

**MWOMBOKO AND MUSIC TRADITIONS OF THE AGĪKŪYŪ OF  
MŪRANG'A COUNTY**

**BY**

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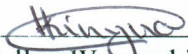
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## DECLARATION


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

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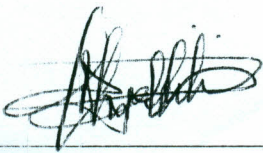
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## **DEDICATION**

To my husband Mr Peter Kinyua, my children Ann and Antony for their support, love and patience. May the work encourage them to endeavour to achieve their destiny in God and the scholarly world.

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## OPERATIONAL DEFINITION OF TERMS

- Agĩkũyũ* : A Bantu speaking community that inhabits the Central Province of Kenya.
- Cũcũ*: *Agĩkũyũ* children's singing game performed while squatting round a girl who sits on the ground.
- Gĩtiro*: *Agĩkũyũ* song for girls performed while kneeling for entertainment.
- Korathi*: The third movement in the *Mwomboko* dance. A movement with simple formation that set the pace for the more complex movements in *Mwomboko*.
- Kĩbũiya*: *Agĩkũyũ* older children's first dance performed accompanied by *kĩĩgamba* (small tin rattles) on the legs.
- Kĩmoto*: *Agĩkũyũ* female dance performed with the legs close together, and hands clapping rhythmically in time with the song for entertainment.
- Mwomboko*: An *Agĩkũyũ* neo-traditional dance which emerged in the 1940s performed by both men and women
- Marobo*: *Agĩkũyũ* singing game performed by both boys and girls.
- Music : The use of organised sounds and beats whether sung or played to express feelings or emotions.
- Mũcũng'wa* : *Agĩkũyũ* dance for boys and girls performed during harvest.

- Mũthĩrĩgũ*: *Agĩkũyũ* dance which emerged in the 1930s among *Agĩkũyũ* the due to political upheavals. Performed by both men and women.
- Mũthuũ*: *Agĩkũyũ* circumcision song performed by boys.
- Mũthũngũci*: *Agĩkũyũ* dance for old people performed for entertainment.
- Ndumo*: *Agĩkũyũ* female dance performed as they clap and shake their hands.
- Ngucu*: *Agĩkũyũ* dance by young boys and girls for entertainment during the moonlight evening.
- Nguthia*: *Agĩkũyũ* dance performed during harvest by bigger children who have broken away from their mother's aprons.
- Neo-traditionalmusic: A technical term describing any musical forms whose compositional elements (harmony, rhythm, melody) show the influence of other cultures.
- Traditional Music : Any music which has entered into the heritage of the people but cannot be attributed to any composer. The music has been presented for many generations through the process of oral transmission.
- Werũ*: *Agĩkũyũ* dance performed by girls only for entertainment.

## ABBREVIATIONS

<b>CO</b>	Cultural Officer
<b>CDA</b>	Community Development Assistants
<b>DCDO</b>	District Cultural Development Officer
<b>DRD</b>	Descriptive Research Design
<b>KBC</b>	Kenya Broadcasting Corporation
<b>MOEST</b>	Ministry of Education Science and Technology
<b>PST</b>	Purposive Sampling Techniques
<b>RST</b>	Random Sampling Technique
<b>SST</b>	Snowball Sampling Technique

## ABSTRACT

This study focused on analysis of the content and style of *mwomboko* music to determine influential factors for its assimilation within the *Agĩkũyũ* of Mũrang'a County. The study sought to find out the factors which could have led to the survival of *mwomboko* music genre even after other neo-traditional genres had disappeared. To do this, the study specifically analysed the rhythmic, melodic and structural attributes of *mwomboko* in context of *Agĩkũyũ* music traditions. The textual content of *mwomboko* in order to expose the meanings of the messages it embodies. The role played by *mwomboko* within the socio-cultural setting of the *Agĩkũyũ* community. The study sought to find out factors that have influenced the survival of *mwomboko* among the *Agĩkũyũ*. The study employed the descriptive research design. Relevant information was gathered by reviewing literature related to the study. The reference materials were obtained from Moi Library, Kenyatta University, Kenya National Archives, Nairobi University Institute of African Studies, Bomas of Kenya, Kenya Institute of Education Library and KBC Library. Relevant journals, periodicals were also used. The study location was within Mũrang'a County since the County is one of the areas where *mwomboko* began. The study used questionnaires which comprised both structured and unstructured questions. The questionnaires were effective tools for obtaining important information on the role played by *mwomboko* and the textual content. An interview schedule was used which enabled the researcher to collect information concerning the historical and developmental aspects of *mwomboko*. Participatory and non-participatory observations were made in order to record what was observed during data collection. This was in relation to the features that characterise *mwomboko* and the style of performance. A sample of 45 members from three existing dance troupes, namely Kamune, Kangema and Mũkangũ, a District Cultural Development Officer, 3 Community Development Assistants, 2 elders from each location were utilised in the study. Purposive sampling, random sampling and snowball sampling methods were used to select the respective samples. Data from the field were analysed through qualitative and quantitative methods of data analysis. Research equipment included a still camera, a tape recorder, notebooks and writing pads. Music was transcribed in Western staff notation and analysed while song texts was transcribed and analysed to establish the emerging patterns visa-vis the thematic content embodied in the song text. Responses from the interviews and questionnaires were summarised. The findings were discussed and conclusions made before proposing pertinent recommendations and suggestions for further studies.

## CHAPTER ONE

### INTRODUCTION

#### 1.1 Background Information

*Agĩkũyũ* people constitute one of the largest Bantu-speaking people in Kenya (Middleton, 1997). They inhabit the Central Province of Kenya, which has eight administrative Districts, namely; Nyeri, Mũrang'a, Kĩambu, Thĩka, Kĩrĩnyaga, Nyandarũa, Gatũndũ and Maragũa. The neighbours of the *Agĩkũyũ* are the *Amĩrũ* to the North-East, the *Aembu* to the East, the *Akamba* to the South-East and the Maasai to the South-West. However, some of the *Agĩkũyũ* have migrated to various parts of Kenya.

The main occupation of the *Agĩkũyũ* is mixed farming. They grow crops and keep animals such as cattle, sheep, goats and poultry. However, as a result of socio-economic mobility and education, some of the *Agĩkũyũ* have taken up other occupations. Traditionally, the *Agĩkũyũ* men went to work in the gardens. They were responsible for tending cattle, digging, planting bananas, yams and tobacco, as well as cutting and erecting timber and house building. The women also went to the gardens and were responsible for planting maize, millet, beans, weeding and harvesting crops. They were also responsible for fetching water, collecting firewood and grinding grains. As the adults went through their daily chores, they made traditional music to accompany themselves. Children were left at home with their grandparents. The youngsters performed singing games and dances such as *cũcũ*, *kibũiya* and *ngũcũ* during the moonlight nights. Grandparents narrated to

children stories accompanied with songs. Apart from making music for entertainment, the *Agĩkũyũ* also performed music to mark various ceremonial rites.

Performance of traditional music of the *Agĩkũyũ* is based on *mariika*, a system of age groups and gender (Zake, 1988). Such music are categorised as *nguthia*, *cũcũ* and *kĩbũiya* for children; *mũcũng'wa* and *njukia*, for the young men; *ndumo*, *werũ*, *kĩmoto*, *gĩtiro* and *ũrathi* for women; *kĩbaata*, *ndarama* for adult men and *mũthũngũcĩ* for old men and women.

Besides the traditional *Agĩkũyũ* music genres, there are also neo-traditional music forms/styles namely *mwomboko*, *mũthĩrĩgũ*, *korathi*, *gĩchamba*, *kariara* and *kamanũ* which emerged during the colonial period. *Mũthĩrĩgũ* emerged as an instrument of protest against the colonial rule (Mwangi, P 1997) and was banned by the colonialists in 1930s. *Mwomboko* then emerged in the late 1940s after the banning of *mũthĩrĩgũ*. Mwangi (1997). The genre rose as a result of cultural reaction that was both artistic and political. The genre was viewed as artistic because the youth identified it with the European music and musical instruments in their territory and was political in that there were those who rebelled against the political scenario using the genre. The rise of *mwomboko* and other neo-traditional music genres were occasioned by the socio-historical and cultural changes during the colonial era (Munene, 1991). Munene (1991) further notes that after

independence, *mwomboko* composers / performers diversified the textual content to cover many other aspects of the Agĩkũyũ culture.

According to Mwangi (2004), *mwomboko* genre borrowed from European dance styles that were learnt from the ex-soldiers who fought the First and Second World Wars. One of the distinguishing factors in *mwomboko* is the use of *Kĩnanda kĩa mũgeto*, (accordion) and *karĩng'arĩng'a*. (metal ring)

According to Munene (1991), *mwomboko* was first performed by unmarried men and women but nowadays the dance is performed by both the young and old men and women. The genre is currently performed as a cultural song dance during public occasions and state functions. *Mwomboko* has continued to flourish since its beginning (Munene, 1991). One wonders why *mwomboko* has continued to flourish, while the other neo-traditional genres of the *Agĩkũyũ* are no longer performed. It was in view of this that the study proposed to analyse the content and style of *mwomboko* in order to establish what has led to the survival of the genre among the *Agĩkũyũ*.

## **1.2 Statement of the Problem**

During the colonial period many new music genres emerged among the *Agĩkũyũ*. The genres were used as means of expressing discontent against the colonial rule. Immediately after independence most of these genres such as *gĩcamba*, *kariara*, *korathi*, and *Mũthĩrĩgũ* disappeared. However *mwomboko* survived and has

continued to flourish as part of the *Agĩkũyũ* music tradition. The *Agĩkũyũ* perform *mwomboko* in both traditional and modern socio-cultural settings. The fact that *mwomboko* survived even after other neo-traditional genres disappeared posed a concern on what factors could have led to its survival. The foregoing concern led to the formulation of this study.

### 1.3 Research Questions

The study was guided by the following research questions: -

- i. What are the rhythmic, melodic and structural attributes of *mwomboko*?
- ii. What is the textual content of *mwomboko*?
- iii. What role does *mwomboko* play within the socio-cultural settings of the *Agĩkũyũ*?
- iv. What factors influenced the survival of *mwomboko* among the *Agĩkũyũ*?

### 1.4 Research Objectives

The general objective of the study was to establish why *mwomboko* has persisted among the *Agĩkũyũ* while the other neo-traditional genres have been discarded.

The specific objectives were to:

- i. Analyse the rhythmic, melodic and structural attributes of *mwomboko* in the context of the *Agĩkũyũ* music traditions.
- ii. Analyse the textual content of *mwomboko* to reveal the messages it embodies.

- iii. Determine the role of *mwomboko* within the socio-cultural settings among the Agĩkũyũ community.
- iv. Establish factors that influenced the survival of *mwomboko* among the Agĩkũyũ.

### 1.5 Research Assumptions

The study was based on the following assumptions:

- i. *Mwomboko* is not a traditional Agĩkũyũ music genre but has stylistic attributes that are associated with Agĩkũyũ culture.
- ii. The messages embodied in *mwomboko* are useful in establishing its significance among the Agĩkũyũ.
- iii. *Mwomboko* as a neo-traditional genre has aspects of the Agĩkũyũ culture for it to be accepted by the Agĩkũyũ.
- iv. *Mwomboko* has important social function among the Agĩkũyũ hence its continued existence within the culture.
- v. The continuous existence of *mwomboko* among the Agĩkũyũ has been influenced by certain unique aspects that have distinguished it from other neo-traditional genres.

### 1.6 Rationale and Significance of the Study

According to Merriam (1964), Nettl (1983) and Middleton (1990), ethnomusicological studies are supposed to focus not only on the traditional music systems but also on the study of new music systems and concepts that keep

emerging in the changing social cultural settings. The formulation of the study was therefore as a result of the call by scholars such as those cited above to incorporate new music genres like *mwomboko* in ethnomusicological studies. The study has therefore contributed to a body of knowledge in the field of ethnomusicology in general and the *Agĩkũyũ* music in particular. It sought to contribute to the understanding and appreciation of the *mwomboko* music genre.

Scholars namely Mwangi, P (1974) and Zake, W (1986) who have studied *Agĩkũyũ* music have concentrated their attention on traditional music genres. However, neo-traditional music genres like *mwomboko* escaped much of their attention despite the genre's continued existence. This was evident from the scarcity of literature on neo-traditional music of the *Agĩkũyũ*. The study therefore endeavoured to analyse the content and style of *mwomboko* with a view of establishing the factors that have contributed to its survival among the *Agĩkũyũ*.

This study was important, as it collected and analysed *mwomboko* for preservation. It also added to studies in neo-traditional music genres. The findings are intended to stimulate other researchers to undertake similar studies in other neo-traditional music genres from other communities. It could also be used for academic and teaching in the field of ethnomusicology, anthropology and analysis of African music.

### **1.7 Scope and Limitations of the Study**

The study was carried out in Murang'a County of Central Province. The County was considered because it is one of the earliest places where *mwomboko* began Mwangi, P (1974). The other counties were not covered due to the limited time within which the study was supposed to be completed. Besides, the study was constrained by limited financial resources. Due to lack of adequate scholarly writing on the *mwomboko*, the study reviewed literature related to the study besides relying on personal interviews. The study was limited to three dance troupes with members comprising of soloists, instrumentalists and dancers. Informants with relevant information and knowledge about *mwomboko* within Mūrang'a County such as Community Development Assistants, District Cultural Officer, former *mwomboko* dancers and *Agĩkũyũ* elders were equally utilised in this study.

### **1.8 Review of Related Literature**

This section reviews and discusses what has been enunciated by other scholars as well as establishing areas of shortcomings, weaknesses and strengths of the issue under study. It highlights the issues and views of proponents of traditional music genres of various Kenyan communities. The discussions in this chapter also include the general indication of scholarly line of reasoning and statements about *mwomboko* from proponents who have studied other aspects of *mwomboko* music such as song texts.

