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**'MUSIC OF TWO GENERATIONS: SURVEY OF
PERFORMANCE PRACTICE AND AESTHETICS ON
SELECTED PERFORMERS.'**

BY

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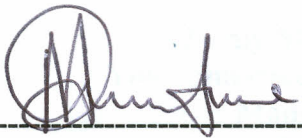
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DECLARATION

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

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DEDICATION

**To my Mother Emily Nyangweso
Your time-tested selflessness and self-denial
Made me to see the light.
Thank you Mama.**

ACKNOWLEDGEMENTS

Profuse thanks to all of you who devoted your time, material and goodwill in overseeing the completion of this project.

First of all, I thank God for giving life, energy and the opportunity to reach this far. May his plan in my life carry on in His will.

I take this early opportunity to sincerely thank my supervisors, Dr. Jean Kidula and Prof. Clyde Tipton, for their advice and guidance in this project. I wish to convey very special thanks to Dr. Jean Kidula, who became a constant source of inspiration to me, as far as wider reading and writing, is concerned.

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To my friend John Ochomo, all I can say is that you are a real brother and supporter. Keep it up Pal and God Bless you.

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And to all of you I have not mentioned, I thank you too, for the support you gave me all along.

My noble wish is that one day, this work will live to be an invaluable piece in the music discipline, and you will all be part of the history that created it.

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Definition of Terms

Litungu.....	a seven stringed lyre from the Luhya community
Orutu.....	a one stringed lyre from the Luo community
Obokano.....	a seven stringed instrument from the Kisii community
Nyatiti.....	an eight stringed lyre from the Luo Community.
Ong'eng'o.....	A one stringed fiddle from the Kisii Community
Indigenous.....	Aspects that belong to a particular Culture
Hereditary.....	Traits that have been Passed from one Generation to another
Tradition.....	beliefs, systems, rituals that are practiced
Traditional	Belonging to, or consisting in the nature a tradition, that which exists according to a tradition
Authentic.....	That which is real, actual, genuine, first hand
Non- traditional	That which has not been handed down or Transmitted from a specific/distinct tradition
Syncretism.....	Attempted union or harmonization of Diverse beliefs not considered compatible

Acculturation.....

The process of adoption or adaptation to an alien culture

Accommodation.....

The process of making room for aspects of a foreign culture obligingly but not necessarily using it

Lingala music.....

A musical style predominant in East and Central Africa

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CHAPTER ONE

INTRODUCTION

Music making in any society has always harnessed a collective spirit and responsibility by each member of the society irrespective of gender, age or status. This has been evident in the music practice of the Luhya, to which the researcher belongs, and which portray extreme collectivity in music making. The marked difference have been in the divisions and prescriptions of the roles each person plays in the music making, and the taboos that go with the practice. For instance according to Roberts (1972), Yoruba and Dahomeyan ceremonies and ritual music aimed at summoning the spirits was done by special rhythms on the drums, articulated strictly by old men. No women, children or men of a youthful age could participate in the ceremony.

In another example, the Luo of Nyanza Province in Kenya proscribed the *Nyatiti* a male instrument within the parameters of their traditional justifications. This notion has since been liberalized, as cultures changed within themselves, and also from change as a result of external factors. That is why what Roberts said could seem obsolete; “ It is also true that in most African societies, everybody takes part in certain sorts of music. But this does not mean that everybody or anybody can take over the lead drum in a major social dance or any of the drums for that matter...(Ibid P 7).”

It is noteworthy that over the years, such dictations and restrictions, as highlighted by Roberts have been transformed. More and more musicians have re-invented themselves, and have taken up the task of performing music in different contexts, exotic to the traditions that made it. Nevertheless, both traditional and non-traditional musicians, continue performing in their respective contexts, with inevitable demands that come with

societies. What remains true is that, owing to differences in contexts in which the performers practice, it is impossible not to talk of variations in styles, purpose and meaning in the performances. Consequently, the world especially Africa, has had to contend with two sets of performances, one, the indigenous traditional performances and the other a quasi-traditional outlook, each striving to make an impact on an emergent competitive market.

1.0 PROBLEM STATEMENT

A survey in the music industry revealed that audiences had been exposed to the same genres of Music, but performed either by traditional musicians, who claim heredity of form, skill and content from past generations, and who endeavor to portray the underlying power and meaning of this Music within and around its cultural traditions on one side, and more recently to performers who have acquired their skills through non-traditional sources, and whose performances are a major shift from traditional identity.

Both classes of performers depict different styles of performances on similar musical genres and in different contexts at the same time.

Yet behind all these variations, the question of the motivating or influencing factors behind the differences in music practice needed to be addressed. There is therefore need to study the characteristics of performance styles of both the traditional and non-traditional musicians, in terms of musical and non-musical aspects but in different contexts.

This study therefore, set out to examine performance practices and aesthetics of two generations, with a view to establishing causes and reasons of differences in their musical styles.

1.1 OBJECTIVES OF STUDY

The study was guided by the following objectives.

- ❖ To inquire into the musical backgrounds of the musicians
- ❖ To study the individual musical styles of the musicians in their respective contexts
- ❖ To discover the justification of the practiced and invented styles
- ❖ To inquire into the contexts and meaning of their music

1.3 HYPOTHESIS OF STUDY

The study operated within the following hypothetical framework;

“Contexts determine the choice and practice of musical styles among musicians”

1.4 THEORETICAL FRAMEWORK

The study was guided by the following theories;

Functional Theory by A.R Radcliffe-Brown

The theory states that: ‘the function of a particular usage is the contribution it makes to the total social life as the functioning of the total social system. Such a view implies that a social system has a certain kind of unity, which we speak of as functional unity. It is defined as a condition in which all parts of the social system works together with a

sufficient degree of harmony or internal consistency without producing persistent conflicts which can neither be resolved or regulated (1952:181).’

This study embraces this theory since the very existence of variations in performance practices across the generations, is a perfect condition for conflict. Each performer in his /her respective context has what he/she feels is the right thing to do for the sake of occasion. The performers must be aware of the needs of the social systems as they remain consistent with the old traditions of performing or break away and invent new traditions, so as not to compromise unity between the traditional and the non-traditional generations. They must strive to uphold the function of music dictated by its context.

The Environment Theory by Alphonse Tierou-Doople

The theory states that: ‘in the conception and evolution of dances, it is important to emphasize the role of the natural world. The environment of a human being influences his behaviour. Unconsciously, the human being adapts his way of life and his dances to the surroundings in which he lives (1989:23).’

It is imperative to view the activities of the non-traditional performers and their desire to create new styles in terms of the environment they live in. With the advent of new styles in music practice, the growth of recording industry, education systems, and exposure to foreign cultures, aquisition o f performance practices external to t traditional cultures is inevitable. Therefore, for one to appeal to a wider audience, which has also been influenced by the new trends, one has to fuse or create new styles without necessarily being enslaved by indigenous music. The environment has played a major role in

actualising adventurous performance styles and compositions, by offering a wide range of exotic material from which to borrow.

The researcher notes that such theories as acculturation, accommodation, and syncretism, among others apply to this study because the project is examining effects of change, and the background of this change from an individual's perspective. It is therefore imperative to acknowledge the application of these theories, towards the study of the differences in musical styles of traditional performers, since they account for the process of change in musical styles, and prescribe the mechanisms that ensure aspects that change, and those that remain constant, as generations evolve.

1.5 RATIONALE OF STUDY

As the literature review in chapter two will show, a number of scholars have discussed issues related to performance practices in both the traditional and non-traditional music, touching on issues such as improvisation, innovation, learning of musical styles, specialization, rituals and the role of the supernatural in commissioning musicians, contexts and functions of music in both the traditional and non-traditional societies, hereditary aspects of musical talent among other studies. Much as these efforts are laudable, this study found a gap in terms of the intricate factors that cause differences in the performance styles of two generations and contexts. It wished to not only go beyond the discernible causes on the cultural front, but also to inquire into the thought patterns of select musicians and what influences them to practice styles that they choose, in terms of

backgrounds and influences from factors external to the performers. Consequently the project hoped to fill in the gaps that other notable researches omitted.

1.6 SIGNIFICANCE OF STUDY

This project will be influential in changing behavior of the following scenarios;

- With reference to the researcher's experience in Kakamega High school (1989-1992), Chavakali High school (1993), State House Girls (1999), Kenyatta University (1996-99), music content lays emphasis on the study of Western Music, with lack of depth in examining African music. It was therefore hoped that recommendations could be made to curriculum developers, to attempt to balance music content between traditional and non-traditional, and Western aspects. Students will learn not only to appreciate traditional music in its true form, but also to understand the variations in styles that have emerged over time, particularly in African music.

1.7 LIMITATIONS OF STUDY

The numbers of ethnic communities in Kenya, many and diverse as they are, have myriad practicing musicians, both old and young. It was therefore impractical to research on all of them not easy to do a research on all of them. Hence the study selected musicians from Kisii, Luo and Luhya cultures, whose non-traditional counterparts were identified as active practitioners.

1.8 ASSUMPTIONS OF STUDY

- That traditional and non-traditional musicians invoke different interpretations of performance styles and aesthetics on the same genres of music in different contexts.
- That when traditional and non-traditional musicians participate in the same competitive festivals, adjudicators and organizers favour non-traditional musicians who pose overt creativity in the technical sense for the contemporary audience. This notion assumes creativity does not exist within traditional music.
- That traditional musicians seek to be true to the needs of traditions and cultures, while the non-traditional musicians have digressed and embraced new styles out of acculturation, accommodation and improvisation, activities and processes, which dislocate music from its traditional context.

