c) How did you learn to play your instrument?
- (d) What traditional, if any, Kenyan instrument did you play?

- (e) Where did Kenyan popular guitar music emerge from?
- (f) When did the guitar actually come to you?
- (g) What playing techniques do you use?
- (h) Do you have any tuning formula?
- (i) Who, in your opinion brought the first guitar?
- (j) Where was the first recording studio?
- (k) Who influenced you into guitar music?
- (l) What types of music do you play?
- (m) What styles of music do you play?
- (n) What dance styles have you played?
- (o) How do you compose your songs?
- (p) Do you write your music?
- (q) Which is/are your most successful song(s)?
- (r) Why do you consider it/them most successful?
- (s) Who amongst your contemporary musicians do you give respect to with regard to their prowess in Kiswahili songs?

Questions for bands

- (a) Name of group _____
- (b) Number of musicians _____
- (c) Name of the group leader _____
- (d) Styles of music played _____
- (e) Types of music played _____

- (f) Musical Instruments _____
- (g) Do you play “zilizopendwa”? Yes/No.
- (h) If yes, list the Kenyan Kiswahili songs played by your band and their original composers.

	Name of Song	Original Composer
i	_____	_____
ii	_____	_____
iii	_____	_____
iv	_____	_____
v	_____	_____
vi	_____	_____
vii	_____	_____
viii	_____	_____
ix	_____	_____
x	_____	_____

- (i) How did you learn the “zilizopendwa” tunes? _____

- (j) Which in your opinion are the most popular of the “zilizopendwa” in order of popularity and why? _____

Questionnaire for Musicians, Producers and Fans

Dear Respondent(s),

I am undertaking a study on “The Development of Kenyan Popular Guitar Music: A Study of Kiswahili Songs in Nairobi”.

In order for me to characterise the popular guitar music of Kenya, please, answer the following questions to enable me reach a fair judgement. All information will strictly be confidential and will only be used for this study and nothing else.

GENERAL

- Name _____
- Address _____

3. Age Under 20 Years 20 - 30 31 - 40
 41 - 50 51 - 60 Above 61 Years.

4. Ethnic Group _____

5. Profession _____

6. How long have you been in the profession?

7(a) Where were you born _____

(b) Home District _____

APPENDIX B**Observation Schedule**

The researcher will observe the following variables during the study and make specific note of them.

1. Name of performer/band _____ Date _____
2. Venue _____
3. Occasion: ball, entertainment, reception, fund-raising, day/night club.
4. Instruments used _____
5. Setting up of instruments (raised, positioning)
6. Dance styles _____
7. Costume/uniforms: used/not used
8. Vocalists separate or instrumentalists also vocalists?
9. Dancers as stage shows
10. Activities that accompany the performances.