Zake, W (1986) discusses music found in various Kenyan communities. However, he concentrates a lot on the traditional music genres. In the study, he discusses the different categories of traditional music genres found among the *Agĩkũyũ* people but barely addresses the *Agĩkũyũ* neo-traditional music genres. The study however acknowledges the existence of certain neo-traditional genres. The acknowledgement is regarded as supporting the existence of *mwomboko* as a neo-traditional genre, which was the focus of this study.

Kaggia, B (1975) discusses the important role played by the new music genres that emerged during the colonial era. The music genres, according to Kaggia (1975), carried the message of *Agĩkũyũ* grievances and aspirations. Although he did not specifically discuss *mwomboko*, he explained factors that led to the emergence of these neo-traditional genres. His study was useful in that it provided information that helped in understanding of the role played by the new genres at their emergence, *mwomboko* being one of them.

John, R (1972) notes that Africa has never been isolated from the rest of the world. Its music has taken in aspects of other traditions as circumstances have dictated, sometimes extensively or in small degrees. The contact between Europe and Africa before or during the colonial era has resulted in the emergence of a number of modern urban popular styles. Music of these styles is played on Western or a mixture of African and Western instruments and contains materials from both cultures. Though John's (1972) observation centred on Africa as a

whole, it was useful to this study since it set out to analyse *mwomboko* in order to establish the musical aspects that are inherent in the music.

Nketia, J (1963) in his discussion of the music of Ghana notes that although every society produces its own recreational music, one comes across instances of borrowing and adaptation. This is done either between societies in the same language groups or between societies in different language groups, especially in areas where social interaction has been greatest and prolonged. He notes that alongside the indigenous music of various ethnic groups have emerged new musical types of Ghanaian creation.

Nketia, J (1974) notes that the cultural interaction between people of one culture and another resulted in the borrowing and adaptation of cultural items including music. The study looked at the consistency of this observation, as it sought to analyse the rhythmic, melodic and structural attributes of *mwomboko* in order to establish the extent to which *mwomboko* has borrowed from other cultures.

Leach (1978) argues that as societies change, their songs change with them. In other words, changes occurring in the ethnic songs come about due to changes in the society. This is because music exists in respective societies and cannot be isolated from them. Music comments on what goes on in the society. Based on Leach's (1978) argument, the study sought to establish the textual content of the *mwomboko* music to find out whether the messages embodied could be useful in establishing its significance among the *Agĩkũyũ*.

Honingsheim, P (1973) notes that dance culture keeps on developing and new styles are realized. He asserts that a certain style may have emerged in the society and cultural structure of a given period and clarifies the sociological pre-requisite and conditions involved. In normal circumstances, social conditions have an effect on the course of human events, music included. This means that society keeps on changing and in the process other aspects of life including the music are affected. Honingsheim's (1973) study provided useful information that helped the study to seek and determine the changes that have taken place in the *mwomboko* music and the way they have contributed to its survival and hence being incorporated into the *Agĩkũyũ* music tradition.

Mahugu, P (1990) recognises the indebtedness of the composers of the *Agĩkũyũ* songs of independence to *Agĩkũyũ* oral literature. Composers adopted the traditional narrative techniques of dialogue, rhetoric and query response forms. Composers also largely borrowed rhythm from *Agĩkũyũ* traditional music. Although Mahugu (1990) centres her work on songs of independence without specifically concentrating on *mwomboko*, her work is important to this study in that her approach and analysis of the song text provided useful analytical frames to the study.

Mahugu (1990) in her literary investigation into the *Agĩkũyũ* songs of independence notes that *mwomboko* evolved with the coming of modern musical instruments and no wonder it was called *mwomboko* (eruption) for it was

descriptive of the manner in which the *Kĩnanda kĩa mũgeto* (accordion) rendered the sounds. The songs were danced to the accompaniment of the accordion. The work provided important information about *mwomboko* which this study used to establish the musical aspects that characterise the genre.

Mwangi, P (1997) attempts to explore the history of the *Agĩkũyũ* as constructed in the *mũthĩrĩgũ* and *mwomboko* song genres. He mainly focuses on the song texts of the genres. He uses them to bring out historical changes that were realized by the *Agĩkũyũ* and other communities in Kenya. He tries to show how and why the song-narratives depict the colonizers as agents of oppression and exploitation. He however does not touch on the other musical art forms of the *mwomboko*. Mwangi's (1997) study was helpful to this study in that it provided background information on the emergence of *mwomboko* music.

Mwangi, P (2004) notes that *mwomboko* is a social product which facilitates dissemination of knowledge on oral traditions and the emerging modern art in the *Agĩkũyũ* community. The rendering of social face is quite important and significant not only to the *Agĩkũyũ* community but also to Kenyan society as it incorporates a diversified element of music across Kenya. It further portrays an international touch in borrowing aspects of the Scottish dance. The social pressures for the struggle for political and economic independence altered the content of the messages in order to accommodate protest literature that was suitable for the impending armed struggle. The influences of social presence have

continued to necessitate change in the content of *mwomboko*. The study provided vital information, which was useful in the analysis of the song texts of the *mwomboko*.

Wainaina, M (1999) discusses the relationship that exists between oral literature and forms of contemporary verbal expression particularly the pop song. He analyses how, why and with what effect aspects of *Agĩkũyũ* oral literature have been appropriated in the *Agĩkũyũ* popular songs. He also discusses the process of change on the *Agĩkũyũ* oral literature forms. He points out the ways in which these traditional oral forms adapt themselves to the contemporary modes of thought through the popular songs. Wainaina's work provides important information which helped in establishing the aspects of the *Agĩkũyũ* traditions that characterised *mwomboko*.

Maina, K (1981) notes that the *Agĩkũyũ* resisted the complete destruction of their culture and history and the imposition of colonial culture. The *Agĩkũyũ* in the process developed a new anti-colonial culture that found its expression in patriotic songs, poetry and dances. He discusses the Mau Mau songs that were composed by the workers and peasants in the heat of resistance. These songs marked the high point of the *Agĩkũyũ* anti-colonial cultural expression. However, besides being an expression of anti-colonial culture, these songs constituted sociological developments and an important pool of information. They were an echo, a record of people's determination to liberate their community from foreign domination.

Maina's work provided background information on the new genres sung during the colonial period, which was a historical reflection for the study.

Muoria, H (1994) notes that the white settler's aspirations to make Kenya a white man's country were bitterly opposed by *Agĩkũyũ*. The Kikuyu Central Association carried on this task for many years before its banning in 1940 during the Second World War. As far as the *Agĩkũyũ* were concerned, they had suffered a damaging blow. White settlers grabbed some of their lands in those early days. This was done through song, poetry and dances among other things.

Finnegan, R (1970) notes that one of the advantages that songs may have is that of being vehicles of political expression. She gives several examples to show how songs were used in African nationalist movements when concealment of organized political activity was felt desirable. Among examples given of songs of political parties and movements are Mau Mau hymns. These observations by Finnegan (1970) were useful in the study in that they provided useful information on the role played by the new music genres and which informed on the aspect of the role of *mwomboko*.

Muriuki, G (1966) discusses the pre-colonial, social, economic and political organization of the *Agĩkũyũ*. He analysed the historical traditions of the *Agĩkũyũ*, relations between them and their neighbours and also the establishment of the British rule and how the Western Civilization had far-reaching effects on the life

of the *Agĩkũyũ*. The discussion by Muriuki (1966) was important to this study in that it provided useful information on the history of the *Agĩkũyũ* socio-culture.

Kenyatta, J (1938) discusses the political, cultural, social and historical traditions of the *Agĩkũyũ*. He discusses their tribal organisation, economic life, music and musical instruments, education, system of government and religion. His work was important to the study in that it provided important information on the *Agĩkũyũ* socio-cultural history.

Albert, B (1951) observes that the only true notation is the sound tract of the record itself and that the human mind is not able to translate aural tones into visual signs. Albert's (ibid.) observation was useful to the study since the first stage of transcription used was the recording of the *mwomboko* music during the live performances which was later transcribed in Western notation.

List, G (1974) observes that transcriptions made by ear are sufficiently reliable to provide a valid basis for analysis. He recommends the use of prescriptive music notating. This is what was applied after the fieldwork in order to assist in analysing the rhythmic, melodic and structural attributes of *mwomboko*.

Koeting, J (1992) observes that giving an accurate example of an African melody in musical notation presents some problems, since the musicians do not think in terms of specific pitches and rhythms as notes on paper. This is because they learn by rote. Also, the Western notation as is known is best suited to display pitches of

equal tempered system. Koeting's (1992) observations show the inadequacy of Western notation in transcription of the traditional African music in general, and that of *mwomboko* music in particular.

Kenyatta, J (ibid.) mentions the role of the *Agĩkũyũ* folksongs and dances in the initiation ceremonies. He asserts that the songs rendered by the relatives and friends generally pertain to sexual knowledge. This, according to Kenyatta (1938), was meant to give the initiates an opportunity of acquainting themselves with all the necessary rules and regulations governing social relationships between men and women. This information was important in exploring the role played by *mwomboko* in the socio-cultural settings among the *Agĩkũyũ*.

Ngugi wa Thiong'o (1972) notes that literature does not grow or develop in a vacuum; it is given impetus, shape, direction and even area of concern by social, political and economic forces in a particular society. That implies that the literature of a people emanates from the people through their beliefs and day-to-day activities. Though Ngugi wa Thiong'o (1972) did not touch on *mwomboko* music, his statement was important to this study as it sought to establish the textual content of *mwomboko* music.

Dundes, A (1980) notes that folklore provides a socially sanctioned outlet for the expression of what cannot be articulated in the direct way. This was significant with regard to the content of *mwomboko* music in the textual analysis.

Gakuo, K (1994) shows how modern songs borrow from the African traditional songs. He shows how literary devices like proverbs are central in Joseph Kamaru's poetic songs. He says that proverbs used in modern songs are borrowed from the traditional songs and that they concretise the issues that the artist addresses. They do not only demonstrate Kamaru's skill and prowess in the manipulation of language but also the indebtedness to the *Agĩkũyũ* oral traditions. Based on Gakuo's (1994) argument, this study sought to analyse the *mwomboko* in order to establish the aspects of *Agĩkũyũ* traditions that characterise.

Bebey, F (1969) notes that indigenous African music is based on several elements, namely words, musical instruments and social functions of the music. Although he did not particularly deal with *mwomboko* music, his observation was important to this study as it sought to establish the aspects of *Agĩkũyũ* traditions that characterise *mwomboko*.

### **1.9 Theoretical Framework**

This study used the theory of syncretism as advanced by Manuel (1988). According to this theory, syncretism is the process through which elements of at least two or more cultures are blended. The process of syncretism thus exhibits the borrowing and exchange of musical elements from a cultural group that a society is in sustained contact with. They then adapt the elements into their own musical style. This resulting style becomes a new musical culture that has elements from both the borrowing and lending cultures. The interaction between

what the theory stipulates, there must have been some elements from Western and *Agĩkũyũ* musics that were compatible and which made it easy for the *Agĩkũyũ* to adapt *mwomboko*. The theory was employed in this study as a basis for understanding how the elements were employed.

This theory was used in the analysis of the content and stylistic attributes of *mwomboko* in order to trace the elements of the different cultures that have amalgamated to form it. The study analysed the rhythmic, melodic and structural attributes of *mwomboko* in the context of the *Agĩkũyũ* music traditions. The theory was also used in this study to determine aspects of *Agĩkũyũ* traditions in *mwomboko*. The theory was equally useful in that it aided in establishing factors that have contributed to the survival and incorporation of *mwomboko* into the *Agĩkũyũ* music traditions.

### **1.10 Research Methodology**

This section discusses the manner in which data for this study were collected and combined in order to meet its objectives. The methodology was discussed under the following areas: research design, target population, sample and sampling procedures, research instruments, data collection procedures and data analysis.

### **1.11 Research Design**

This study employed the descriptive research method due to its suitability in investigating the factors that have contributed to the survival of *mwomboko*

among the *Agĩkũyũ*. According to Phelps, R (1980) descriptive research design can be used to obtain data on current conditions or procedures so as to establish relationships among factors or conditions to determine trends, needs or changes.

### **1.12 Study Area**

The study was carried out in Mũrang'a County of Central Province. The specific locations of the County were Kangema, Mathioya and Kahuro respectively. These are the three places where Kangema, Kamune and Mũkangũ dance troupes are found. The County was preferred due to the fact that it is one of the earliest places where *mwomboko* began (Mwangi, 1977) and also because its proximity to the researcher.

### **1.13 Population and Sampling Method**

It was established through the Mũrang'a District Cultural Office that only three dance troupes exist in Mũrang'a. This study considered sampling all the three troupes to provide in-depth study of the subject under discussion. The three dance troupes are Kangema, Kamune and Mũkangũ. The dance troupes have a membership of 30 both men and women each. This study used purposive sampling where the subjects that had the required information were selected. Respondents were randomly picked in order to ensure that each member has an equal chance of being selected. Snowball sampling was used where the identified respondents helped identifying others that they knew had the required information. This enabled this study to get the required sample size.

### **1.14 Target Population**

The target population constituted members of the three dance troupes that consisted of soloists, dancers and instrumentalists. Key informants, elders versed with *mwomboko* history, the District Cultural Officer, Community Development Assistants and former *mwomboko* dancers were also considered as part of the study target population.