CHAPTER TWO

LITERATURE REVIEW

Musicologists and ethnomusicologists have labored to highlight issues of music performance practice in relation to contexts and evolution of new styles over time and space.

Merriam (1964), quoting Murdock George's 'Outline of Cultural materials,' talks of culture changes beginning with processes of innovation, by which an individual forms new habits which are subsequently learnt by members of the wider society. He goes further outlines types of innovation as variation, tentation and cultural borrowing.

Generally Merriam's work studies anthropology of music, in terms of learning processes, concepts of music in society (sociology of music), physical and verbal behavior among others. Merriam's effort is geared towards studying music as a component of culture and the function it serves in society.

Murdock's argument is that cultural practices, to which music is a component, are constantly changing through the activities of man. He therefore authenticates the processes through which new styles emerge from old ones. Listing of the processes is not definite. He has failed to state whether these new changes override the old ones or they exist concurrently with variations in contexts and purpose.

Were (1967), studied the history of the Abaluhya of Western Kenya between 1463 and 1895, the Kingdom of Wanga, the dynasties and the activities of the earliest

settlers. This study finds it imperative to look at part of this history alongside the musical activities of the community.

Amisi (1970) studied the Luo perception of God and their general way of life. We cannot assume that a people's way of life excludes music and hence this study has endeavored to highlight a part of the musical tradition of this community.

Chernoff (1979) has studied the history in African music idiom among the Dagomba people and has used philosophies of, for instance Friedrich Nietzsche, to build arguments on comprehending music that is not one's own, from a scholarly perspective. He says one must become part of that music and the culture that makes it. He has studied style and form in African indigenous music in Africa, alongside values that this music carries besides its aesthetics.

He contends that;

“Most master drummers may have spent several years playing the simple rhythms of each of the supporting drums while they developed their understanding of the beat and its potential. A drummer plays and builds up a ‘vocabulary’ of rhythms before trying to take the lead. In the Dagomba area for example, only once did I see a man younger than thirty playing lead Dondon, yet most drummers start training and accompanying musicians to functions while still small boys (P 161).”

Here, he has discussed how a drummer learns the skills of playing the drums, which culminates into professionalism. Yet in all these accounts, he has outlined rules that govern indigenous and improvisations that take place at this level. He has not commented on changing trends in musical styles, which could result in new forms or new styles in a different setting, concurrently with the indigenous styles.

Berliner (1978, 1981) has linked the acquisition of talents in playing the *Mbira* to the spirit world with an illustration from the Shona of Zimbabwe. In his account, which

includes structural analysis and the learning process, much has been written from the traditional perspective, with little details on emerging trends.

Omondi (1980) studied *Thum*: a traditional lyre of the Luo people. He gave exceptional attention to its construction, the training methods, its practice and song texts. This study went further to study performance of individuals in terms of their backgrounds and their performance practice.

Roberts (1972), has studied the issue of evolving changes among musical styles and functions of music in society. He writes;

“Another instrument whose background is African but whose function has changed in the new world is the thumb piano, which many Bantu groups in Africa call Marimba just as they do the xylophone... (P 24).”

The underlying point of interest is the ‘change’ Roberts alludes to. It provides a strong for one to be able to view the development of the thumb piano across cultures and generations. He examines functional changes in the instrument, which could mean change of hands of the instrument from one culture or generation to another. But despite extensively handling the subject of comparison of the two styles of traditional music, and music out of traditional eaves, Roberts does not venture into the actual individual performers’ reasons as to why the said changes have taken place in various musical genres. Stating changes that have taken place without having the practitioners analyse and justify these changes is not enough.

Nketia (1963) studying music in Ghana, gave expansive accounts of Ghanaian folk music, types of music practiced, ranging from recreational, occasional, to incidental music. He also described the composition and activities of performing groups in Ghana

and looked particularly at Court musicians, non-musical associations and popular bands.

What is most striking is his passage in his introductory remarks, in which he says;

“The musical scene has changed somewhat.... alongside indigenous music of the various ethnic groups, have emerged new musical types of Ghanaian creation; the highlife-the new popular music of Ghana and other West African states...the new type of Ghanaian music inspired by the needs of the Church, educational institutions and concert halls. Thus the music of Ghana now reflects the complex structure of Ghana; of traditional customs and values, while the new musical types which are inter-tribal, show how Ghanaians are adapting themselves to changing social conditions, and how traditional music is being recreated in the process of building up a modern Ghana out of tribal groups and their cultural resources” (p 24)

Nketia has effectively described the dual co-existence of Ghanaian new and old music.

This study went beyond acknowledging the existence of at least two kinds of music, by studying music and the musicians in different contexts. It discussed morphology of what has emerged as a result of the traditional, while also discussing what has remained unchanged.

Zake (1986) on music in schools says;

“ There is need to encourage in schools the performances and development of the traditional music and dance of this country...transcribe and preserve Kenyan indigenous folk music which has held a very important place in society (P 11).”

Zake has made an excellent observation on traditional music within the education systems. He however does not say who needs to do so as to ensure the teaching of musicianship that has a true semblance to what he terms ‘indigenous.’ Scholars such as Tracey (1970) have criticized the transcription Zake (1986) talks about as unrepresentative and a distortion of the true value of traditional music. They reckon that it is impossible to transcribe every detail of African music using the Western notation,

and hence many details are omitted. What is presented is an approximation of the actual music.

Tierou-Doople (1989) seeks to demystify Western notions, which term African dance as one without a system at all and hence quite incomprehensible. He therefore sets out to outline technicalities inherent in African dances, the rules that govern it, its perpetuation from what he terms as 'masks of wisdom', its meaning and its place and philosophy in the African cultural heritage. He therefore succeeds in discussing dance as a component of the indigenous African society, and not as a continuous process that may yield new forms in a changing world, and the forces that may be responsible for this change. It was imperative not only to study dance in descriptive and analytic terms, but to also study its contexts and the differences it assumes within changing contexts.

CHAPTER THREE

METHODOLOGY

3.1 RESEARCH DESIGN

The research carried out a survey of the performance practice among the selected musicians.

3.2 TARGET POPULATION

The research targeted populations of Western part of Kenya, which comprised of Kisii District, Kisumu District, Kakamega District, and Bungoma District.

For comparative purposes, the research also targeted a non-traditional population from secondary schools in Nairobi, Culture Village dance troupe of Kenyatta University, and freelance performers from the Kenya Cultural centre.

3.3 SAMPLING

Purposive sampling was used to select samples from the above stated population. It was divided into two cases as indicated below.

Case 1

Kisii..... Two traditional musicians (2 Obokano players)

Kisumu..... Three traditional musicians (2 Orutu, 1 Nyatiti player)

Bungoma..... Two traditional musicians (2 Litungu players)

Case 2

Culture Village Dance troupe..... Three non-traditional musicians (1 Obokano player, 1 Orutu player, 1 Eshiriri player)

Our Lady of Fatma school (Nairobi).....one non-traditional musician (1 Orutu player)

Starehe Boys center (Nairobi)..... one non-traditional performer (1 teacher)

School of Music (Kenyatta University)..... Two non-traditional musicians (1 Litungu player, 1 Orutu player)

Kenya Cultural center.....one non-traditional musician (Eshiriri and litungu players)

3.4 INSTRUMENTS

The research used observation schedules and interview schedules. Due to the language communication problem, tape recorders were used to record the interviews, with a view to playing back and analyzing the data away from the areas of data collection.

3.5 DATA COLLECTION

The researcher, through the research assistants, prepared a uniform interview schedule, which guided the delivery of information from the respondents. The respondents gave answers to the questions asked, and from their answers, analysis and conclusions were made.

CHAPTER FOUR

DATA ANALYSIS AND DISCUSSIONS

4.0 INTRODUCTION

This chapter deals with the analysis of the data collected from the field through interviews with respondents. The analysis is in two sections namely; case one-traditional performers (those who have learnt and practiced their skills within the tradition of the instrument), and case two, the non-traditional performers (those who may or may not have learnt their skills within the tradition of the instrument, and who now practice it away from its own culture).

4.1 INFORMATION FROM THE TRADITIONAL PERFORMERS

Out of the intended nine (9) respondents, only eight could be reached. This represented 89.9% of the respondents who gave information to this paper. The performers interviewed were Mzee Nelson Mong're Onganga and Mzee Nyakweba Nyakundi from Nyamira District (Obokano), Mzee Stephanos Liyai Ingosi from Emukhonje in Kakamega District (Eshiriri), Jackson Masinde and Kizito Cheseni from Ndengelwa village in Bungoma District (Litungu), Mark Oloo, Jadwongo Mc Okello and Sylvanus Opiyo from Migori (Orutu).

3.6 DATA ANALYSIS

The researcher used descriptive statistics to analyze all the data. The data collected was grouped into two cases of respondents, and thereafter analyzed through the use of frequencies, percentages and tabular presentations.

The elements that were studied and varied under performance practice are depicted in table 3.1 below.

Table 3.1 Elements studied in the research

Non-musical elements	Musical elements
Background of the musicians in the performance practice	Lyrics in composition
Exposure of the musicians to 'exotic' performance styles which could lead to borrowing	Song structure
Audience dictates to the performers	Rhythmic structures in both accompaniment and voice
Contexts of performance and implications of each	Rhythmic structures in both accompaniment and voice

CASE STUDY ONE: TRADITIONAL PERFORMERS

Non-Musical elements.