APPENDIX C

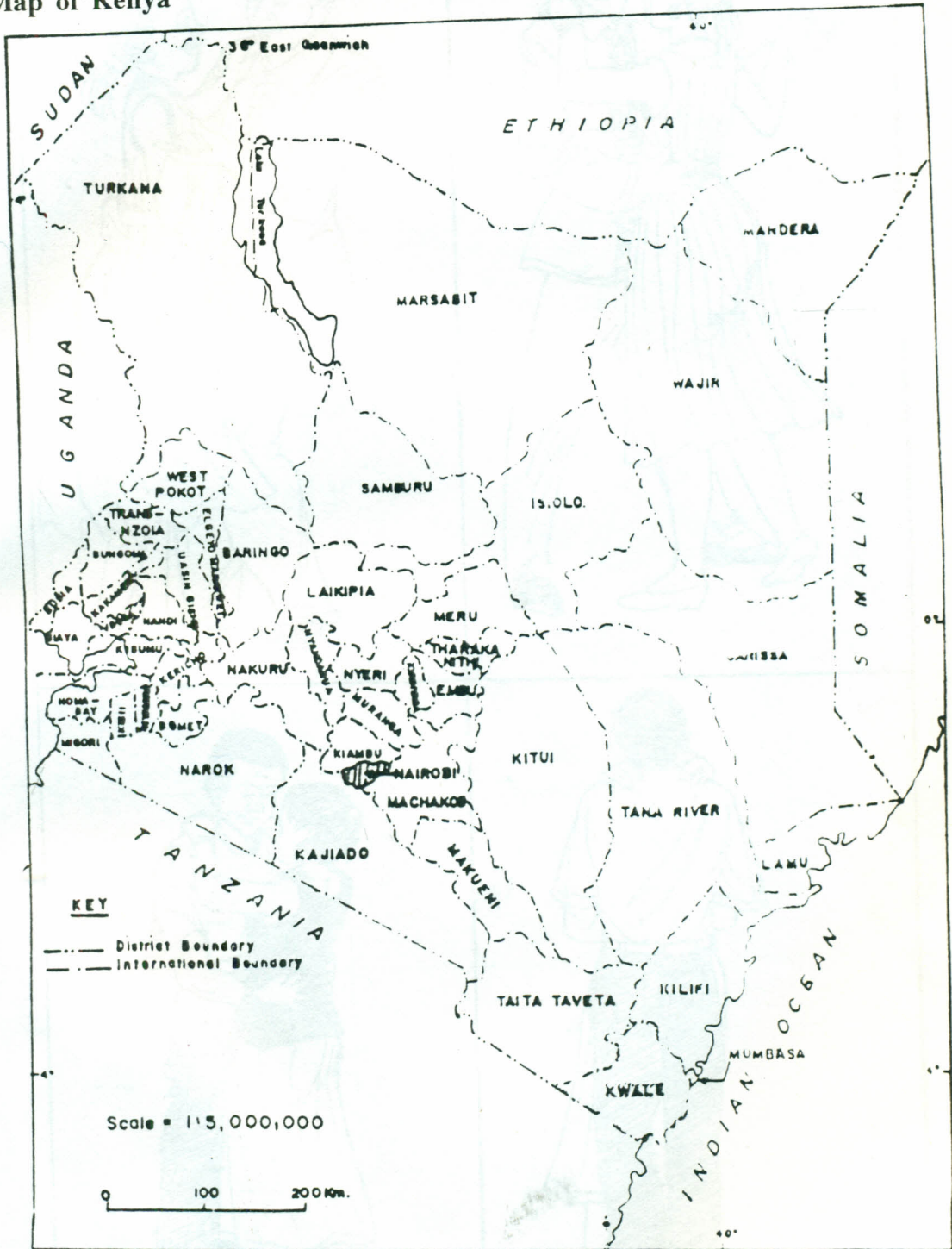
Research Budget

ITEM	KSH.CTS.
1. Transport and subsistence	10,000.00
2. Honorarium to assistants, and informants	10,000.00
3. Computer services	10,000.00
4. Photocopying	6,000.00
5. Hire of cassette recorder and photography services	10,000.00
6. Stationery	2,500.00
7. Miscellaneous	10,000.00
8. Contingency	5,000.00
Total	63,500.00