### **1.15 Sample Size**

According to Fischer quoted in Mugenda and Mugenda (1999) 50% of a heterogeneous population is an adequate sample for a descriptive study. This study, therefore, sampled 15 (50%) of the total number of members from each of the three dance troupes. The study also interviewed 2 elders from each of the three locations, 1 DCO and 3 CDAs. Twenty-seven songs were collected from each of the three dance troupes during the study. According to Louis and Lawrence (1989), there is no clear-cut answer for the correct sample size because it depends upon the purpose of the study and the nature of the population under scrutiny. However, they advise that a sample of 30% is held to be the minimum number a study can use. The researcher purposively selected 8 songs from each group to make a total of 24 songs out of the 81 songs collected during the study. The songs were selected because they were elaborate and each represented one of the movements of *mwomboko*. This sample, therefore, translated to 30% of the total number of songs selected for transcription, translation and analysis.

## **1.16 Sampling Techniques**

The study used the following sampling techniques: random sampling, purposive sampling and snowball sampling.

### **1.16.1 Random Sampling Technique (RST)**

To obtain an equal representation of both men and women into the sample size, this study used random sampling technique. Names of each performer from all the three groups were written on small pieces of paper, which were folded and put in a box. After shuffling them, fifteen members from each group were picked to make a total of 45 members. This gave the study a sample of 50% of the total population of members of each of the three dance troupes. The respondents included the dancers, soloists who are also the dance troupe leaders and instrumentalists.

### **1.16.2 Purposive Sampling Technique (PST)**

This technique was considered appropriate for the sampling of key informants. The purposive sampling technique allowed this study to pick a sample of key informants that had the required information and experience related to the *mwomboko* music. The informants included a District Cultural Officer, 3 Community Development Assistants, that is, one from each area.

### **1.16.3 Snowball Sampling Technique (SST)**

The study also used snowball sampling where the identified respondents helped in identifying 2 elders from each of the three locations to make a total of 6 elders.

### **1.17 Data Collection**

Data were obtained from both primary and secondary sources. The study collected the music during the live performances.

#### **1.17.1 Primary Data**

Primary data were collected during the study conducted within Murang'a County. This study visited the three *mwomboko* dance troupes on different occasions after obtaining a permit from the Ministry of Education. The data were collected through interviews, field observations and questionnaires. Questionnaires were self-administered. A total of 81 songs were recorded; 27 from each of the dance troupes. Twenty-four were then sampled 8 songs from each of the groups for transcription, translation and analysis. The first stage of transcription was done by audio recording of the *mwomboko*. This enabled the researcher to collect the songs during the study before they were transcribed and translated for analysis. Note-taking and photography were carried out during the interviews by the researcher. The oral interviews were conducted during live *mwomboko* performances in order to get first-hand information. The interviews targeted key informants that is, people with relevant knowledge and experience about *mwomboko*. Information collected on *mwomboko* was recorded in order to be analysed later after the fieldwork. Field observations were carried out and pertinent features noted for coding and subsequent analysis. Both participant and non-participant observations were carried out during the live performances in order to get first-hand information on the cultural features incorporated in

*mwomboko* song dances. Participant observations provided an opportunity to have the actual experience and to raise further questions for the interviews. It also helped in verifying the truth of statements made by informants in the questionnaires or structured interview schedules.

### **1.17. 2 Secondary Data**

Relevant information from various reference materials was gathered. This was done by reviewing books and theses related to the study. The reference materials were obtained from Moi Library, Kenyatta University; Jomo Kenyatta Memorial Library, University of Nairobi; Kenya National Library, Kenya National Archives, Nairobi University Institute of African Studies, Bomas of Kenya, Kenya Institute of Education Library Kenya Broadcasting Corporation Library and the internet. Relevant journals, periodicals, audio materials including pictures, cassettes were also used.

### **1.18 Research Instruments and Equipment**

Primary data were collected using the following research instruments:

#### **1.18.1 Questionnaire**

This study used questionnaires which consisted of both structured and unstructured questions among which the members of the selected dance troupes were required to choose the appropriate responses and/or give further explanations. The questionnaire was an effective tool for obtaining important information, as it contained questions appropriate for getting the desired

responses from the respondents. Data on the role played by *mwomboko* and the textual content were collected using this instrument. The questionnaire was translated into *Agĩkũyũ* and *Kiswahili* languages in cases where the respondents were not able to read English.

### **1.18.2 Interview Schedule**

Thomas and Nelson (1985) observe that interview schedule is a more reliable data collection tool when dealing with smaller samples. The study conducted in-depth interviews with key informants that included the dance troupe leaders, DCDO, CDAs and *Agĩkũyũ* elders. The collection of data was on a one-to-one level through question and answer. This instrument also enabled the researcher to collect information concerning historical and developmental aspects of *mwomboko*. The interviews were conducted on appointment with key informants.

### **1.18.3 Observation Schedule**

Phelps, R (1980) observes that the direct observation is also one of the ways used in obtaining data. This was done without interviewing the respondents. The study made both participatory and non-participatory observations on observable features such as the instruments used to accompany the dance, costumes, dance movement and instrumentalists. The instrument enabled the researcher to record what was observed during data collection. The information obtained was then coded and analysed in relation to the features that characterise *mwomboko* and the style of performance.

### 1.19 Research Equipment

The following research equipments were instrumental in facilitating collection of data. These included: a tape recorder, notebooks, writing pads and a still camera.

### 1.20 Data Analysis

After the fieldwork, sorting out of the questionnaires was done first in order to identify those that were properly filled. Data collected were coded and analysed descriptively to determine the textual content besides establishing the style of *mwomboko* music genre among the *Agĩkũyũ*. All the data collected from the field and documentary sources were analysed, coded and presented in simple statistics for easy interpretation. Qualitative and quantitative methods of data analysis were used. The music collected was transcribed in Western staff notation and analysed under the following music elements: that is, melody, rhythm, instrumentation and form. The song texts were transcribed and analysed to establish the emerging patterns visa-vis the content embodied in the songs.

The analysis of the rhythmic, melodic and structural attributes of the transcribed songs was useful in discussing aspects of *Agĩkũyũ* music that characterised *mwomboko*. A descriptive analysis of the data collected through participant and non-participant observations, tape- recording and photography of performances was done. Responses from the interviews and questionnaires were summarised. The findings were discussed and conclusions made before making recommendations and suggestions for further studies.

## CHAPTER TWO

### MUSIC AMONG THE *AGĪKŪYŪ*

#### 2.1 Introduction

The chapter discusses music among the *Agīkūyū*. Mūrang'a is given focus in this study because it constituted the main study location. The discussion is done under the following sub-topics:

- i. Background information on the *Agīkūyū* music.
- ii. Music education among the *Agīkūyū*.
- iii. Types of music found among the *Agīkūyū*.
- iv. Musical instruments of the *Agīkūyū*.
- v. Costumes and Artifacts of the *Agīkūyū*.
- vi. Background information of Mūrang'a District.
- vii. Economic activities of the people of Mūrang'a.
- viii. The culture and music of the people of Mūrang'a.

#### 2.2 Background Information on *Agīkūyū* Music

Music among the *Agīkūyū* plays a significant role especially that of transmitting societal norms and values. It also serves as media for social integration and cohesion, media for the satisfaction of the individuals need for religious, emotional and aesthetic expression. This means that music among the *Agīkūyū* is an essential part of many ceremonies. It is an integral part of the traditional life in the community and it begins as soon as a child is able to make understandable words and continues throughout lifetime.

Music for the *Agĩkũyũ* is the use of organized sounds and beats whether sung or played to express feelings or emotions and to please the ear. The *Agĩkũyũ* do not have a word that is equivalent to the English word for music and dance. The word used to mean music and dance includes all the activities that take place during music or dance performance. The general name for music and dance among the *Agĩkũyũ* is *rwĩmbo* used to refer to both vocal and instrumental musical performances. When a person sings a song they say *ndĩrainā rwĩmbo* and when they attend any musical performance, they say *twathĩ rwĩmbo*. Music and dance are not thought of as separate and so they are often allocated the same name *rwĩĩmbo*. The two are looked at as the same entity (Wahome, personal interview, Nov 2008).

All the different occasions and rites of passage have different types of music. There are *nyĩmbo cia ũhiki* (marriage songs), *nyĩmbo cia gũthuthĩra mwana* (lullabies), *nyĩmbo cia gũciarwo kwa mwana* (birth songs), *nyĩmbo cia irua* (circumcision songs and manhood songs), *nyĩmbo cia mbaara* (war songs), *nyĩmbo cia gĩkuũ na mathiko* (death and funeral songs) and *nyĩmbo cia mahoya* (worship songs). There are also songs exclusively for different categories of people, namely children, women, men, girls and boys, young and old. Children songs are made of repetitive phrases. They are performed as the children play or do other activities like grazing. The songs are such as *kĩbũiya*, *marombo*, *cũcũ*, *ngũthia*, *ngũcũ*. Generally, the *Agĩkũyũ* have three major groups of songs and dances. These are recreational ones where song dances are performed for leisure.

Occasional ones are performed to mark ceremonial rites such as circumcision and funeral and incidental ones are performed during daily activities such as digging and grazing. Instrumental music does not feature prominently among the *Agĩkũyũ* because instruments are basically used as accompaniments.

Songs may be accompanied by instruments or may be unaccompanied in the musical performances of the *Agĩkũyũ*. They may be in solo form or call-and-response. The call-and-response types comes in three forms where:

- i. The solo has a long call, with the chorus responding with a few syllables.
- ii. The solo has a short call and the chorus completes the phrases that are different from the soloists call.
- iii. The soloist has a long call which the chorus repeats without alteration.

In some cases, the soloist and chorus parts or sections overlap. The soloist sings a phrase and before it is completed the chorus comes in with an answering phrase. The rhythms become more complex when accompanied by instruments, hand clapping, ornaments and vocal interjections. The melodies are in most cases short and repetitive with a background story. Where songs are short, two or more are joined as long as the text of the songs deals with the same theme. Dance accompanies most of the music of the *Agĩkũyũ* and the climax is marked by ululation. The soloists do not use an instrument to pitch their music. Instead, they use their own pitch discretion to find a comfortable tuning for themselves and for the singers.

Dance is an essential element of the *Agĩkũyũ* cultural wealth. It acts as a means of communication that allows members of the community to express their feelings and emotions. It also serves as a cultural identity. According to Tieron (1992), dance has more power than gesture, more eloquence than words, and more richness than writing. It expresses the most profound experiences of human beings and it is a complete and self-sufficient language. It is the expression of life and of its permanent emotions such as joy, love, sadness and hope. Dance among the *Agĩkũyũ* is also used to convey thoughts or matters of personal or social importance, reaction to attitudes of hostility, one's beliefs through the choice of movements, postures and facial expressions. This means that most musical performances among the *Agĩkũyũ* evoke some sort of dancing. There is no time that both the performer and the spectator remain still in a performance. The *Agĩkũyũ* use dance as a medium to express the issues of life be they social or religious. It communicates life in bodily action. The songs that accompany dances influence the activities and dance movements performed through the song text.

Music that is integrated with dance is more prevalent among the *Agĩkũyũ* than music which is not designed for dance. According to Nketia (1974) sounds, however beautiful, are meaningless if they do not offer an emotional experience or contribute to the expressive quality of performance. The *Agĩkũyũ* therefore encourage the affective response to music for it is through this that members of the community relate to musical events and interact socially with others in musical situation. Dance also intensifies one's enjoyment of music through

feeling. Dances among the community members include *ngũcũ* (youngsters dance), *Kĩbaata* (young men's dance) *Gĩchukia*, *mũgoiyo* and *mũcũng'wa* (boys and girls dance) and *Mũthũngũcĩ* (a dance for the elderly).

Individual dances have different names which are given to them depending on the kind of instrument accompanying them like *wandĩndĩ*, the action that is common in the dance performance or the people who perform it like *mwomboko*. In other cases, names may not necessarily be related to the accompanying instruments or event or the action of the dance. Women adorn themselves with ornaments and costumes such as *mĩgathĩ* (necklaces), *bangiri* (bangles) and *mũthuru* (traditional skirts) while the men wear *thũmbĩ* (headgears made from colombus monkey skin), they carry *ngo* (shields), *matimũ* (spears), *thimbu* (clubs), *njora* (swords) and *icuthi* (flywhisks). Their movements, their dress and their dancing all attract the attention of the spectators. These ornaments help in articulating the body movements.

### **2.3 Music Education Among the *Agĩkũyũ***

Members of the *Agĩkũyũ* community are trained as musicians in order to ensure that there is continuity within the community. Training is not done in a formal systematic way because much of it is believed to be a natural endowment and a person's ability to develop on his own. Members receive training as they participate in the music-making activities. Much of the learning is done through social experience where members of the community are encouraged to freely

participate in the music-making activities. The would-be musicians get a chance to learn from the traditional musicians who play an important role in the process of training members of the community. The musicians also ensure that there is abundant supply of music that is pertinent to various community functions. Participation in music-making activities enables the trainee to learn to sing or play instruments in the style of the *Agĩkũyũ* culture just as he/she learns his/her mother tongue.

Music education among the *Agĩkũyũ* begins early in life as the children perform singing games. They learn the music by imitating the performances of adults and other children and by so doing they are able to learn different styles of music that are contained within the *Agĩkũyũ* culture. Mothers and other members of the family also introduce them to many aspects of music as they sing to them. As the mothers also go with the children to various musical performances, they are able to share all their musical experiences such as rhythm and movement. The children learn how to imitate playing musical instruments at their disposal or by using toy ones and also how to sing in the style of the *Agĩkũyũ*. They also learn from close relatives who are also performers. As they continue to grow, music occasions such as traditional ceremonies and festivals provide an opportunity for training of talented members of the community. As the child is exposed to these musical situations, he acquires his/her musical knowledge through participation and slow absorption until he/she is able to express himself/ herself fully and credibly.