4.1.1 Background of the musicians in performance practice

The performers were asked to retrace their musical backgrounds in the light of when they started performing and the motivating factors behind their musical interests.

Below is a case study example of the history/background of one of the respondents interviewed. The selected sample represents the other respondents.

Mzee Nelson Mong'are Onganga (Kisii-Obokano)

Mzee Onganga is about eighty years with a vast experience in playing the Obokano. He hails from Bombacho village, Bomwagamo location, and Bonyeikuba sub-location of Nyamira District. He was born in a family that practiced the art of playing the instrument. His grand father, Nyanchwande Okwiri, was a great player, who entertained people in a variety of events. The most notable place he performed was a kind of institution known as 'nyumba ya wazee' where tuition for young men in the playing of instruments took place. It is also at this same venue that Nelson was to perform. He says that his own father was not a keen player of Obokano. Neither were his two elder brothers. He always had an intrinsic urge to learn this instrument, and that is why he went to stay with his grandfather against his parents' wishes. He enjoyed helping him in grazing of cattle and other home chores. They did most of the work together, and when the evening came he would sit and listen to his grandfather, telling him stories of old, and playing the Obokano at the same time. At other times they trekked together to distant places for

functions in which his grandfather played. On such errands, he carried the instrument, and all along attempted playing it in imitation of his mentor. Though he was not allowed to attend some functions due to his tender age, he was content with the few chances he got to be around the instrument. It is mutual understanding between next of kin, and Nelson's visible keenness in the instrument, that made his grandfather decide to take him through the motions of the instrument from a professional perspective. They spent time in the evening when he was taught simple tunes. When he showed remarkable speed in learning, his grandfather made him a smaller version of the Obokano. Since then they could sit and make music together, his teacher on complex tunes, and Onga'nga filling in with simple strums. They also started performing in ceremonies such as coronation, and other ceremonies that were not restricted to particular age groups. He remembers his grandfather enrolling him in several youth competitions for the instrument, in which he always emerged a winner. This was a definite motivation for him to carry on with his newly found obsession, and since there were no formal schools those days, he had most of the time to learn the instrument, perfect it under the watchful eye of his grandfather through the apprenticeship method.

When his grandfather passed away, he secretly made a song for him using some of the tunes he had learnt from him. One night he broke into singing and playing and everyone was surprised and impressed. After the burial, he says some elders took him to far off river at dawn, covered him in mud, and mumbled things he later on came to learn were a request to the ancestors and the spirits to accept their choice as an inheritor of the late Okwiri. He declines to give details of the dawn ceremony, on account that he is not allowed to. He however admits that he was quite nervous due to his age at that time but

he clung onto the interest in the instrument, and felt obliged to carry out the responsibility that had been bestowed upon him, and which could see him participate in healing ceremonies, cleansing ceremonies among other potent ritualistic ceremonies. He says since then he has stuck to what his grandfather told him, about not abandoning his cultural beliefs and traditions, not sell out his people to foreigners (little wonder that when missionaries came, he refused to perform before them) and to observe the taboos that went with the instrument, which included the female folk not even touching the instrument. Times, he says were very good then, with gifts and sacrificial tokens flowing in his family from the community. His family never slept hungry. This however has changed, people have dispersed to other cultures, and consequently his position of influence has diminished. He blames this on the coming of the white man, whom he accuses of bringing with him prescriptions of a foreign culture that saw Africans leave their indigenous cultures for foreign ones.

Therefore from this history we are encounter a man who acquired his skills of performance within the cultural traditions of the instrument, and who has practiced the same styles and skills within the same contexts of learning. He has, as he puts it tacitly, resisted the temptations to abandon his culture, for in doing so he will be betraying those who came before him, and who held this values high. It is therefore not expected that such a character can parade changes or developments in the styles of performance far from what he learnt. He has had no exposure to other alternative cultures that could compel him to abandon indigenous practices and give up his beliefs. His performance style therefore remains within the cultural tradition of the instrument.

Analysis of indigenous performers backgrounds

Table 4.1 codifies the background of indigenous performers. Note that the age description has simply been coded as 'young' due to the inability of the performers to state their actual ages at the time of learning the instrument. What can only be done is inference, which could be quite inaccurate.

The table highlights formal learning and self-skill acquisition as the most common ways of learning instruments in the traditional set up. What remains constant is the fact that there are role models who the young performers take up from, and to whom they wish to measure.

Table 4.1 backgrounds of performers

FACTORS	COMMENCEMENT AGE	NUMBER OF RESPONDENTS	%
Formal learning	Young	5	62.5
Personal initiative	Young	3	37.5
TOTAL		8	100

The table above therefore shows that 62.5% percent of the traditional performers actually learnt the art of playing the instruments from those that were older than them. They were apprentices of the instrument by experts, who strove to achieve excellence and authenticity in the young performers. They learnt by imitation, that is, repeating exactly what the trainers teach. 37.5% of the performers confessed to having acquired their skills through sneaking out to watch performances at beer parties and other old generation gatherings, and developing interests in the instrument being played. They then tried to find an instrument and attempted to play what they had seen being done. Though there is

still a level of imitation here, it is not on a direct teacher-student interaction. This shows clearly that most of the traditional musicians acquired their skills because of being taught by those who came before them, and not through inheritance, as it is widely believed. They possess the styles they do because of the process through which they learnt. It was a process that restricted them to particular styles that defined the identity of the community. It is therefore right to claim that the traditional performers have the right record of authentic traditional music of their cultures, because of how they learnt it and the continued practice within the same environment. This however does not mean that foreign cultures have not encroached on indigenous music. It only means that the existing encroachment has not replaced indigenous music wholesale. Traditional musicians have endeavoured to remain consistent with their times.

4.1.2 Performance styles and performance practices

The performers were required to play some of their songs so as to facilitate analysis of their performance styles and practices. The following discussion is a case study of two instruments, the Litungu and the Orutu, which it is hoped would represent the rest of the instruments.

Case study one: The Litungu

Mzee Jackson Masinde, who hails from Ndengelwa Location of Bungoma District, provides a case study of the Litungu. He has posited the indigenous performing practice, for what he approximates as over fifty (50) years. He learnt the art of playing litungu as a young boy (he cannot remember exactly when), from his father. He says his father was a respected performer, who was always invited to perform during important functions in

the village. Being a first-born son in the family, Jackson found himself obliged of taking over from his father. He says his mother played a pivot role in ensuring that he learnt the instrument, though he was not quite keen to take it up. The argument was that, through the activities of his father, the family had managed to sustain itself from the food tokens provided by the audience. It therefore followed that someone had to be taught how to play the instrument, to ensure continuity of this subsistence. Jackson was therefore the family's choice towards this end. He was always asked to accompany his father to errands such as herding cattle, ceremonies that did not bar young people from attending such as circumcision, funeral rituals and so on. During all these, his father told him all about the instrument, played some simple tunes on it and asked him to repeat. At first he admits it was difficult and boring, and it really infuriated his father who was about to give up. With time he acquired the art at his fingertips and started playing tunes that he had heard his father play. He was soon given his own litungu, which he could play and entertain his friends during playing time. He gained confidence and soon he started playing alongside his father in open-air market days events, where he says they got a lot of foodstuffs. It is at one of this market days, owing to his reputable skill, that he met his first wife, Dorricas. His father passed away, leaving him the sole family bread winner, both for his own newly found family, and that his father had left. It forced him to walk for miles playing for gatherings. At other time he would just start playing in the hope that people will gather and request songs with a token of food. To date, though frail from disease, Jackson still plays litungu, but he says not with the zeal he used to play with. He says 'new' music has come to the world, and people are no longer really interested in listening to the old generation music. He however says he is still looked upon to play in

such functions as funerals and circumcision, from which he can, once in while, derive his food.

Manner of playing

There is a kind of counterpoint in the melodic lines played by both hands, but the rhythmic structures of each musical line in contrapuntal texture. They seem to be independent lines with distinct rhythmic patterns, which serve to make the song flow.

The inference that accrues out of this scenario is that, the performers specialize in 'through' compositions, a technique that has sections composed based on the text chosen.

The text therefore determines the text therefore determines the rhythms to be used and the lengths of phrases across the piece.

Note that the transcription provided has attempted to balance the two melodic lines with background of a steady beat. In playing or listening to the performance, the two melodic lines are in the described contrapuntal style.

Contrapuntal style in the instrumentation

The image displays two systems of musical notation, each consisting of two staves. The top system shows a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. The bottom system shows a similar structure with a melodic line and a rhythmic accompaniment. The notation is in a key with two flats and a 3/4 time signature. The melodic lines are composed of eighth and quarter notes, while the accompaniment consists of a steady eighth-note pattern.

Melody

The same melody dominates the entire piece in a uniform mood. The melody has an ostinato accompaniment. This is brought about by the fact that in any given song, the performer is addressing a particular issue without introducing divergent subjects. He therefore proceeds with his message in the same melodic material but varying the text, but also not very much. The ostinato provides a consistent melodic and rhythmic line upon which a story is told through song, and at other times, as the performer deems fit, punctuates it with speech.