APPENDIX D

Maps and Illustrations

Map of Kenya

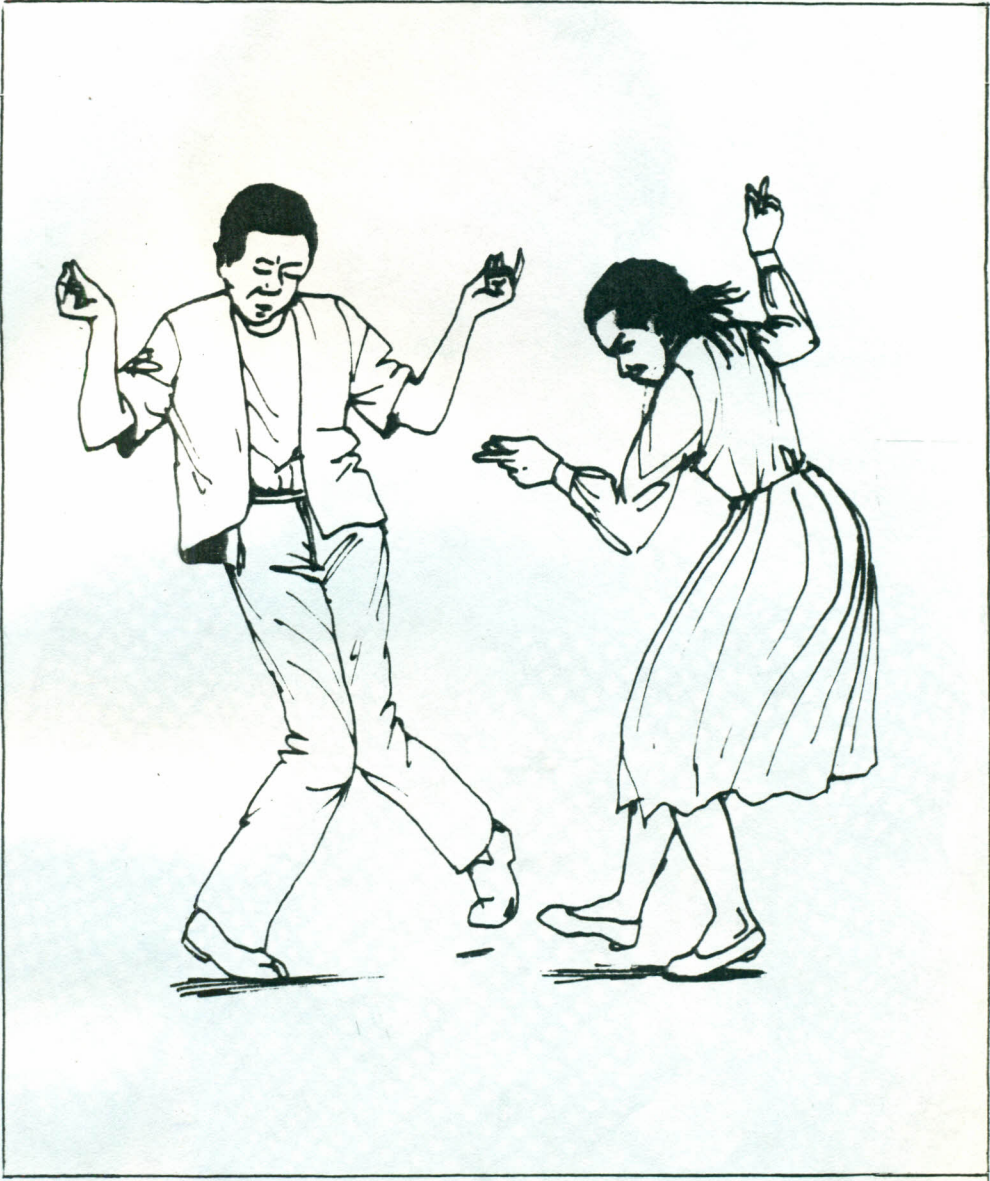


Map showing the position of Nairobi Province and capital city of Kenya

Rumba - Different Dance Positions



Free Style Dance





No. 1 The legendary Daudi Masika Kabaka - URTNA award winner and the most prolific Kenyan popular guitar musician.



No. 2 The researcher (centre) in participatory observation with other guitarists (John Nzenze-right, George Agade-2nd right and Gertrude Anyika with microphone)



No. 3 The researcher with guitar and Paul Mazera Mwachupa with microphone rehearsing Mwachupa's famous song, "Dereva Kombo".



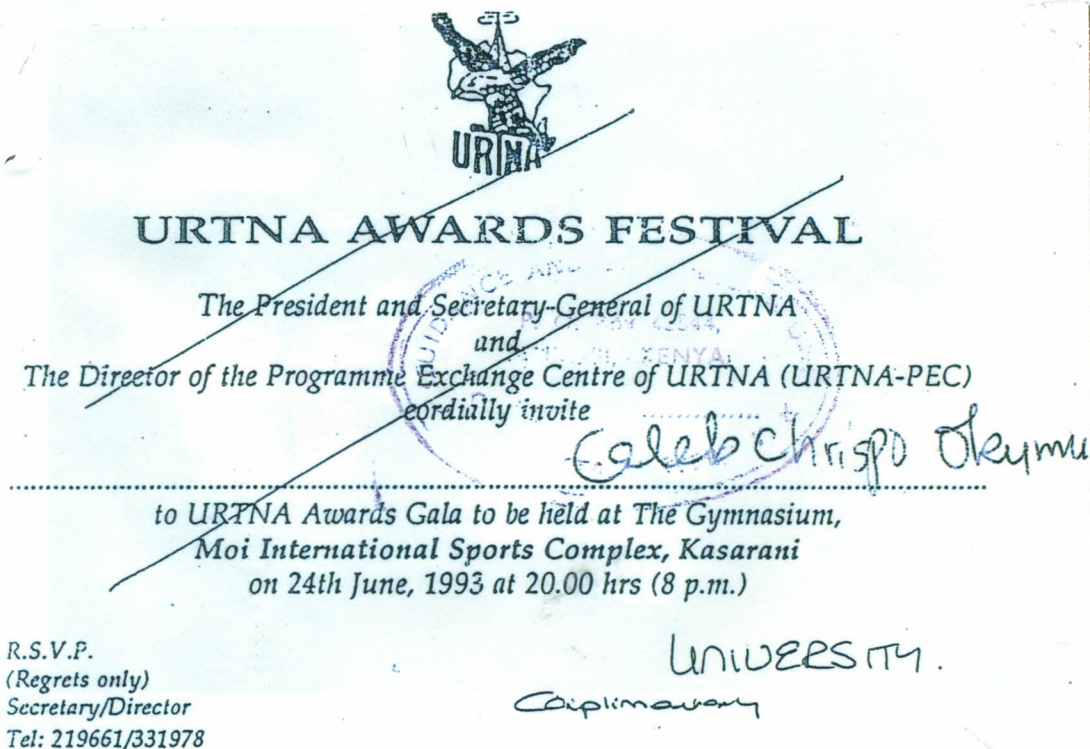
No. 4 Paul Mazera Mwachupa
URTNA award winner and
composer of the popular hit
“Dereva Kombo”.



No. 5 Gabriel Omolo composer
of the hit “Lunch Time”. The
first Kenyan record to receive the
Golden Disc award for sales of
over 50,000 copies.



No. 6 Above - The researcher with Mwalimu James Onyango Joel, presenter of the "Zilizopendwa" radio programme on K.B.C. Below - The complementary invitation card to the URTNA awards festival.





No. 7 A Kenyan band in action. The two dancers in the foreground displaying a “stage show”.



No. 8 A typical popular guitar band consisting of three guitars, percussions and vocals.