These experiences accelerate the speed at which they learn to absorb elements of their musical tradition. Encouragement by people around them also plays a big role in their learning process and in them becoming *aini* (musicians). The *Agĩkũyũ* do not have specific category of members whose sole profession is to make music. All members of the community are given an opportunity to become musicians.

Exposure to *ũini* (traditional music-making activities) in social life and participation are emphasized among the *Agĩkũyũ* since singing and dancing spread through every social activity and no one is excluded from performance. Members learn songs that accompany various social activities. This enables the individual to acquire his/ her music knowledge in slow stages and to widen his/her experience of music of the *Agĩkũyũ* through the social groups. A member is then admitted in a group of musicians after the period of exposure and training where he continues with the learning. Those who sit under musicians have to rely on their ability to imitate, on their eyes, ears, memory and on correction by other people who are already good at playing or singing. That way, they are able to acquire their own technique of learning. Formal and systematic instructions are given only in cases where the skills or knowledge cannot be acquired informally.

## 2.4 Types of Music Found Among the *Agĩkũyũ*

The following types of music exist among the *Agĩkũyũ*:

- a) **Traditional Folk Music** -This music centres on events and matters that are of common interest and concern to the members of the *Agĩkũyũ* community. The music deals with everyday life activities and all matters relating to the *Agĩkũyũ* cultural practices. This type of music is closely integrated with traditional institutions, ceremonies, rituals and many other community events. The music is accompanied by traditional musical instruments as well as dance. It includes lullabies, singing games, wedding songs, funeral songs and courting songs. The songs are used to transmit cultural values and practices to the *Agĩkũyũ* from one generation to another orally through performance. Traditional music can be divided into vocal music performed by an individual or a group with or without instrumental accompaniment, instrumental music performed by a group with or without song(s). It is important to note here that instrumental music is not very common among the *Agĩkũyũ* since most of the musical instruments found in this community are percussive rather than melodic. Again, group performances are more prominent than individual performances among the *Agĩkũyũ* and in every performance, there is a song. This means that singing prevails over instrumental playing and dancing among the *Agĩkũyũ*.
- b) **Contemporary Music**- This music includes various songs and dances which result from the fusion of traditional *Agĩkũyũ* music and European

music and dance elements. It shares many characteristics of Western popular music beginning with the advent of recording technology and the development of recording industry. It is influenced by R&B, American soul music, Jamaican reggae and other musical forms from America. It embodies and expresses social issues which emerge as a result of urbanization and modernization. Composers and performers also employ various combinations of Western and traditional musical instruments. Some of this music is that played in night clubs and places of entertainment, hymns drawn from Western music and then translated in the *Agĩkũyũ* language, Christian sacred folk music, and art music.

- c) **Neo-Traditional Music** - The music adapt, re-arrange and reinterpret old traditional songs and melodies to give them new meaning and relevance. The tunes of this type of music are *Agĩkũyũ* but make use of both the traditional and Western musical instruments. They also incorporate dance styles from the Western music. These include *Mũthĩrũgũ*, *Korathi*, *Gĩcamba*, *Kariara*, *Kamanũ* and *Mwomboko* which evolved during the colonial period. *Mwomboko* is one of those that have continued to be used by the *Agĩkũyũ* to express contemporary and emerging issues such as HIV and AIDS, girl-child education and many others.

## 2.5 Musical Instruments of the *Agĩkũyũ*

*Agĩkũyũ* traditional songs and dances have many musical instruments that accompany them. These instruments can be classified into four main categories:

stringed instruments, instruments with vibrating membranes, self-sounding instruments and instruments that allow a column of air to vibrate through them.

### 2.5.1 Stringed Instruments

These produce sound when the string is plucked, bowed or struck. The *Agĩkũyũ* community is known to have very few stringed instruments. The most commonly known are the *Wandĩndĩ* and *Nderemo*. *Wandĩndĩ* is a two stringed instrument played by bowing. The instrument is used in solo performances to accompany songs and it plays in unison with the performer apart from a few notes which are added occasionally. It is made out of a hollowed wood, tin or gourd which is covered with goat or cow skin on both ends. This serves as the resonator of the instrument. It is important to note that resonators which are made out of a tin produce tones of poor quality as compared to those that are made from wood. A stick is then passed through the resonator protruding slightly to the other end and so it serves as the arm of the instrument. Two strings made of sisal fibre, animal tendons, nylon or wire are passed over a bridge from the protruding side of the arm to the other end of the arm and then wound on a peg or a nail. The instrument is played by bowing and it is tuned by tightening or loosening of the strings by use of the tuning pegs. The player uses fingers of the left hand to produce different notes. Other accompanying instruments that play together with the *Wandĩndĩ* are *njingiri* and *gĩchandĩ*. (See Figure 2.1).

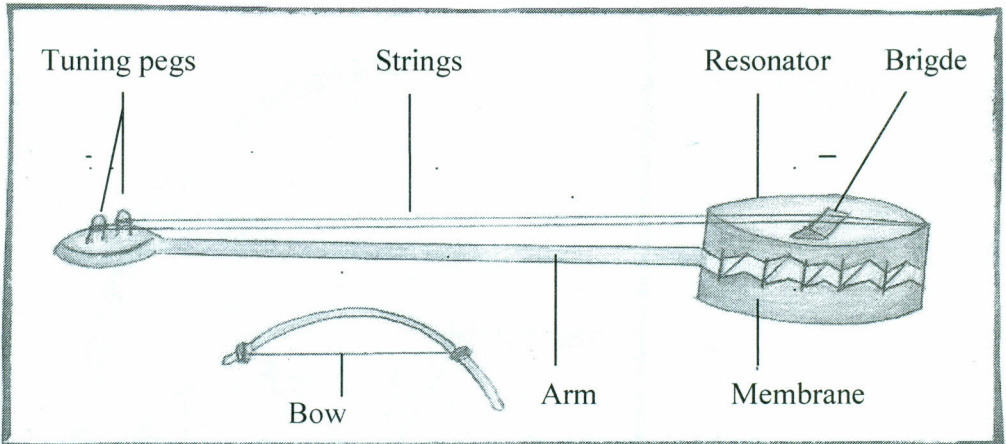


Figure 2.1: *Wandĩndĩ* –Drawn by Sheilla Munyiva

*Nderemo* is a ground bow which is played by striking the string with a stick. It is an instrument that is more often used by children. Its resonator is a hole dug on the ground and covered with a cow hide stretching over it. Pegs are used to hold the resonator to the ground. A flexible stick is firmly stuck onto the ground and a string made of sisal or banana fibre is tied to the end of the stick. On the lower side, a small hole is made in the centre of the membrane where the string is pushed through and a piece of stick is tied to the near end. The stick is then bent down forming an arc. The player tunes the instrument by winding the string from the bent end to the required pitch and different pitches can be obtained by altering the tension of the string. (See Figure 2.2).

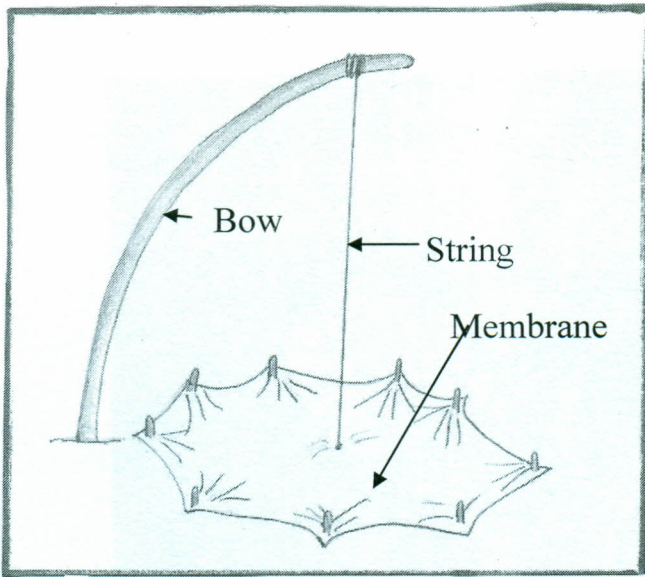


Fig 2.2: *Nderemo*-Drawn by sheilla Munyiva

### 2.5.2 Self-Sounding Instruments

They produce sound when struck or rubbed one against the other, or shaken. They provide rhythm to the music and help the dancers to dance uniformly in step and movement. They also provide a percussive sound which acts as an accompaniment to the music. These form the largest group of instruments among the Agikũyũ community. The instruments are:

1. *Gĩchandĩ*- This instrument is played by shaking and it is made from a gourd decorated with small shells which are tied on strings. Thorns are fixed on it, seeds enclosed and the open end of the neck covered with bee wax. This instrument is rarely used to accompany dances but whenever it is played, it provides a percussive effect to music. It is used to accompany the *wandĩndĩ*. (See Plate 1) below.

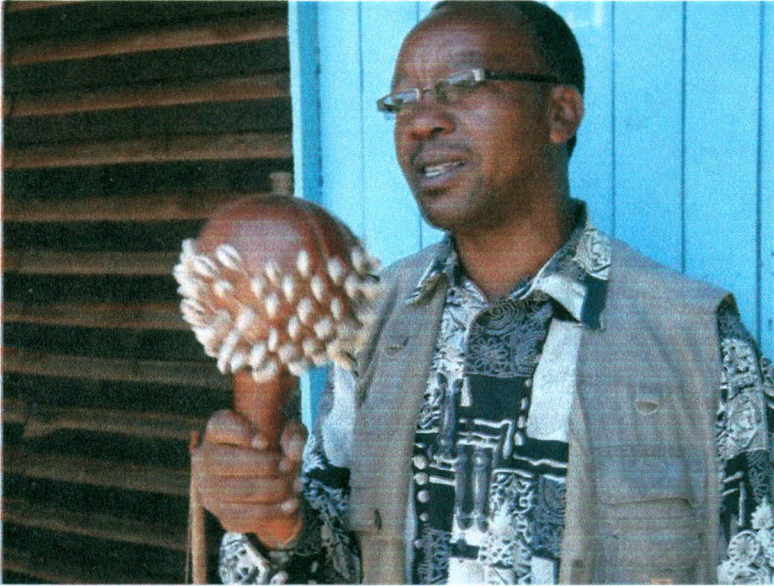


Plate 1: Mr Kĩmotho playing *Gĩchandi*- Photo taken on 20<sup>th</sup> June 2009

2. *Kĩgamba*- This is a tin rattle half filled with dried seeds, pebbles or broken pieces of glass made in the shape of a large pea-pod, with one side slightly open. It is worn on the right foot by boys and men while dancing so that when the leg is shaken, the pebbles hit on the pea-pod making a rhythmic accompaniment. This is the most commonly used instrument among the *Agĩkũyũ*. It accompanies most the performances of the community such as *mũmbũro* (a circumcision dance), *Kĩbũiya* (children dance) and *mũthũngũcĩ* (old people's dance). (See Figure 2.3).

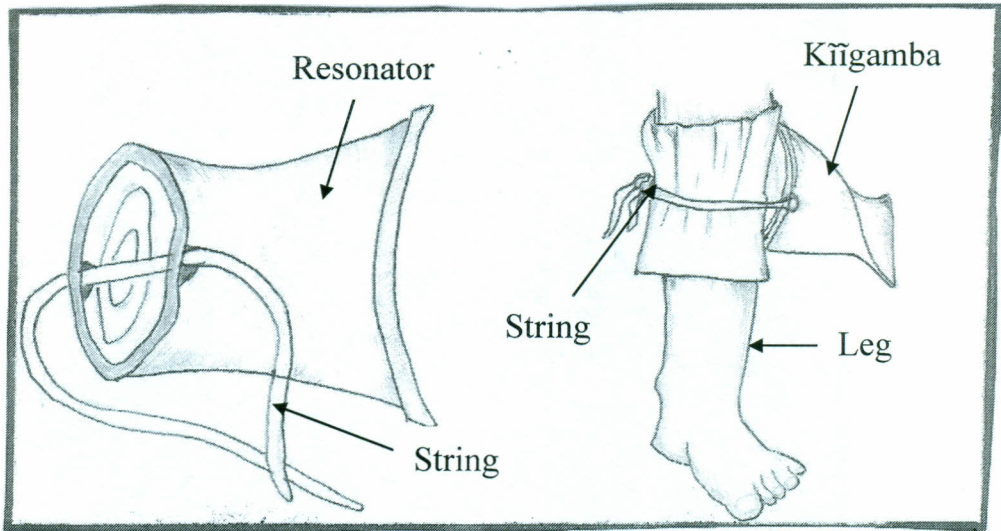


Figure: 2.3 Kĩgamba-Drawn by Sheilla Munyiva

3. *Njingiri*-This is an oversized pea-pod-like shell made of cast iron, inside which are ball bearings from metal. The bearings hit on the walls of the pea-pod-like shell to make a percussive sound. The name *njingiri* is translated from the word jingles. It is used to accompany dances such as *ngũcũ* and *kĩbũiya* (youngsters dances), *mũmbũro* a (circumcision dance), *mũchũng'wa* (a dance for both boys and girls) and *mũthũngũcĩ* (a dance for old people). (See Plate 2) below.



Plate 2: *Njingiri*-Photo taken on 20<sup>th</sup> June 2009

4. *Tūthanju*- This is a type of idiophone which is made from putting a bundle of sticks together. It produces a rattling effect as a way of accompanying music played by boys. (See Figure 2.4) below.