Accompaniment

In most of the pieces listened to, the Eshiriri accompanies the Litungu. It is in heterophony with the voice, only that it plays a continuous melodic line, while the voice, playing the same material, has rests and speech. There is no harmony between the Eshiriri and the voice, for they proceed in heterophony. They play the same song throughout the performance. However, the manner of accompaniment, and the interplay between these elements in the performance, lies with the mind and creativity of the performer. It is the choice of the performer and how he wants his music to sound.

In some of the songs played, the Eshiriri, the voice and the Litungu play the same melodic material. The illustration below shows this case:

voice

shiriri

litungu

ye-e ye-ye-e o-nu-nu wa-wa-wa o-ge-e

(2)

o-ba-na e-si-lo ye-ye-e a-ye-ye ye-ye-e

The Litungu adds one more note to the note groupings so as to cover up the time the voice and the eshiriri rest. Although the voice varies a bit then resumes, it is imperative to note that the rest of the instruments tend to have a more continuous flow of the melody.

Singing style

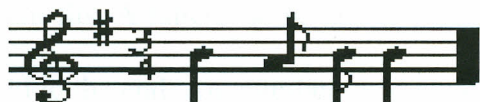
Listening to the voice part, one has the feeling of grace notes over the main notes. It is a kind of gliding practice over notes, without really directly approaching and articulating exact notes. This results in some forms of ornamentation, with overtones above or below the main note.

For example the word '**Bakharuma**' (I have been sent);

The ideal note versus syllabic distribution will be;

m : r ; m ; m

Ba - kha - ru - ma

IDEAL

Yet when it is performed, the following approximation is felt

M (r) : r : m (fe) : m(r)

Ba - kha ru ma

PERFORMANCE PRACTICE

The notes in brackets are the approximate values of the added note around one syllable. The additional ornamental notes are not articulated to their full value, but to fractional approximations that go below or above the main note. From these findings, one gets the feeling of recitative singing that combines speech and song effectively. The performers, speaking to their audiences as they are, sing with the same vocal fluctuations of the speech mode, and this results into this kind of gliding effect.

Phrase lengths

The phrases are varied and most of them do not conform to any particular length that would match the other phrase, especially in free flowing songs that do not have a call and response format. However, there are songs whose phrase lengths are not exactly equal, but they give a feeling of uniformity and balance, when being performed. From this we can easily infer that, due to the texts the performers have to 'tell' the audience, they do so in a speech mode and not necessarily in a melody mode, The speech mode is more

liberalized, and the performer can wind his message in a very long phrase so long as his content fits. A funeral song can go on until the praises and the history of the dead person is told to the end. An entertainment song will not stop as long as the arena still has people dancing. No specified times are given to performances or a phrase as it happens today in music or cultural festivals programmes and rules.

After playing several melodic lines, the performer breaks into speech as the instrumentation goes on. It may be a speech aligned to what he is performing, or on any subject that has no relation to the song text. The general mood of his audience and the context guide him through the choice of his speech material.

Song Interpretation

Songs are interpreted, not as bits and pieces that make up the whole, but only the whole. A performer will not try to interpret a song in terms of how one verse or phrase varies in mood from the other. For example, if it is a funeral song, the performer knows that generally, he must be sad. They are only aware of the general mood and that is what they interpret. This kind of interpretation can only be explained from the point of view of uniform melodies in the performances and lack of knowledge, at that time, of dynamics and micro-mood detection in a song. Compositions were done to depict a general mood.

Case two: Orutu

There is yet another aspect of performance styles and practices regarding contexts. This among other aspects of style shall be discussed using a case study of Orutu.

This paper begins by looking at the case scenario of the traditional musicians.

Traditional performers-Orutu

Mzee Jadwongo Mc Okello provided the case study of Orutu hails from Migori west sub-location, South Sakwa Location and Rongo Division of Migori District in Nyanza Province. He terms his youth as adventurous and exciting because it taught him many things including playing the Orutu. Okello says he had a very strict father, who did not allow him to involve himself in activities such as dances. Yet, in the heart of the young lad, was an alluring urge to participate in musical activities. His father was a church elder in the Legio Mary church, and so he wanted his son to also follow suit. Okello, the third born in a family of thirteen children, refused to follow the steps his elder brothers had followed, and instead decided to pursue the desire of his heart-music. It therefore forced him to sneak from home at night and join other older boys in the village, who had an assortment of traditional instruments, and who played them at night away from their parents. At first they received him with hostility but later on accepted him when he showed unrelenting interest. He had listened to a man play the orutu as he passed near their home, and he had since then harbored extreme interest in the instrument. So when he was admitted in the 'musical society' of the other night performers, he straightaway went for the orutu. He tried out nondescript tunes for a while, before he started improving under the tutelage of the older boys. He became very good at playing and he proposed the idea of forming ensembles, which he said was very successful. He is quick to add that during the day, they would sneak to some of the older generations performances (when they happened), and listen to what was being played, but from a safe distance. This ensured that they did not play what was outside the tradition, though he does not dispel that fact that they did some improvisations to suit their own interests. He however says

that these improvisations were only meant to make the music 'sweeter', but did not in any way distort the tradition around which it revolved. In the course of time he had to openly defy his father's wishes and declare his line of interest. This caused a rift between him and other family members who perceived him as a spoilt child. He had to move out of the home and stay with his uncles. He carried with him the orutu. From time to time he could come back home to his mentors, and they would organize festivals which he says were very competitive, but he tried his best. He gained prominence in playing the instrument, and soon his family started changing its attitude about his ambitions. He started playing in public gatherings, which he says were interesting especially when people joined in his music and danced to it. He remembers being asked to perform before some Europeans who had visited the area. Though he did not know them, he enjoyed playing for them and he could see they were impressed though they did not dance at all. To date he does not regret having gone the orutu way. He says he is happy, he goes to church but still plays his instrument in all functions he is called to perform. He does not see the demise of traditional music because, like him, he has taught many other young boys to play the instrument, and this gives him hope that traditional music will be perpetuated.

Statement of the subject and Phrase lengths

There are cases where the instrument states the subject as an exposition, and then the voice joins in imitation of the stated subject but an octave lower. Most of the time the performer either wants to establish his voice pitch using the instrument, or he wants to catch the attention of the audience by starting with the instrument before he sings his message. The material stated, is shared by both voice and instrument, without much

variation. For example the following is an illustration of the subject and the progression by voice and accompaniment.

ORUTU WITH VOICE

A - to - ti to - tibe-ra - ra ka - ra yu-di - ku-re to - ti in-ka - nye

In the illustration above, it is evident that phrase lengths are varying in length. One phrase can vary from the other in length as long as the message has been communicated.

The other case the instrument and the voice start at the same time. They still share this melodic material all through, but an octave apart. However, it should be expected that these phrases would balance as does in the Western tradition. This is because compositions in this culture are more often done spontaneously. They are dictated by the event or excitement of the moment, rather than insistence on any phrasal balance.

Accompaniment

A performer makes his songs and performs them alone, or in ensembles of other instruments such as nyatiti, or to a group of either spontaneous or choreographed dancers.

It is important to mention that the choreography is not usually elaborate, as we know it in

the non-traditional performances. It is composed of simple traditional repetitive and graceful patterns, which go with the tradition of the instrument. What is noteworthy here is that there are more solo performers than those that practice alongside other ensembles. The financial expectations that have been attached to the performances lately have made performers to prefer to perform solo, so as to gain more from rewards. Yet on another level, the instrument being a highly ritualistic one, used in healing, summoning spirits and so on, call for individualistic representation on behalf of the community.

Song texts

Song texts are governed by the occasion and generally the objective of the performer in his context. There is a lot of repetition in the texts, with the same melody and words being sung again and again until the audience can comfortably join in. Not all the texts are in call and response format. Some of them are just repetitive independent lines that wind away blending with the accompaniment. The text below is a love song known as '*atoti*' and sang in a free flowing manner that does not require response. The composer of this song is Mr. Jadwongo Otieno Mc Okello from south Nyanza District.

Luo version

Atoti to berana

Kara yudi Kure

Atoti in kanye

English translation

Atoti my beautiful

Lady

Where will I find

You

Atoti where are you

The performer is appealing to his beautiful girl to come back to him. It is a repetitive call that could be taken to mean emphasis on the seriousness of the matter. Therefore being a lonesome cry, it would be foolhardy to have other people join in. This is a matter of the heart, communicated in the best way possible by the victim in love.

4.1.3 Audience demands to the performers

The performers were required to say whether the audiences they performed to, made any influencing demands that could otherwise compromise their authentic musical styles during performance as shown in table 4.2 below.

Table 4.2: Audience demands on performers

DEMAND BY AUDIENCE	NO. OF PERFORMERS	%
Repetition of same songs	6	75
Experimentation of 'new' styles	1	12.5
Personal mentions and praise in songs	1	12.5
TOTAL	10	100

The result in the table attest to the fact that 75% of performers are asked to repeat the same songs they have earlier on sang without any modifications. 12.5% of the performers are asked to refresh their melodies by giving them a new touch that makes it look new, while 12.5% of them are forced to make compositions that make mention of some names in the audience. This therefore shows that most of the performers are not influenced by their audiences to invent new styles. They are given a chance to repeat what they have

had over time, and what the society has come to identify with. This statistics attest to the fact that audiences do not necessarily influence change in performance styles of traditional music. They actually serve to perpetuate their traditional music by insisting on listening to it time and again. The performers hence do not find themselves forced to discard what they were taught because the audience makes no such demands.

4.1.4 Contexts of performances

The performers were required to state the contexts within which they perform. Contexts here referring to events and places of performance. The table 4.3 below shows some of the contexts cited.

Table 4.3: Contexts of performances

CONTEXTS	NO. OF PERFORMERS	%
Traditional ceremonies	5	62.5
Political forums	3	37.5
Non-traditional performances	0	0
TOTAL	8	100

The table above shows that of the performers 62.5% are preoccupied with performing in traditional ceremonies, which include funerals, weddings, healing functions, preparations for battles, feasts among other functions where they hold a special spokespeople role. 37.5% of them have had opportunities to perform before political figures such as chiefs and during fundraising functions, where they only entertain. None of them owned up to

have performed in other functions, especially those that touched on whites. The results show that traditional performers do not relocate their performances to non-traditional forums. They perform largely in traditional contexts, which is a sure way of retaining ones musical identity. Even when they go to perform to such conventional forums like politics, it does not undermine their role as traditional performers.

4.1.5 Exposure to 'exotic' performance styles

The performers were asked to state whether they had had any exposure to foreign (non-ethnic) performance styles, and if so, whether these performance styles had had any due influence on their traditional styles of performing the instruments in question.

All the performers interviewed affirmatively stated that they resisted borrowing from any foreign styles. They had instead maintained what used to be practiced by their forefathers, in order to preserve traditions. They decried the fact that borrowed styles were increasingly eroding the cultural identity of music. Consequently, they feared for the future survival of traditional music in the face emerging exotic styles. Thus their learning and perpetuation of musical styles retains their authentic backgrounds with little room for improvement. The media is one of the agents of exposure to strange aspects of culture. Lack of the media, as we know it today in traditional settings before independence, is one of the reasons the performers there retained their traditional identity.

4.1.7 Meaning and intentions in compositions

The performers were required to describe their musical inspirations, role of their music in both the natural and supernatural world, and the role of the supernatural in their music.

All the performers interviewed confirmed the involvement of the ancestors and spirits in influencing their compositions. They claimed that ancestors give supernatural motivation, strength and creativity. Before playing the instrument, they pour libation in form of traditional liquor to appease the ancestors, and ask for their guidance in selecting words of tunes. They also participate in healing and cleansing ceremonies. The supernatural beings are believed to respond to the music of such instruments as Obokano. It is therefore right to see the strong grip of these performers to traditional performance practices and styles in the light of supernatural potency. They have an obligation and responsibility to the world of the supernatural, which they believe influence all aspects of their lives. As a result there is the fear of betraying them or offending them. What they perform is not their own, but that which has been commissioned by forces greater than the performers themselves.

CASE TWO: NON-TRADITIONAL PERFORMERS

The sample population in this category was one which could have learnt the art of playing the instruments from a traditional setting or a non- traditional one, but which now practice it away from the traditions that made the instruments. Those interviewed in this class were; Japheth Blasto (culture village dance troupe Kenyatta University –Orutu), Kennedy Omosa (Culture village dance troupe Kenyatta University –Obokano), Domnic Ogari (Institute of music Kenyatta University- Obokano), Wellington Kizito (Our Lady of Fatma secondary school Nairobi-Orutu), Franklyn Etyang (Starehe boys center-Litungu), Elijah Muliro and Anicet Wafula both from Ndengelwa village, Bungoma District (Music teachers-Litungu speciality)

4.1.8 Backgrounds

One case study was picked to represent the rest of the interviewees in terms of background to musical experience.

Wellington Kizito: Our Lady of Fatma school Nairobi (Orutu)

Wellington was born in Suba District, Nyanza Province in 1984. He says he started playing the Orutu in 1998, during his primary school days. This however was just a culmination of a learning process he had started long before this. He recalls that his parents used, and still stay near a trading center. Therefore on market days (Tuesday and Saturday), very old Orutu performers would come from all over the district, with their instruments to entertain people in local bars and the traders, in exchange for some food and drink. They would get drunk and relocate from the bars and now entertain people in the open-air market. He says that most of the time, owing to drunkenness, each performer would try to outdo the other, playing at the same time and calling names of people and their own at the same time. This he says used to result in an interesting 'confusion'. Though this was an open-air performance, rarely were children allowed to move closer, or at other times, the swelling crowds would just be too strong for them to penetrate. For Wellington, it was a matter of life and death, sneaking from harsh parents at home and following each and every detail from vantage points. He consequently started feeling an irresistible urge towards Orutu. None of his family members was a player, and so he wondered what they would say when he went public with his love. He remembers a friend who used to steal his father's Orutu, and they could both try incomprehensible

things on it. Slowly by slowly and with utmost consistency, he started making sounds that had a remote semblance with what he was hearing at the market place.

During his sixth year in primary school, his school decided that it needed to try and compete favourably with a neighbouring institution in music festivals. One of the things they had observed in that school is that it had an Orutu accompanying the songs. The music teacher therefore send out a call to the students for an audition on the instrument. Several boys turned up for the audition and at the end of the day Wellington emerged as the best among them, even though he was not very good. The other boys were worse. The teacher started training him and this added to the knowledge he earlier had, resulted into improvement.

He is now an accomplished performer, having lifted certificate after certificate in music festivals. He marvels at the changes that have taken place in the music of Orutu. He tries to compare the music he listened to at the market place, and what he hears and even plays now, and finds a very sharp contrast between the two. Though he uses non-ethnic tunes in his performance, he decries the fact that foreign cultures have adversely affected indigenous music. His peers, he says, do not listen to traditional music, but would always go for reggae, slow jam among other pop styles.

What comes out of Wellington's history is that, though he now performs to non-traditional audiences mostly, he has his background in the heart of traditional music. It is an assumption, which he supports that the music at the market place must have been a true reflection of traditional music. The teacher too, though in a current education system, could have learnt the instrument from the old generation, and he is therefore just passing over the same knowledge.

From the above history therefore, taken as it is as representative of the rest, the responses can be coded as shown in table (4.5) below.

Table 4.5: Backgrounds of performers

BACKGROUNDS	NO. OF PERFORMERS	%
Peers (age mates)	2	28.58
Teachers	2	28.58
Traditional/village contexts	6	42.84
TOTAL	10	100

Table (4.5) above shows that 28.58% of the non-traditional performers have learnt there instrument from their peers (classmates, age mates), by observation or mere interest, 28.58% others have learnt from encouragement from their teachers, while 42.84% have learnt the instrument from their rural home villages, from those older than them. Therefore over time and space, what could have been exposed to them traditionally, faces a wave of changes as they confront new rules, cultures and practices through such events as music festivals.

4.1.9 Performance styles

The performers were required to play through some of their pieces, so as to facilitate the analysis of their work in terms of performance styles. To this end two case studies of instruments were selected, as in the case of the traditional musicians, which would

represent the other instruments. The selected instruments, The Litungu and the Orutu, were recorded and the music analyzed as follows:

The Litungu

Mr. Anicet Wafula from Bungoma District provided the information on litungu in this case study. He traces his performance interest to 1983, during his sixth year in primary school. He had listened to his uncle Joram play the instrument, and this always mesmerized him. He even sometimes got a chance to practice with his uncle, but as soon as he was back to his parents' home, he would have no other avenue of accessing the instrument. At school he also had a teacher who played the instrument for demonstrations in class. However, no student was allowed to play the instrument on his own for fear that it would get spoiled. All this factors did not deter him from pursuing his dream. He knew he wanted to be a music teacher. He also knew that he wanted to be an accomplished litungu teacher and player. All he needed was a tutor. One vacation, he took time and went to visit his uncle. It was this vacation that brought Anicet face to face with techniques of playing the instrument. His uncle was very keen to teach him how to play. He in turn tried very hard to learn as much as he could grasp. Upon return to school, he showed remarkable skill in playing, which really impressed his teacher and he was immediately put in charge of the school litungu. This, he says, gave him more time to practice and improve on his skills. He started creating his own music away from what his uncle had taught him, because he found it 'boring'. He says he wanted music that was 'warm' (sic). Music that could appeal to the ear in terms of harmony between voice and accompaniment. He was registered for several festivals, and though he never won in all

of them, they provided him with challenges to work even harder at his dream. He started a small choir with some of his friends, and he made sure that litungu music always received practice time. He says this choir really changed his way of looking at traditional music. They insisted on modifying traditional music as well as performing some contemporary tunes on traditional instruments. The 1984-86 South African music advent into Kenya with the likes of Yvonne ChakaChaka, The stone, Pat Shange, Snake, and Chicco, were their launching pads into contemporary music. They strove to imitate some of the tunes they heard on radio, and subsequently practice them with both traditional and contemporary instruments. Anicet has come a long way in his music performance. One of the achievements he cites is his performance at the German embassy in Nairobi in 1996, which saw him receive a bottle of Champaign from the Ambassador. He now teaches the instrument to anyone who would like to know how to play it. He however says that music must be dynamic. Music should not remain in its original form, but should be seen to grow and embrace new developments. He thanks the media for exposing Kenyan music to the world and exposing the world's music to Kenyans. This, he says, is healthy for composers who need to hear what other people have done before they embark on their own works.

Phrase lengths

In the music listened to, equal phrase lengths were evident. For example, in the call and response format which were common, the calling phrase was equal in length with the answering phrase, as shown in the example below:

Phrase Length



This could be attributed to the formal system of music education that these performers have gone through, which teaches balancing of phrases throughout the piece. There is insistence on some kind of formal organization of the work.