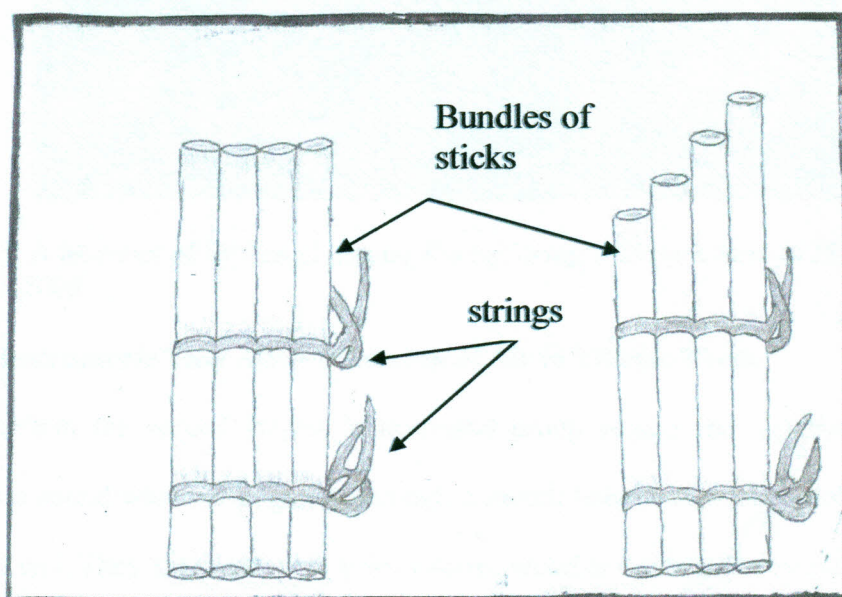


Figure 2.4: *Tūthanju*-Drawn by Sheilla Munyiva

5. *Karing'aring'a*- This is a fly wheel played by hitting up and down across the diameter with a steel rod which is brought to rest on a hard surface such as a box on the last beat of every bar. The player holds the instrument with the left hand and uses the right hand to hit the wheel with the steel rod. The instrument mainly accompanies the *mwomboko* dance. (See Plate 3).



Plate 3: A Member of Mükangū playing *Karing'aring'a*-Photo taken on 28<sup>th</sup> May 2008

### 2.5.3 Instruments That Allow a Column of Air to Vibrate Them

These form the second largest instrumental group among the *Agīkūyū*. They produce sound when air is blown through a mouth hole or reed into a tube open on one end. They are made from animal horns, wood or modern plastic pipes. The instruments include:

1. *Mūtūrirū*- This is a type of a flute which is twisted out of a green twig from *mūkūe* or *mūgio* tree. The instrument is open-ended and thinned on one end. It consists of four to eight holes. It is held obliquely, with the thinner end on the lips. The instrument is more commonly played while grazing and guarding millet. (See Figure 2.5).

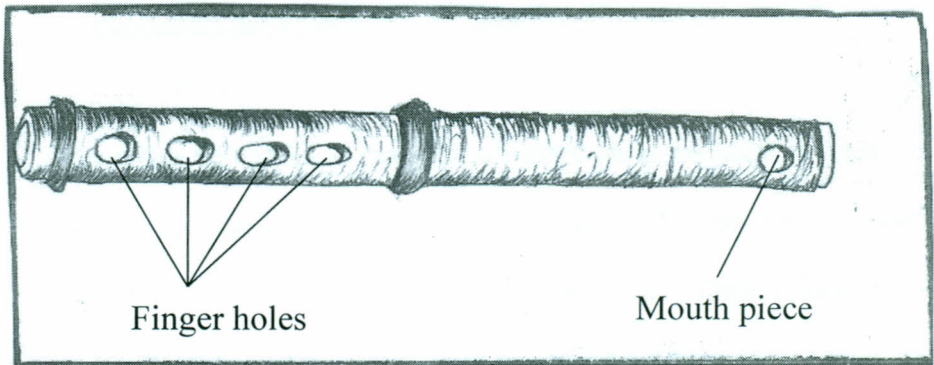


Figure 2.5: *Mutūrirū*-Drawn by Sheilla Munyiva

2. *Biringi* (whistle) - This is the name given to the whistle which has found its way into the traditional music. The name *biringi* is derived from the *Kiswahili* word *filimbi*. It used to accompany dances and its role is to cue the dancers. (See Plate 4) below.



Plate 4: *Biringi*- Photo taken on 20<sup>th</sup> June 2009

3. *Coro*- This aerophone is made of a bamboo or an ox horn. It is played by blowing into the hole on the side. This instrument is capable of producing several notes depending on the blower's experience. Other than being used as a musical instrument, *coro* was also used by the *Agikūyū* to summon people for meetings. *Njingiri* is used to accompany this instrument. (See Plate 5).



Plate 5: Mr Kīmotho playing *Coro*-Photo taken on 20<sup>th</sup> June 2009

4. *Rũhia*- This is an aerophone made from a cow horn and played by blowing. (See Figure 2.6) below.

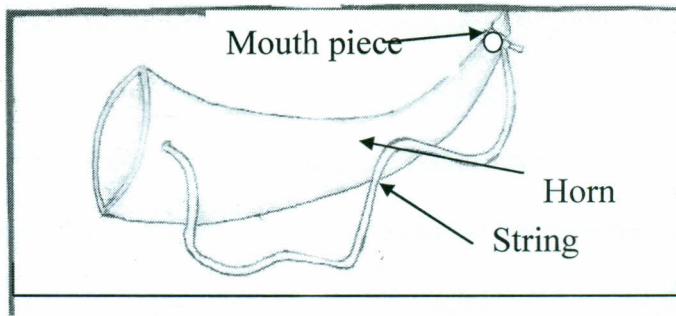


Figure 2.6: *Rũhia*-Drawn by Sheilla Munyiva

5. *Mũrenge*-This particular instrument is made from a pumpkin stalk. It has two holes and a mouthpiece. This instrument is commonly played by children. (See Figure 2.7).

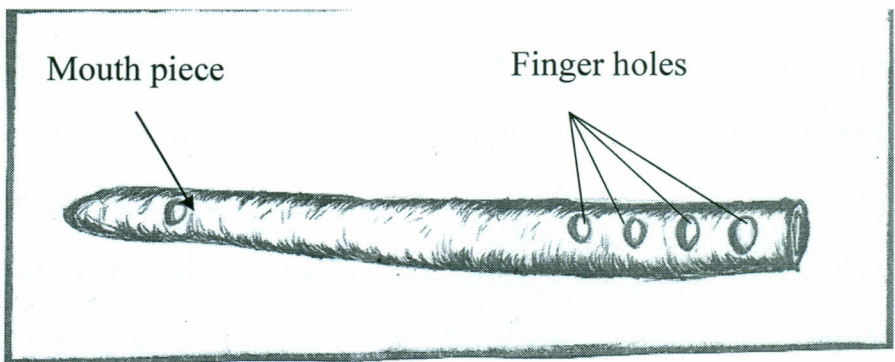


Figure 2.7: *Mũrenge*-Drawn by Sheilla Munyiva

#### 2.5.4 Instruments with Vibrating Membranes

In this family, the *Agĩkũyũ* have various sizes of the drum. The drum is known as *ndarama*. The instrument is made from a hollowed trunk of a tree or a hollow vessel such as a tin or oil drum cut to the desired size. Any type of *rũa* (an animal or reptile skin) is stretched over it on both ends and the skin is held at the ends with strings. The strings may be made from leather strips, tendons or ropes and stretched from end to end connecting the two ends of the instrument. A string may be tied from one end to the other so that the player can suspend the instrument. The instrument is played by striking the skin with the palms of both hands and it is tuned by warming it on fire or by leaving it outside in the hot sun.

In contemporary times, various hollow vessels such as *kĩbaba* or *ndiramu* (tins or drums) have been used to substitute the wooden log. The *Agĩkũyũ* drum is double-headed. They are used to accompany the singing and dancing. However, not all performances will have drums accompanying them. In a musical performance, the drum may be used as the main instrument to supply a constant rhythmic pattern in accompaniment of the performance. In other cases, the drum can be excluded from a performance without any serious effect on the performance. The drum helps in keeping the performance together by determining and maintaining the tempo of a song or dance. They also provide rhythms which keep the dance or song moving. They are used to enrich, punctuate, fill in and add variety to the music. (See Plate 6) below.



Plate 6: *Ndarama*-Photo taken on 6<sup>th</sup> April 2010

## 2.6 Costumes and Artifacts of the *Agikūyū*

Costumes are used among the *Agikūyū* to decorate a performance. There are costumes for both men and women which are worn during music-making times. The researcher learnt that the traditional *Agikūyū* women wore both ankle and knee high length *mīthurū* (skirts), which were made from *rūa* (animal skin). Men wore *rūa*<sup>1</sup> made from an animal skin. In modern days, men and women wear dresses made from modern fabrics. The fabrics used are usually brown in colour. Alongside the costumes, the *Agikūyū* use artefacts such as:

1. *Hang'i*- These are circles of thin iron wire onto which are threaded very small beads of different colours worn by women and girls. The women wear a big bunch of *hang'i* on each ear. Young warriors of the *Agikūyū* would also wear *hang'i* for certain dances. (See Plate 7) below.

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<sup>1</sup>*Rūa*-this is an animal skin made into a costume worn by men



Plate 7: *Hang'i* worn by Wangui a dancer- Photo taken on 6<sup>th</sup> April 2010

2. *Bangiri*- These are bangles worn on the wrist of the hand by women and girls and on the legs. They provide a percussive effect as the performance is going on. (See Plate 8).



Plate 8: *Bangiri*-Photo taken on 6<sup>th</sup> April 2010

3. *Migathĩ*-These are beaded necklaces worn by *Agĩkũyũ* women and girls made from dry seeds or from various types of beads and shells. The beads/seeds are drilled in the middle and then joined by a string. They are also worn diagonally across the chest. (See Plate 9) below.



Plate 9: *Agĩkũyũ* Women Wearing *Migathĩ*- Photo taken on 19<sup>th</sup> June 2010

4. *Thira*- A waist ornament which is made from a leather base from which a number of strings are hung, each string of the fringe being threaded with grass stems called *thage*. At the end of each *thage* is fastened a seed of wild banana. (See Plate 10) below.

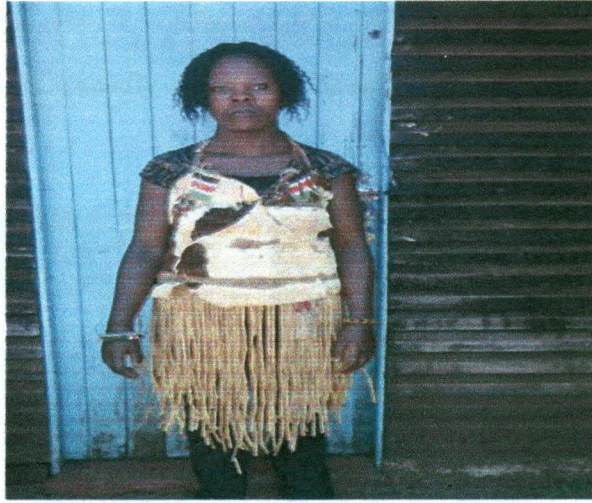


Plate 10: *thira* worn by Wangui a dancer- Photo taken on 6<sup>th</sup> April 2010

5. *Kamwengũ*- This is a small apron that was used by men for dancing *Ngurũ*. It was decorated with beads sewn on in various patterns. (Plate 11) below.



Plate 11: *Kamwengũ*. Source Mürang'a on 6<sup>th</sup> April 2010

6. *Gĩcutĩ*-This is a fly whisk made from the tail of an animal. To make it long, a string is strung between two sticks and the hairs of the tail are

pulled out and tied as a fringe of this string. The string is then wound spirally round a specially cut wooden handle and securely fixed. (See Plate 12) below.



Plate 12: A member of Mūkangū Dance Troupe holding *Gĩcutĩ*- Photo taken On 28<sup>th</sup> June 2009

## 2.7 Background of Mūrang'a County

Mūrang'a County is one of the seven Counties in Central Province with its headquarters in Mūrang'a Town. The County was previously known as Fort Hall and it is around 80 km by road from Nairobi. It is mainly inhabited by the *Agikūyū* who speak Nyeri, Kīambu, Kīrīnyaga and Mūrang'a (which is the most dominant) dialects. This is as a result of labour migration, business and intermarriage. Mūrang'a County is also developing quickly such that it is attracting people from other parts of Kenya. The County has four administrative

divisions, namely: Kīharū, Kahuro, Kangema and Mathioya. It has seventeen locations and seventy sub-locations. It has three local authorities mainly Mūrang'a Municipal Council, Mūrang'a County Council and Kangema County Council. The County is bordered by Nyeri County to the North, Maragūa County to the Southwest, Nyandarūa County to the West and Kīrīnyaga County to the East. The total land area of the County is 756km<sup>2</sup> while the expansive Aberdares forest which has a combination of both indigenous and exotic trees covers a total of 174 km<sup>2</sup>. Mūrang'a County covers a total area of 930 km<sup>2</sup>. The County had a population of 355,337. (Mūrang'a County Bureau of Statistics 2002-2008)<sup>2</sup>. Much of the land in Mūrang'a is characterised by a series of ridges and deep river gorges.

## **2.8 Economic Activities of the People of Mūrang'a**

According to the District Agriculture and Livestock Office (Mūrang'a 2001), the County is predominantly an agricultural region with farm holdings, which are generally small but varying from the highland areas, the middle zone and the low areas. Sixty percent of the income in the County is generated from agriculture since the population working in the agricultural sector constitutes about 243,000 persons. The County has a high potential for horticulture which has not been exploited. The main food crops are mbebe (maize) and beans (mboco) which are often intercropped with other crops such as *waru* (Irish potatoes), *marigū* (bananas), *ngwacĩ* (sweet potatoes), *ikwa* (yams), *mĩanga* (cassava), *ndũma*

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<sup>2</sup>Source. Mūrang'a District Bureau of Statistics (2002-2008).

(arrowroots) and *m̄ciri* (French beans). In the upper zones, potatoes are the dominant food-crops while in the lowland areas, dry land crops such as *noe* (pigeon peas) and *M̄anga* predominate.

The principal cash crops grown are *macani* (tea) and *kah̄ua* (coffee) with tea predominating in the upper zones and coffee most commonly found in the middle zones. Fruits such as avocados, pears, plums and macadamia are also grown in various parts of the County. The main Livestock bred are Fresian and Ayrshire cows and the population working on the livestock sector is about 120,000. Fish farming is also popular in this region. It has 106 fish ponds, about 101 fish farmers and the main species of fish kept are tilapia, zilli and catfish. Aḡk̄ȳ farmers have placed a high value on trees within their society and as a part of their economy. Therefore, the main forest products in the County are timber, fuel wood and bamboo. Important sources of local employment other than formal employment and business are coffee and tea plantations which are variously owned by cooperatives, individuals and companies. There are a few tourist attractions from which the County generates some income such as sport fishing, Aberdares forest, *M̄k̄rwe wa Nyagathanga* and tourists hotels which include *M̄rang'a M̄kawa Logde*, and *M̄rang'a Tourist Lodge*.

## **2.9 The Culture and Music of M̄rang'a People**

According to Onalo (1986), M̄rang'a County is the area of longest settlement for the *Aḡk̄ȳ* and, in many respects, is viewed as the *Aḡk̄ȳ* homeland. Of the

territory which the *Agĩkũyũ* migrated into over the last several centuries, settlement in Mũrang'a dates back to the 16th century. The centre of dispersal for the *Agĩkũyũ* is traditionally associated with the area around Gaturi location of Mũrang'a County.

According to Kenyatta (1938), Gakũyũ is a name for Mũkũyũ tree while Gĩkũyũ means 'The big fig tree' from which the name Gĩkũyũ is derived. Muriũki (1974), notes that the site of dispersal at the location, *Mũkũrwe wa Nyagathanga* is named after another tree where *nyagathanga* birds nested. The name of the sacred site was given to Gĩkũyũ the man, and is where it is said, God appeared to him, and allotted him all the land South and West of Mt Kenya to the edge of the forest. It is also said that in the beginning when *Ngai* (God) was apportioning the land, He called Gĩkũyũ and gave him this portion of land which consists of hills, rivers, valleys and forests, milk, honey and all kinds of animals. *Ngai* placed on this land a big mountain that He called Kĩĩnyaga which he used as his resting place when in an inspection tour of the land.

One day, He took Gĩkũyũ on top of the mountain and pointed out to him a spot on the Southern side full of many sacred trees. Among them was one significant tree known as *mũkũrwe*. After arrival at the site where the tree stood, he found a beautiful woman waiting for him as promised by God. He took her to be his wife and called her Mũmbi which means creator. This site was the location where Gĩkũyũ and Mũmbi, his wife made their home and raised their nine daughters

who were later married by the nine men provided by God. The daughters were: Wanjirũ, Wambũi, Njeri, Wanjikũ, Nyambura, Wairimũ, Waithĩra, Wangarĩ and Wangũi. These daughters became the forbearers of the nine main Gĩkũyũ clans. The nine Agĩkũyũ clans which originated by the nine daughters of Gĩkũyũ and Mũmbi are known as: *Anjirũ*, *Ambũi*, *Aceera*, *Agacikũ*, *Ethaga*, *Aichakamũyũ*, *Aithĩrandũ*, *Aithe Kahuno* and *Aithiegeni*. These clans are found in Mũrang'a and in other parts of Central Province.

According to Christopher Kariuki (personal interview 10<sup>th</sup> Jan 2009) *Mũkũrwe wa Nyagathanga* is one of the cultural and recreational centres where the traditional culture of the *Agĩkũyũ* is promoted and marketed. The centre is 27 km from Mũrang'a town in Gakũyũ village near Gakũyũ shopping centre Gaturi location off Mũrang'a Kĩrĩa-inĩ road. It is believed to be the mythological home of the *Agĩkũyũ* people and has been considered sacred by the *Agĩkũyũ*. The home was initially used in offering ceremonial sacrifices by the elders to their God, especially whenever the community faced calamities such as famine, diseases, lack of rain, and conflict between neighbouring communities. The community would also offer sacrifices for thanksgiving for bounties. Nowadays, the site is used to bring the community together to address current issues and to educate the community on their culture. It is also used as a tourist destination where visitors go to learn about the *Agĩkũyũ* culture.

The community with the help of the Mũrang'a County culture office started cultural festivals after realising the rate at which the traditional songs and dances in the community were being eroded. One such festival is held at *Mũkũrwe wa Nyagathanga* where cultural celebrations are held every December 30<sup>th</sup> and 31<sup>st</sup> to enable the community to reflect on their culture, enjoy and preserve it for the present and future generations. The event is usually viewed as an important activity of the community's cultural festival. The participants get a chance of displaying the culture of Gĩkũyũ, Embu and Meru people. The centre has nine huts representing the nine clans of the Agĩkũyũ. The centre was registered in 2001 under the District Social Services. It is managed by the *Akũria a Mũkũrwe wa Nyagathanga* self-help group. The group constitutes men, women and youths who have organised themselves into several groups from the community.

The groups meet once a month at the centre to practise traditional songs, dances, drama and poetry for performance in the centre, during national celebrations and social gatherings, Irene (personal interview 10<sup>th</sup> Jan 2009). *Agĩkũyũ* elders also come to the centre to provide information on the *Agĩkũyũ* culture and herbal medicine. Education on how *Agĩkũyũ* ceremonies such as circumcision, offering sacrifices to *Ngai* (God) and power distribution through age groups (*riika*) were conducted is given. Planting of trees with herbal sources and other environmental trees is also done during the festival. Preservation of water catchment areas like the streams around the centre is done in order to maintain beauty of the environment. The purpose of this centre is to expose people to the *Agĩkũyũ*

traditions, revive and preserve the culture of the *Agĩkũyũ* and to educate the community on emerging issues like HIV/AIDS.

Visitors to the centre are such as education officers, tourists, youth groups and individuals who come to tour the cradle site of the *Agĩkũyũ* people. Media stations such as *Kameme* FM, Radio Citizen and University students largely benefit from the lectures given on the traditions of the *Agĩkũyũ* by the elders. They have shown interest in the *Mũkũrwe wa Nyagathanga* as a resource centre. Partners of the centre are: The National Museums of Kenya which provide the centre with teaching materials; Mũrang'a County Council which pays salaries to the workers, The Green Belt Movement which organises the planting of trees within the centre and the Department of Culture which gives technical advice.

Kangema Cultural Festival is another festival which was inaugurated in 2005 as an annual event. Its main sponsor has been the late Hon. Minister John Mĩchuki.

The festival's aims are to:

- Offer the community a platform through which authentic *Gĩtiro* dance style would be preserved.
- Record and document *Gĩtiro* for posterity and research.
- Ensure *Gĩtiro* sustainability as a rich cultural heritage of the people of Mũrang'a.
- Offer entertainment to community through *Gĩtiro*.
- Enable Mũrang'a people to reflect on their rich cultural heritage.

- Cultivate cultural tourism.
- Expand avenues of marketing cultural resources.
- Increase the number of registered cultural groups to participate in the festival.
- Promote cultural festivals of the *Agĩkũyũ*.
- Raise awareness at the local level of the importance of the *Agĩkũyũ* culture.
- Educate people on emerging issues through song.

A wide range of *Agĩkũyũ* traditional songs and dances such as *ndumo*, *kĩbutha*, *gĩkanda*, *ngũcũ*, *ngurũ*, *mũmbũro*, *mũthuũ*, *mũcũng'wa*, *mwomboko* and *kagicha* are also featured in the festival. According to Wanjiru Gatherer (personal interview 16<sup>th</sup> Jan 2009) other activities performed during the festival are comedies, narratives, story-telling, poems, drama, games, exhibitions by artists and traditional food services. The festival is important in Mũrang'a since it gives the community a chance to express itself. The festival brings together members of the community, the Department of Culture in the County, prominent people and various artists. Dance troupes are awarded certificates, trophies and cash prizes.

*Agĩkũyũ* cultural festival is also another festival that is celebrated annually. Participants of the festival are usually drawn from Meru, Kĩrĩnyaga, Embu, Kĩambu and Nyeri. The organisers of this festival are the Department of Culture in Mũrang'a, elders and members of the community. To ensure that traditional

songs and dances are performed well, the County Cultural Office organises training and workshops to enable the teams to prepare for Kenya Music and Cultural Festivals. The teams also perform during national celebrations, Presidential functions and other social gatherings. Participating dance troupes are such as *Wandūhū*, *Rwathia*, *Kīrūnyū*, *Gaichanjirū*, *Kangema Urban Gītiro*, *Kībutha*, *Ebenezer*, *Kangema Nyakīnyua*, *Kīrathē Boys*, *Kīangūnyi Maendeleo*, *Nyakahura Adult Class* and *Nyathirū Village* dance troupes. These groups also train primary, secondary and college students how to dance traditional dances.

Other than traditional music, there is also a variety of musics performed in Mūrang'a such as modern popular music played in various entertainment places. According to Charles Michigo (personal interview on 10<sup>th</sup> Jan 2009), the most popular clubs in Mūrang'a are Maka Villa, Migingo Island (see Plates 13 and 14), Parkside and *Ngurunga* in Kangema. Music played in these entertainment joints is mainly that of *Gīkūyū* popular musicians such as John Ndemethio, Joseph Kamarū, Kamande Kīoi, Salim Junior, Kinyua (one man guitar), Timona Mbūrū, Wangarī Kambera, Wahome Maingī and Mike Rūa. Soul, reggae, hip hop and benga music is also played depending on the kind of audience in attendance at any particular time. The most prevalent topical issues addressed by the musicians are love, daily activities, political issues, national and emerging issues. Gospel music such as that of Gīthuku, Esther Wahome, Elizabeth Nyambere, Joseph Kamarū and Jimmy Gait (Mūhathara) is also popular in most of the entertainment joints.



Plate 13: Migingo Island club- Photo taken on 31<sup>st</sup> May 2010



Plate 14: Maka Villa Club-Photo taken taken on 31<sup>st</sup> May 2010

According to Christopher Kariuki (personal interview on 10<sup>th</sup> Jan 2009) schools and colleges participate in the music festivals held every year. In these festivals, students perform traditional songs and dances not only from Central Province but also from different ethnic groups in Kenya and outside Kenya. These include Western music, art music as well as instrumental music. The music festivals are held at regional, district, provincial and national level. Church festivals are also held by the different denominations around Mūrang' a County where Christians participate in various musical activities. They sing Christian hymns, choruses, traditional folksongs with sacred text. The Anglican Church of Kenya (Dioceses of Mt Kenya Central) has started a music school in Mūrang'a town where the students who enrol in the school are taught theory of Western music, voice training, drama and how to play Western musical instruments such as piano, recorder, guitar, clarinet.

## CHAPTER THREE

### MWOMBOKO SONG DANCE AS A NEO-TRADITIONAL GENRE OF THE *AGĪKŪYŪ*

#### 3.1 Introduction

The chapter discusses the data obtained from the field through the questionnaire, library sources, participant observations, and interview with soloists, dance troupe members, instrumentalists, former dancers, CDAs, CO and elders. The chapter addresses issues of aspects of *Agĭkŭyŭ* expressions that characterise *mwomboko* song dance and factors that contributed to the survival of *mwomboko* as a neo-traditional genre among the *Agĭkŭyŭ*.

The findings are discussed under the following sub-topics:

- i. *Mwomboko* Song dance.
- ii. Performance of *Mwomboko* song dance..
- iii. Dance movements of *mwomboko*.
- iv. Factors that have led to the survival of *mwomboko*
- v. Changes in the *mwomboko*

#### 3.2 *Mwomboko* Song Dance

The name '*Mwomboko*' according to King'ori (personal interview, 2008)<sup>3</sup> comes from the *Agĭkŭyŭ* word '*kwomboko*' which means eruption. It was used to describe a style of dancing which involved making rhythmic and patterned steps in pairs. *Mwomboko* music emerged in the 1940s as a dance based on the *Agĭkŭyŭ*

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<sup>3</sup> Kingo'ri Wa Mwangi, leader of Kamune dance troupe-interviewed on 20<sup>th</sup> June, 2008

traditional songs. John wa Nyambura (personal interview, 2008)<sup>4</sup> indicated that the genre started after the burning of *mūrĩthĩgũ* by the colonialists between 1941-42. According to his submission, *mwomboko* was first brought to Mũrang'a from Kĩambu by some *mwomboko* artists like Cinda wa Watĩrĩ. Cinda was among the first *mwomboko* performers. According to Nyambura, another informant (personal interview, 2008) *mwomboko* was called so because of the dancing style *kwomboka*. Nyambura (ibid) added that she started performing *mwomboko* in 1942 as a young lady. According to Nyambura, all those who performed *mwomboko* were expected to keep high moral standards. The emergence of *mwomboko* is highly associated with the coming of the accordion brought to Kenya by the African soldiers who participated in the First and Second World Wars.

Ndaiga wa Muchiri (personal interview, 2008)<sup>5</sup> indicated to me that these soldiers had learnt how to play and sing to the rhythms of the accordion. They had watched the white man perform their Waltz and the Scottish dances which were accompanied by accordion. The *Agĩkũyũ* returnee soldiers then taught the *Agĩkũyũ* dancers how to dance the Waltz and the Scottish dances. The Waltz that was taught to the *Agĩkũyũ* dancers later transformed to *mwomboko*. Mwangi wa Mũrefu (personal interview, 2008)<sup>6</sup> stated that *mwomboko* emerged around 1937.