Manner of singing

The manner of singing was quite clear, with clearly defined notes. No gliding on notes or creating adverse overtones was evident. The singing flows smoothly with the accompaniment. This too is testimony of the music schools they have gone through. They have learnt voice production, voice management when singing, pauses, phrases, diction and so on. This in turn becomes a point of application in their music.

Creativity in performance

One of the aspects that depicted creativity in the performances is the treatment of the melody line. Where gaps are present, an interjection has to be placed so as to harmonically have a flowing line of music. The soloist has to ensure that his music is colored with ornaments and notes away from the main composition but blending well with the flow of the melody.

The example below shows such treatment of melody;

Creativity in performance



The bridges, (marked 'interjection') only come in when the composer decides to repeat the response before resuming the call. It however does not become a compulsory addition.

Another point of creativity that was only discussed by the respondents and not watched was the issue of choreography and costumes. They insist on technical choreography, which they say is quite attractive. Some of them confessed that music should now look like the foreign dances that they see on television, with intricate choreography. Exposure here is playing a role. The performers are not just being creative. They are desperately trying to upgrade their music to look like what they adore from other cultures.

Rhythms

The rhythmic pulse is not graceful as it was in the traditional performance. It assumes a more accelerated (fast), pace, and what the performers wished to term as danceable. It varies as it develops, but with an underlying constant pulse beat. What aids this arrangement is that the left hand plays a continuous rhythmic motif that is fairly fast and steady, while the right hand plays variations that fit within the same rhythm on the upper line.

There is however the aspect of performances building up to a climax, where speed changes to a very fast one, the performer does not even in most case sing, he only speaks as people dance.

Song interpretation

The song interpretation of this class of performers is one that is phrasal or verse-by-verse. Due to knowledge in dynamics and related performance practices from the Western music perspective, interpretation too of traditional music takes along the same lines of viewing each phrase and each text as independent entities that require exclusive interpretation. They can feel the need to go soft on a particular phrase, go loud or of slow down as the text dictates.

Case two: Orutu

Mr Japheth Blasto, a performer in the Kenyatta University Cultural Dance troupe, provided the case study for Orutu in the non-traditional category. He started performance practice in 1988 at Akoko primary school, in Migori District. His interest was activated when an old performer was brought to the school to teach the choir a song for the festivals. He says the old man was so good at the orutu that at the end of the performance he wanted to know from him how he could teach him to play the instrument. He received directions to the old man's home and it was to become a routine that every Saturday afternoon, Blasto would be found at the old man's home undergoing tuition in orutu. He says he was taught many songs but the basic technique of all the songs was the same.

This led him to think of ways of ‘improving’ what he had been taught, by adding contemporary tunes, as well as coloring the traditional music that the old man had taught them. His first performance was at provincial music festivals in Kisumu social hall the same year, 1988. He was surprised at how the audience applauded his arrangements on the instrument. He ended up winning that class. It is at this point that he knew the road to stardom had begun and he was determined to walk it. He says his music has greatly changed, as demands by audiences change. He says one cannot afford to stick to traditional music because it does not appeal to a large section of the urban audience, from which he owes his economic survival. However he says that traditional music should not be neglected. Awareness must be carried out, in order to have audiences appreciate this music. He admits playing both traditional and non-traditional music but in appropriate contexts.

Song texts and arrangement

The only notable observation that was made as pertain the non-traditional performers of this instrument is the treatment of text and song arrangement. There is overreliance on borrowing already existing pop tunes and placing combining them into a flowing song. For example, analysing Blasto’s performances practice the following pattern is consistent;

- 1) He starts by playing the solfa ladder, d, r, m, f, s, l, t, d (up and down), to get the attention of his audience.
- 2) He then moves on to A song by the late leading Kenyan musician, Daudi Kabaka which has the following text:

Kiswahili version**English version**

Msichana wa urembo kama wewe

a lady of such

beauty as you

Ni kitu gani

what is it

Kinakufanya usiolewe

that is stopping

from getting married

From this song the performer moves on to a common bridge he likes using, which he says is borrowed from a Luo tune. The bridge separates all the independent songs but at the same time aids in their unity. It has the following melodic and rhythmic structure:

Bridge

4) He then proceeds to play the English version of the religious tune “**Oh when the saints go marching in**”

This kind of combinations does not end here. He picks most of the popular pieces, which the audience can identify with from Kenya, the Congo, South Africa among other places, all played with no other accompaniment on the Orutu. He says that when he plays authentic traditional music that he learnt from his home village, his audience looks dissatisfied. He therefore has to look for music that can maintain him as a performer. To him therefore entertainment overrides the traditions and cultures of any instrument.

Phrase balance

Observation of the symmetrical phrase balances in his performance is very regular in individual songs, which were composed to bear such a balance. Analysis of the entire piece does not balance at all for the same reason of borrowing different tunes and articulating them on the instrument. For example analysis of two songs; *Dunia mbaya* by Princess Julie from Siaya district, and *Msichana wa elimu* by the late Daudi kabaka from Cheptul in Vihiga district gives us vital insights into structural differences in music. While ‘*dunia mbaya*’ has short call and answer phrases, ‘*msichana wa elimu*’ is composed of a long solo phrase with no call and response format.

Dunia Mbaya-by Princess July

Duni a mba ya Duni a mba ya Duni a mba ya Duni a mba ya

Msichana wa elimu- by Daudi Kabaka



Justification for the invented/practiced styles

4.1.10 Audience

The performers were supposed to state whether the audience they perform to had any influence on their musical styles. They were required to concur with, or refute claims that audiences dictated what performers had to present. The reports that emerged indicated that audiences need first and foremost to be entertained. They need to be captivated and consequently, pressure is mounted on the performers to meet these demands. This paper wishes to define three types of audiences as described by the respondents.

- 1) The non-interested audience which watches performances out of sheer compulsion by some circumstances, or because they have nothing else to attend to. This audience attends to the time the performance took to end, and also tries to find out what the performance was all about.
- 2) Musically illiterate audience, which enjoys music as a genre and for its entertainment and not necessarily of its knowledge in basic music terms and operations. This audience will pay much attention to costumes, the performer, accompaniment, entertainment value, message and length of performance

- 3) Musically literate audience, which enjoys music because of its structure, superiority in composition, arrangement of subjects, resolution of dissonances among other musical technicalities.

Mention must be made that it is likely that when a performer is exposed to the one of the above audiences most of the time, chances are that he will accustom himself to performing the type of music that satisfies the needs of his audience. He may not look for the traditions of the instrument. What gains precedence is the interests of the audience, and hence the reason non-traditional performers have diverse styles, arising out of diverse audiences. Suffice it to mean that it is the process of meeting audience challenges that makes music of a particular tradition assume features and practices external to it.

4.1.11 Contexts

Performers were required to give insights into which contexts they performed. From the answers given, it was evident that these performers do not perform in traditional contexts such as rituals of healing. They alleged that the absence of the value of these ceremonies in urban areas, as they appear in rural areas, was the reason why they did not care to prepare for such because they would sound irrelevant. They also said that they had been taught these instruments without necessarily attaching them to their private ritualistic functions. They could therefore not perpetuate what they had not been taught. The places they perform include; conferences, school fun and parents days, road shows, weddings, music festivals, drama festivals and classrooms for demonstration or examination. It therefore means that performers must be relevant in their contexts. They must perform content that go with the time they are living in and which will make meaning to the

recipients. It is such constraints that make most non-traditional performers stand outside their traditional backgrounds.

4.1.12 Exposure to foreign styles

It was imperative to establish whether or not the non-traditional reformers had been exposed to any other foreign or non-ethnic influences apart from their own. Table (4.7) below shows the exposure distribution among the performers.

Table 4.6: Exposure to foreign styles

EXPOSURE DESCRIPTION	NO. OF PERFORMERS	%
Kenya Music festivals	1	14.28
Curriculum (education)	2	28.6
Media	3	42.84
Acculturation	1	14.28
TOTAL	10	100%

The table above shows that 14.28% of the non-traditional performers have had vast influence from the creativity demands in the Kenya Music and Cultural festivals. They have listened keenly to adjudicators, whom they say seldom insist on authenticity. 28.6% of the performers have espoused what they learn from the education curricula. Exposure to the symphonies, the concertos among other genres

of the History of Western music they learn in school, has greatly influenced the way they interpret music. They would wish to have traditional music in sections like the sonatas, have the phrases balanced, have the music in particular tonal systems that can modulate and so on. 42.84% of the performers have adopted new styles as they see them on television or in the cinemas. The songs they hear from other countries on radio have captivated them, and this moves them to try out on their instruments, what the media exposes to them. 14.28% of the performers have changed their styles of performance due to acculturation. Through education and migration especially, they have interacted with new material from other cultures. They have moved on to adopt and even idolize this material to the extent of making them their own. The results show that the current education system and the media are the forerunners in creating change in the performance styles of non-traditional performers. Curriculum sets out to teach new content that would affect the way of thinking of a performer; the media exposes the performers to foreign material, which is tempting to borrow from. All these factors combined lead to invention of styles and more so synthesis of diverse styles to generate one that can be unique to a performer.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.0 Introduction

In this Chapter, summary, conclusion and recommendations are contained.

5.1 SUMMARY AND CONCLUSIONS

The objectives stated in Chapter one, offer guidance as to the conclusions we draw concerning the findings of this paper.