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<sup>4</sup>John Wa Nyambura, dancer Kamune dance troupe- interviewed on 20<sup>th</sup> June, 2008

<sup>5</sup>Ndaiga Wa Muchiri, Kangema dance troupe leader-interviewed on 28<sup>th</sup> June 2008

<sup>6</sup>Mwangi Wa Mũrefu, dancer Kamune dance troupe- interviewed on 20<sup>th</sup> June 2008

According to Mwangi (ibid) *mwomboko* was banned around 1947 by the colonialists but picked up again after a few years.

Mahũgũ, P (1990) notes that *mwomboko* emerged with the coming of Western musical instruments such as the accordion and guitar and no wonder it is called *mwomboko* (eruption) for it was descriptive of the manner in which the instruments rendered the atmosphere with vibrations of sounds played on the accordion. At first, the players of the accordion backed up those who sung *Mũthĩrĩgũ* dance. The dance was a protest dance performed to rebel against the colonial rule and the foreign traditions colonialists wanted to impose on the *Agĩkũyũ*. Some of the traditions according to Lazaro Maina (personal interview, 2008)<sup>7</sup> included the banning of female circumcision viewed as an important rite of passage by the *Agĩkũyũ*. He added that after the banning of *mũthĩrĩgũ* by the colonialists, the players of the accordion came up with *mwomboko* since they knew that the new genre would not provoke the colonial government. The intention was to use the genre as a way of communication of various messages and more so the messages of protest.

The dance appealed more to the youth because it brought with it a new style of dancing. It also provided opportunities for the youth to meet and court. This occasionally resulted in marriage and thus, sustenance of the community through procreation. As the youths learnt to perform the dance, they also got educated

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<sup>7</sup>Lazaro Maina, dancer Kamune dance troupe- interviewed on 20<sup>th</sup> June 2008

about the Agĩkũyũ culture. Finnegan, R (1970) notes that a good number of the Mau Mau songs were composed in *mwomboko* style to voice *Agĩkũyũ* opposition to colonialism. The rhythm of the *mwomboko* made the songs a viable means of communication. According to Kĩng'ori, Wangũi, Ndaiga, Florence, Wangarĩ (personal interview, 14<sup>th</sup> June 2008) *mwomboko* consists of several dances, namely: *machindogo*, *tindo*, *rumba*, *mbombo*, *matore*, *ndongomothi*, *njeki*, *machi korathi*, *machi ndaihu*.

*Mwomboko* incorporates aspects of the Waltz and Scottish dances which the dancers learnt from the *Agĩkũyũ* soldiers who fought in the First and Second World Wars. Mwangi, P (2004) notes that *mwomboko* tends to offer potentiality for action and humorous teasing which touch the hearts of singers, dancers and audience and therefore, the strong characteristics of African traditional musicality is reflected in *mwomboko*.

According to Mũchiri wa Komũ (personal interview, 2008)<sup>8</sup>, *mwomboko* serves the *Agĩkũyũ* at different levels. At the social level, it provides a platform for moral and social education on emerging issues such as HIV and AIDS, political issues, girl-child education. At the recreational level, it offers a ground for enjoyment and personal satisfaction. At the functional level, it provides a spirit of togetherness and sharing which is important for the maintenance of ethnic identity and enhancement of social binding.

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<sup>8</sup>Muchiri Wa komu, dance troupe leader Mũkangũ- interviewed on 14<sup>th</sup> June 2008

### 3.2.1 Song Text and Themes

According to Mary Wangūi and Nyambura wa John (personal interview, 28<sup>th</sup> May 2008), the song texts of *mwomboko* were initially meant to pass messages of protest against the colonial rule. They would sing and dance and as they did that, they would pass the message to the effect that they would never accept a stranger to rule them. Most of the texts were highly symbolic such that for one to understand its meaning, one needed a good knowledge of the *Agĩkũyũ* language. However, other times the song texts would also cover other topics such as the social life of the *Agĩkũyũ*, of the accordionist, political life of the community, historical events and any other issues affecting the community.

According to Bakare & Mans (2003), the songs guide the dance and they strengthen its purpose through texts. The *Agĩkũyũ* would sing about *mĩtugo ya ũgĩkũyũ* (their cultural values/ ethics) which gave them a sense of identity and pride of their community. According to Gaithos (personal interview, 2008)<sup>9</sup>, submissions mostly 'Maci' and 'Korathi' had texts that discussed the exploits of the accordion player. He added that the accordionist would praise himself and narrate his experiences. One of the informants interviewed, Mūrĩithi wa Wanjirũ (personal interview 2008)<sup>10</sup> demonstrated how *Korathi* was sung by singing the following phrases

*Nĩ nĩ Mūrĩithi wa Wanjirũ nderwo nyinĩre ageni, ngũina mũinaine*

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<sup>9</sup>Gaitho, dancer Kangema dance troupe, interviewed on 28<sup>th</sup> May 2008

<sup>10</sup>Mūrĩithi, dancer Kangema dance troupe, interviewed on 28<sup>th</sup> May 2008

*(It is me Mūrũithi wa Wanjirũ who has been called to sing for the visitors, I will sing until you tremble)*

After independence, the song texts not only included topics on the *Agĩkũyũ* cultural traditions, but also social and emerging issues, worship and many others. The respondents added that nowadays the song texts cover a wide range of topics. These topics may however, depend on the occasion for which the dance is being performed and the soloist ability to perform.

### **3.2.2 Venues, Contexts and Occasions of *Mwomboko* Performance**

Bowman (1995) observes that culture is constantly being created, recreated, and modified, contested and negotiated. *Mwomboko* has undergone some of these phases. According to Kĩhonge, Hunja, Wangeci, Kabura, Wambũgũ, Elija, Njũgũna, Waigwa (personal interview, 28<sup>th</sup> May 2008) when *mwomboko* emerged, it would be performed at night in the valley since the dancers feared being discovered by the colonial government. The colonial government then was against the performance of the dance. They added that they would carry weapons so that in case they were caught, they would also fight back. They would perform the dance from about 12 midnight after which they would go home. After independence, the genre was brought to the public places. Thus, a dance that would go on for a whole night then was reduced to just a few minutes. According to these informants, the venue of performance is now chosen depending on the

occasion and event. *Mwomboko* is, therefore, performed in places such as a stadium, church and public places depending on the occasion.

The purpose of musical performance defines the context in African traditional society. According to Bakare & Mans (2006) whether the performance has ritual purpose or is solely for entertainment will determine the rules for performance. The context of performance provides the meaning, frame and environment based on culturally stipulated rules or expectation (Bakare, 2006). They maintain that the contextual environment provides further reference in terms of a performance being private or public, having restricted or open attendance, whether urban or rural and whether it is ritual or recreational. In this respect, *mwomboko* is a rural and urban genre, for public performance having open attendance and recreation. *Mwomboko* is performed for worship, education, entertainment and recreational purposes and as a way of passing certain messages to the members of *Agĩkũyũ* community.

Occasions of performance, on the other hand, refer to the special events/ceremony for which the music is performed. Today, the genre is performed during public holidays, national day celebrations, administrative barazas, weddings, Kenya music festival competitions, political rallies and campaigns, religious meetings and any other social gatherings in both rural and urban settings. All these occasions have had an effect on the performance of *mwomboko* in that the dance has had to be restructured so as to fit into the allocated time of performance.

### 3.2.3 The Soloist

The *mūkūi* (soloist) in *mwomboko* song dance performance is the leader of the group (Githee personal interview 2008)<sup>11</sup>. He controls the dance troupe with his voice and his instrument. He takes charge of the whole performance and is expected to have a strong voice that exhibits command and authority in singing. He decides when to change from one movement to another. He embellishes the dance with some vocal ornaments that come at the end of a movement or may mark the beginning of the next movement. He has the liberty to compose melodies on the spot to suit the occasion. His appeal and musicianship in performance depends on his ability as a musician for his target audience. There are usually no standard texts since the soloist creates most of the texts as the dance goes on. It is the articulate choice of words and manner of playing the accordion which render him popular. He is, therefore, expected to have a good command of the *Agĩkũyũ* language and culture to be able to use idiomatic expressions; metaphors, parables and symbolic language effectively. The language that he uses represents responsibility and creativity.

In the modern setting, he combines several languages English, *Kiswahili* and *Agĩkũyũ* to secure multicultural appeal and appreciation by the audiences. Githee added that songs on current issues have gained popularity in the contemporary setting while those whose themes are based on historical events are slowly

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<sup>11</sup> Githee, elder in Kangema and a former dancer of *mwomboko*- interviewed on May 29<sup>th</sup> 2008

disappearing. The soloist, therefore, tries to find a common ground acceptable to the audience taste. Sometimes the artist composes songs for the consumption of his audience at the venues of performance. The soloist emerges as an entertainment figure in all social occasions. It is important to note that the role of a soloist in the *mwomboko* song dance is exclusively for a male.

### 3.2.4 Instrumentation

The study observed that the musical instruments in *mwomboko* song dance performance consist of the *kīnanda kīa mūgeto*, (accordion) and *karing'aringa*, (metal ring). However, according to Wambūi Maina (personal interview, 2008)<sup>12</sup>, *mwatū* (an empty bee-hive box) or *ithandūkū* (a wooden box) is used to articulate the rhythm of the ring. This box or bee-hive box also serves as a seat for the ring player. The ring is played by striking its sides across the diameter with *chuma* (a short metal rod). The ring and bee-hive box form the percussive accompaniment to the dance, whereas the accordion mostly plays a complementary role to the voice by filling in the gaps when the soloist is not singing. Wambui added that as far as she knows, the accordion was brought to Kenya by the African soldiers that had participated in the First and Second World Wars.

#### 3.2.4.1 *Kīnanda kīa mūgeto* (The Accordion)

The accordion is a portable reed wind instrument with keyboard on one side, buttons on the other side and bellows in the middle that forces air through the

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<sup>12</sup>Wambui Maina, elder in mūkangū- interviewed on 14<sup>th</sup> June 2008

metal reeds. The accordion player operates the instrument by pumping the bellows while pressing one or more of the instrument's piano keys. Pressing the keys allows air to pass from the bellows to the reeds, creating different pitches. Leather straps, worn over the shoulders, support the accordion leaving both hands free to play the instrument. The right hand plays the melody on the keyboard, while the left works the bellows and manipulates the two or three bass harmony keys, of the tonic and dominant triad. It is one of the smallest members of the organ family. (See Plate 15).

The player of the accordion in *mwomboko* song dance doubles up as the lead soloist /singer. The accordion is the lead instrument and therefore, plays the most prominent role in *mwomboko*. The accordion plays the following roles:

- Directs and coordinates the player of the metal ring and the dancers.
- Plays introductory section and melodies.
- Gives the preliminary statement of the next movement which determines the steps of the next movement.
- Plays interludes, marking the end and the beginning of the next section.
- Plays the concluding section (postlude).
- Accompanies the voice of the singer.
- Doubles the human voice.
- Pitches the soloist.
- Enriches the texture of the music.



Plate 15: A Member of Mūkangũ playing the Accordion- Photo taken on 20<sup>th</sup> June 2009

#### 3.2.4.2 Karing'aring'a (The Metal Ring)

The metal ring is the highest pitched instrument in the *mwomboko* dance and it plays its rhythmic patterns on monotone. Nellias wa Mwangi (personal interview, 2008)<sup>13</sup> submitted that the instrument produces high or low pitch depending on the circumference of the ring. She added that a *karing'aring'a* with a big circumference produces low pitch while the one with a small circumference produces high pitch. (See Plates 16 and 17).

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<sup>13</sup>Nellius Wa Mwangi, dance troupe member Kangema-interviewed on 27<sup>th</sup> May 2008

The *karing'aring'a* provides a percussive accompaniment to the dance. It is played by striking its sides across the diameter with a metal rod. However, *ithandūkū* (an empty wooden box) is sometimes used to mark the rhythm of the metal ring, articulate the strong beat and provide a percussive effect to the dance. The wooden box also serves as a seat for the metal ring player. The metal ring helps in directing the dance steps, dance formations and keeps a constant tempo of the performance. It plays 'ostinato' rhythm but it is slightly varied from one dance to another. The player of the instrument neither responds to the soloist vocally nor does he dance.



Plate 16: A Member of Mükangū playing *karing'aring'a*. Photo taken on 20<sup>th</sup> June 2009



Plate17: Members of Mūkangū playing *karing'aring'a* and accordion. Photo taken 20<sup>th</sup> June 2009.

Kĩng'ori (personal interview, 27<sup>th</sup> May 2008), explained that in the initial stage, *mwomboko* did not have any particular costumes but as the dance became more popular, the young men started wearing baggy trousers and long sleeved shirts with scarves around their necks or sometimes they would wear ties. The ladies on the other hand wore *ihuruto* (round skirts) and the skirts would be allowed to flare out as they danced and therefore exaggerated their dance movements. For the upper parts of the body, they tied a *khanga* such that they left one shoulder bare. They all danced bare-footed. Nowadays, the performers wear uniform which

constitutes a trouser and a shirt for men and a dress with a round bottom for women. They also wear shoes while performing. (See plate 18 and 19) below:



Plate 18: *Mwomboko* women dancers from Mūkangū in their modern khanga  
Photo on 20<sup>th</sup> June 2009



Plate19: Kangema *Mwomboko* dancers in their modern costumes. Photo taken on 28<sup>th</sup> June 2009.