The musical backgrounds of the performers determines a great deal, the kind of musical practice a performer undertakes. The performers interviewed in case one (traditional performers), indicated that they had held resolutely onto what they had been taught by their fathers and forefathers. This was indication that they declined to invent new styles, away from the ones that they had learnt. On the other hand, the non-traditional performers indicated varied sources of musical backgrounds, such as schools, festivals, peers and the media, which did not guarantee uniformity in their musical styles. There is a break away by the non-traditional performers from the traditional norms, in terms of observation of phrase lengths, singing styles, and melodic treatment among other facts. It indicates existence of new trends in the treatment of non-traditional music.

Musical practices of both performers differed due to the varied demands made by the audiences in both contexts. It was lucid that contexts determine the role of the musician,

and the role in turn prescribes the parameters of the performance practice. While in the traditional case, there was cited a great deal of leadership in traditional rituals and other ceremonies, the non-traditional performers perform mainly as educators and entertainers. Due to the difference in context, for instance the difference in traditional healing ceremony musician, and a pre-wedding entertainer in an urban setting, performance practices and the meaning that goes with them will be at variance. The former will be tied to the prescriptions and procedures of spiritual ritual, while the latter will have the freedom to interact with the audience on a personal level, and play according to the audience's tastes.

It is also significant to note that there was reported heavy encroachment over non-traditional performers by Non-African cultures. Though most of them learn from traditional sources, they have got to practice in an arena that is rife with mixed cultures, thus forcing them to make modifications, arising out of the foreign material they adopt.

The traditional performers, though facing stiff competition from their non-traditional counterparts, enjoy more respect and honour as educators, moralists, spokespeople and mediators in their respective communities, than do the non-traditional performers.

The role of music in the society across the generations has remained largely the same. Functional aspects such as entertainment, education, and communication among others have persisted on consistently. What seems to have been discarded to a great degree, are the aspects that touch on traditional rituals such as healing, cleansing and communication with the spirit world.

The issue of instruments and gender restrictions was extensively discussed. In some of the communities interviewed, if a woman played an instrument meant for male

performers, cleansing and gods appeasement had to be done. In the non-traditional contexts, both male and female play instruments without any fear of annoying an unseen supernatural force. Although the traditional performers do not approve it, equality campaigns in education systems and festivals, among other forums, have led to the liberalization of male-female restrictions, within which music performance falls. This has led to girls being allowed to prove their worth in all aspects including playing of instruments, initially not meant for them.

Most of the non-traditional performers claimed that borrowing of foreign styles such as the *Lingala* tunes from central Africa, and fusing them in the music of traditional cultures, improved music, and gave it a touch of 'life'. However this was sharply contested by the traditional performers, who believed that foreign tunes through the media had corrupted performers of traditional music in the urban areas, and was headed for extinction.

Non-traditional performers also noted that audiences in urban areas were exposed to a fast revolutionizing world of entertainment, and as a result were used to making far-reaching demands on what they wanted to hear. It was reported that the large cross-sections of audiences in these places did not approve of what they termed as 'old' music. They instead called upon the performers to be more creative and infuse popular tunes in their performances if they were to give any attention. On the other hand, traditional performers faced very little revolutionary demands from their audiences, since both the performers and the audiences clearly understood the role music was to play in the society in its authentic form.

Though the subject of material for construction, tuning and manner of playing has been extensively handled by Zake (1986), it is imperative to mention that the non-traditional performers have opted for readily available materials, such as plastics for resonators and membranes, nylon strings instead of animal tendons, which is a breakaway from what the traditions of the instruments had. One performer said that animal tendons, far from being difficult to obtain, have restrictions in tuning such that they can cut anytime while one is trying to tighten them to suitable pitches.

The non-traditional performers also held the view that the tuning of instruments by traditional performers, resulted into overtones above the main distinct tones, which caused feelings of discords. They have therefore laboured to tune the same instruments according to the keyboard sounds, which makes them have distinct tones as sounded on the keyboard.

Both the traditional and non-traditional performers held the view that music has a potent meaning in any society and should be perpetuated. It entertains, it educates and brings people together in a myriad other functions and ceremonies. Therefore regardless of context, music is seen to play a vital role, both to the performers and the recipients.

5.2 Recommendations

From the findings of this paper, the following recommendations have been made.

Traditional Music

Curriculum developers and Music festivals organizers should ensure that a blend is found between authentic traditional music, and traditional music that has been infused with exotic elements, hence giving it a new outlook. Recognition should be given to both generations, since their music is superior in their own relevant contexts. The classroom and the auditorium are the pre-eminent places of ensuring the equal propagation of both classes of music.

Instruments

Teachers of music should consider not only transplanting traditional instruments from the villages to the urban classroom in their original form, but to also explore ways of modifying these instruments to suit modern orchestral ensembles. This will ensure a blend between traditional and non-traditional musicians and their music. This however does not mean total disregard or overhaul of traditional music. It is just a way of getting a blend between traditional music and non-traditional music.

Suggestions for further research

There is still more that needs to be discovered in traditional music in terms of the relationship between compositional styles, and the ritual for which the song is composed. Every ritual has different tunes, rhythms and song structure. Research should therefore be carried out not only to transcribe this music, but to also get the psychological motivation behind the compositions.

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INTERVIEW SCHEDULE

1. **When did you start performing?**
2. **From whom did you learn the art of performing?**
3. **Which contexts did you start performing in?**
4. **Where do you perform now?**
5. **Which type of audience do you perform to?**
6. **Have you borrowed your music style from anywhere else a part from what you learnt earlier?**
7. **Does your audience make any demand on you performance?**
8. **How do these demands (if any) change your musical performance?**
9. **Have foreign cultures affected your musical performance?**
10. **What should music mean to any society?**
11. **What does music mean to you?**
12. **What inspires your compositions?**
13. **What material do you use to construct your instrument?**
14. **How do you tune your instrument?**
15. **What guides your choice of words in your songs (lyrics)?**
16. **How does the environment affect your composition?**
17. **What is your place in a society as a musician?**
18. **What do you sing about?**
19. **What is the future of your traditional music with the changing trends in culture?**
20. **Who performs this instrument? (Male or Female)**
21. **What role does the supernatural word play in your music?**
22. **Do you perform for healing or cleansing ceremonies?**

APPENDIX II

Kennedy Omosa of Kenyatta University playing Obokano



Anicet Wafula with litungu



Mzee Nelson Onganga posing with his Obokano



Mzee Onganga outside his hut in Nyamira District



Obokano from Kisii

Kizito Chesoni with Ilungu



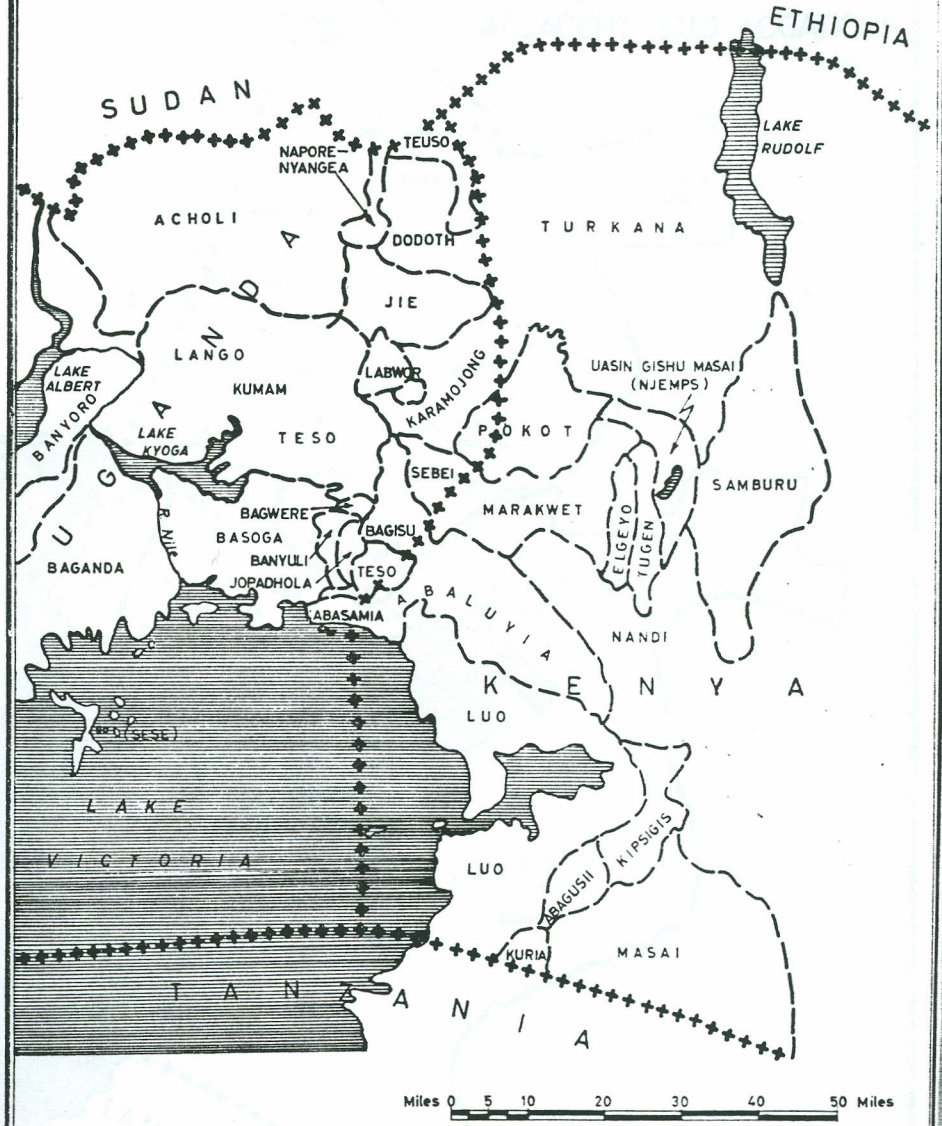
Wellington Kizito during the interview



Kizito Cheseni with litungu



PEOPLES OF WESTERN KENYA AND UGANDA

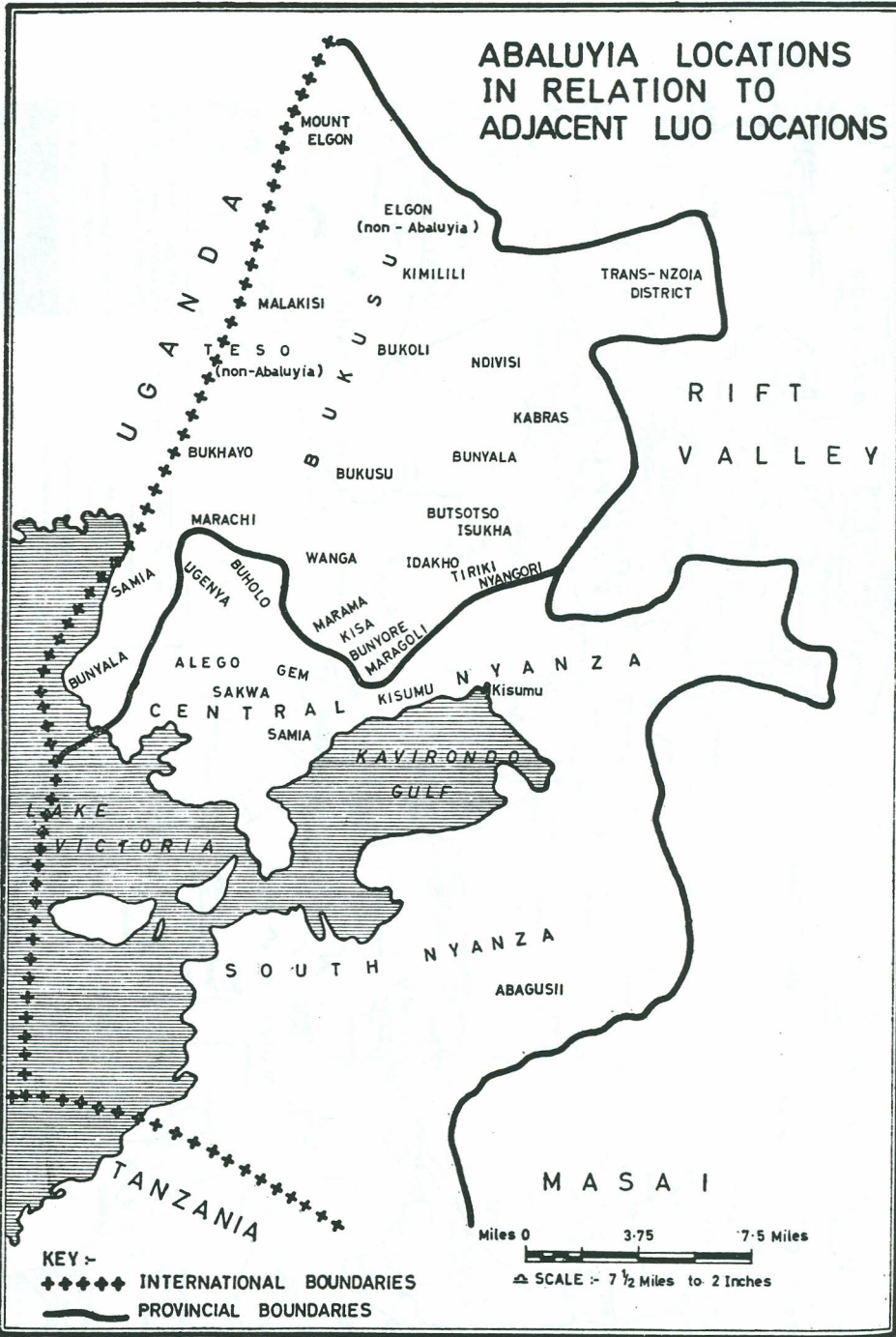


Miles 0 5 10 20 30 40 50 Miles

SCALE - 20 Miles to 1 Inch.

KEY -
 +++++ INTERNATIONAL BOUNDARIES
 ----- ETHNICAL BOUNDARIES

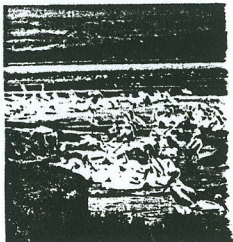
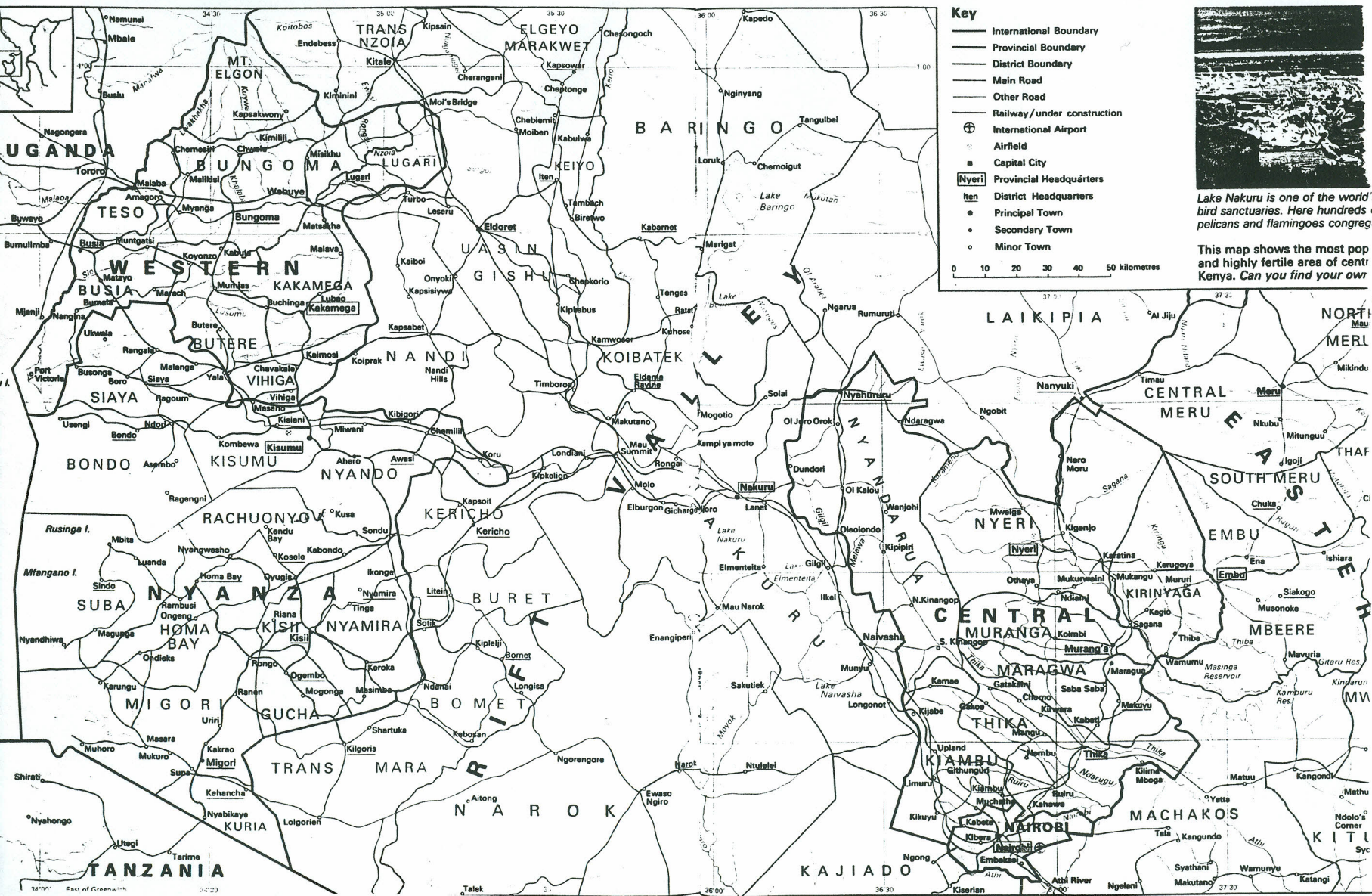
ABALUYIA LOCATIONS IN RELATION TO ADJACENT LUO LOCATIONS



KEY -
 + + + + + INTERNATIONAL BOUNDARIES
 _____ PROVINCIAL BOUNDARIES

Miles 0 3.75 7.5
 SCALE - 7 1/2 Miles to 2 Inches

Kenya West and Central Area



Lake Nakuru is one of the world's bird sanctuaries. Here hundreds of pelicans and flamingoes congregate.

This map shows the most populated and highly fertile area of central Kenya. Can you find your own...