### 3.3 Performance of *Mwomboko* Song Dance

*Mwomboko* song dance consists of several dance movements, namely; *machi ndogo*, *tindo*, *rumba*, *mbombo*, *matore*, *ndongomothi*, *njeki*, *machi korathi*, *machi ndaihu* and *kariara*. The dance is graceful, unhurried and solemn and involves movement of various parts of the body. The predominant dance formation is *mĩraini ĩrĩ* (two lines) where the dancers move in twos. Wanjikũ (personal interview, 2008)<sup>14</sup> claims that the genre is a cultural music performance

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<sup>14</sup>Wanjiku, dance troupe member Mũkangũ- interviewed on 18<sup>th</sup> May 2008

performed in many social occasions. The performers of *mwomboko* song dance include the accordion player who also plays the role of a soloist, the player of the metal ring and the dancers who respond to the music sung by the soloist accompanied by the accordion. The soloist is the one who starts and leads the dancers throughout the performance. Observations and interviews revealed that the soloist has the liberty to compose spontaneously as a way of remaining relevant to the occasion. *Mwomboko* therefore, allows creativity in the course of the performance.

According to Judith (1965) dance is an important component of African social life and an essential element of African cultural heritage. Dance is a human behaviour composed from dancers' perspective and shared by members of the same audience within that culture. (Judith, 1965) further observes that unlike other human motor activities, in dance the motor activities are intentionally, purposefully and rhythmically binding. It is a means of communication that allows people to express their feelings and emotions. It has the capacity to simultaneously reconcile the heart body and spirit (Judith, 1965). The researcher observed that the dancers in *mwomboko* perform in pairs of male and female. Githaiga, (another respondent) who researcher interviewed on 18<sup>th</sup> May 2008 echoed Wanjikũ's sentiments by explaining that in order to execute the dance, performers must know their movements, the dance themes and choreography, presentation framework and rules.

Dancers must master their own minds, bodies and emotion. They must maintain a high level of coordination between them and the soloist and they must show a high level of commitment in the performance. The dance consists of singing, body movements, and playing of instruments. The playing of instruments and singing incorporates sound patterns while the dancing consists of organised movements of the body which are executed according to a rhythm and the sound of music. In the performance, the instrumental sections are played to allow the dancers and the soloist to change over to the next movement. Field observations further revealed that the dance starts from outside the arena in a relatively slow tempo. The dancers enter the arena in pairs of a man and woman and the twodance with one another throughout the performance. Once inside the arena the dancers create several formations depending on the dance movement being performed. The members of the audience are an important part of the performance. They cheer and applaud a good performance and also give material appreciation to an impressive dancer and soloist.

### **3.4 The Dance Movements of *Mwomboko***

#### **3.4.1 *Machi Namba Imwe/ Machi Ndaihu* (Long march)**

Waititu (personal interview, 2008) <sup>15</sup>clarified that the movement was called *Machi namba imwe* because the dance style took a military like formation and march. The movement is performed in a military style whereby the men and women form two lines and then march in pairs. The movement starts from outside

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<sup>15</sup>Waititu, elder Kumune, interviewed on 20<sup>th</sup> May 2008

the arena where the performers get into the arena marching to the beat of the song and holding hands. This movement takes a longer time than the others. (See Plates 20 and 21).



Plate 20: Kangema dancers entering the arena. Photo taken on 28<sup>th</sup> June 2009



Plate 21: Machi namba imwe Inset-researcherwitha CDA. Photo taken on 28<sup>th</sup> June 2009

### 3.4.2 *Ndongomothi* (fool)

In this movement, the dancers march and swing their feet while at the same time they rotate and move around in circular formation. The man's right hand is usually on the woman's left under arm while the man's left hand holds the woman's right hand. The woman's left hand lies on the man's right shoulder. They also dance sideways with less vigour. (See Plates 22 and 23) below.



Plate 22: Mūkangū dancers performing *Ndongomothi*. Photo taken on 20<sup>th</sup> June 2009.



Plate 23: Kangema dancers performing *Ndongomothi* .Photo taken on 28<sup>th</sup> June 2009.

### 3.4.3 *Machi Namba Igiri/Machi Ndogo/Nini* (small march)

This movement resembles *machi ndaihu* since it also assumes a military like march. In this particular movement, men form an extra linear formation where they dance turning round rhythmically. The movement is termed as small just because it does not last as long as the other march and also because it has formations that are slightly different. (See Plates 24 and 25).

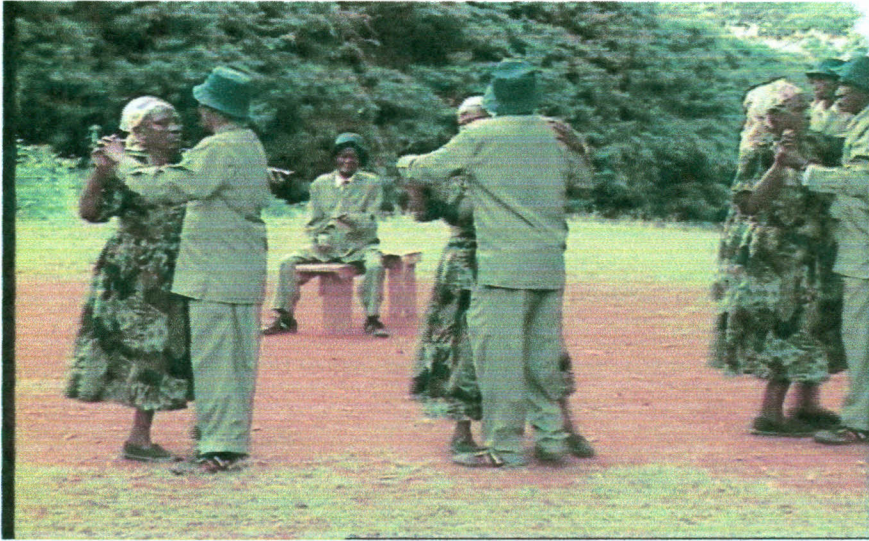


Plate 24: Kangema dancers performing *Machi Namba Igĩrĩ*. Photo taken on 28<sup>th</sup> June 2009



Plate 25: Mũkangũ dancers performing *Machi Namba igĩrĩ*. Photo taken on 20 June 2009.

#### 3.4.4 *Njeki* (Jack)

The name of this movement is derived from 'Jack', a mechanical tool which is used for raising a vehicle off the ground to enable one to change a flat tyre. The pairs rotate in revolving movements going forward and back and pausing to lifting one leg between the forward and backward movements. This is a much faster movement as compared to the others. The dancers form several formations within the arena. (See Plate 26).



Plate 26: Kangema dancers performing *Njeki*. Photo taken on 28<sup>th</sup> June 2009

#### 3.4.5 *Luba* (Rumba)

This movement was adopted from the *rumba*<sup>16</sup> style. The dancers copied the rumba dance style and formed a movement in which the dancers make formations of three steps which are performed in rumba beat.

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<sup>16</sup>A ballroom dance that was popular in the 1930s and steaming from Afro-Cuban folks origins its basic rhythm is quick-quick-slow in simple quadruple time and its trademark is side-to-side hip movements.

### 3.4.6 *Machi Korathi* (Chorus)

This movement is called *korathi* the *Agikũyũ* pronunciation of 'chorus.' This is not because the movement is performed in a responding manner. In this movement, the formations are much simpler than the other movements. At times it serves as an interlude whereby the singer and the dancers re-organise themselves after performing other movements which are more complex. *Korathi* lyrics are soothing in nature and catchy to *mwomboko* fans.

### 3.4.7 *Mwomboko* Dance Style

In *mwomboko* dance style, the performers move in a file, count two steps, bend down and then move majestically back and forth in the dancing arena. The movement basically provides a climax to the *mwomboko* performance. (See Plates 27 and 28) below.



Plate 27: Kangema dancers performing *Mwomboko*. Photo taken on 28<sup>th</sup> June 2009



Plate 28: Mūkangū dancers performing *Mwomboko*. Photo taken on 20<sup>th</sup> June 2009

#### 3.4.8 *Tindo* (chisel)

*Tindo* is the *Kiswahili* word for 'chisel'. The dance formations of *Tindo* are similar to those of *mwomboko* movement. The main difference is that the dancers do not bend after counting two steps instead they move their feet rhythmically the same way a carpenter drives his chisel into a piece of wood splitting it. The dancers move in a file swinging their bodies in a zigzag posture and then march majestically within the arena. (See Plate 29).



Plate 29: Dancers from Mükangũ performing *Tindo*- Photo by the researcher

### 3.4.9 Kariara

In this dance movement, the dancers make the formations whereby they turn around and then sideways while still holding hands as they file forward, back and forth inside the arena. *Kariara* originated from River *Kariara* in Kandara Division, Mūrang'a County. (SeePlate30).



Plate 30: Kangema dancers performing *Kariara*- Photo taken on 28<sup>th</sup> June 2009

### 3.5 Factors That Have Led to the Survival of *Mwomboko* Dance Song

One of the concerns of this study was to ascertain factors that contributed to survival of *mwomboko* given that other neo-traditional genres have disappeared with time. Forty out of a total 55 (73%) of the respondents interviewed, alluded to the following as reasons for the survival of *mwomboko*:

- It is a genre that accommodates change. The soloists use *mwomboko* tunes to relay new themes which are relevant to the contemporary society.
- The song text of *mwomboko* music is dictated by the needs of the target audience.
- The accordion can accompany literally almost all tunes sung in the *Agiküyü* idiom.
- *Mwomboko* tunes appeals to people of all ages.
- *Mwomboko* has been used as a means of carrying cultural values of the *Agiküyü*, communicating important information and educating members of the community.

### 3.6 Changes in *Mwomboko* Dance Song

- *Mwomboko* was initially used as a protest dance against the colonial rule but has recently become a symbol of expressing both the *Agĩkũyũ* culture and emerging issues.
- The themes were initially political and of protest in nature but has they now have adopted themes which incorporate emerging issues, praise, religious and social issues such as those that encourage virtues or condemn vices. This has added a new aspect to the song texts.
- *Mwomboko* is now performed in public unlike before where it was performed at night and in hideouts. Currently, it features a lot in political rallies and campaigns, public holiday celebrations, bars, night clubs, restaurants.
- It is performed for entertainment although it is occasionally structured to suit the needs of the audience.
- It is not restricted to only the old. Presently, it is performed by both the young and old alike.
- It nowadays contends not only with the *Agĩkũyũ* but also with a mixed audience that cuts across all ages, gender and ethnicity. The soloists combine several languages in order to cater for their audiences.

## CHAPTER FOUR

### TRANSCRIPTION AND TRANSLATION OF COLLECTED SONGS

#### 4.1 Introduction

This chapter contains the music transcription of 9 *mwomboko* songs and the text translation of 15 songs selected from among the total sample of 81 that were tape recorded during the field study which took place in Mūrang'a County. The study focused on the three *mwomboko* dance troupes found in Mūrang'a, namely; *Kamune, Kangema and Mūkangũ*. This chapter transcribed the music and translated text in order to present general overview of:

1. Rhythmic, melodic and structural attributes of *mwomboko* music.
2. Establishing the textual content of the *mwomboko* music.

#### Song 1- Maci ndaihu (long march)

- |    |  |  |
|----|--|--|
| 1. | <i>Thenga thengai mūhīrīga norīa</i><br><i>Mūhūthū ateng'ere auge.</i><br><i>Njīra yarūo kībarī kīng'ori ndakagīe</i><br><i>rūkūngū</i>                                      | ...Move move clan and the<br>right run and say<br>Path spread mat Kīng'ori not<br>get dust   |
| 2. | <i>Tondu kīng'ori</i><br><i>nīndaingīra</i><br><i>nīheo njūng'wa</i><br><i>njikare thī.</i><br><i>Mbūri ya kīama nī ndutīte ndigetwo</i><br><i>Mūthīga na</i><br><i>mumo</i> | ...Because Kīn'gori<br>I've arrived<br>give me traditional stool<br>I sit down<br>Goat of clan I've removed<br>not to be called a<br>youngster |
| 3. | <i>Nīnjīlīrwo nyūmba itū twarie</i><br><i>naniī njuge ūrīa ndīrenda.</i><br><i>Ndereba angōna ūgwati mbere</i>   | ...Call me my house we talk<br>say what I want<br>Driver if see danger ahead   |

- nĩ akagia matawa* he lights the light
4. *Ndĩrenda kũmũmenyithia nainyuĩ* ...I want to inform you  
*Mũmenyithie arĩa angĩ* and inform others  
*Mũgũnda wakwa ti wa mũtino nĩ* My land is not accident it is  
*thithino yakwa* sweat of me  
*Kĩrĩa gĩatũma ndute mūraramo* Reason for shouting loud  
*mũndũ Wa Ngai nĩ kwĩyaria* person of God is to talk
5. *Nemakũhĩa ĩmwe ĩretĩng'uria ũrĩa* ....One hooligan is priding how  
*Ūgũtunya andũ taito* he will snatch people of title  
*Mũndũ ũgathaka na taito* Whoever jokes with title  
*yakwa ndarĩ ũndũ* of mine nothing he will  
*atakona.* not see  
*Gwakwa nĩ gwakwa na andũ akwa* Mine is mine and my people  
*Natwaragia kĩmwe ithuothe* We talk one voice and we  
*Nanĩtwanyuire muma wa kũgĩĩra* took oath to safeguard  
*thitoo ya mũgũnda* title land
6. *Mũndũ ũrĩa ũgathaka na* ....Person who will joke with  
*taito yakwa hĩndĩ ĩyo nĩrĩo* title of mine that is the time  
*mũkamenya mũtino nĩ mũhiũ kũrĩ* know accident is hot  
*ngoma gwati ndũrĩ njamba* Satan, accident has hero.  
*Kĩbindo ndiagũrĩire* Penknife I did not buy for  
*nyama,* meat  
*Baba ndaarĩ ng'ombe* Father never had cows  
*Speech: kamwe nĩgakageria getĩkie* (Speech: one try believe  
*ndiathĩga)* *ndiathĩga)*

This song is about a man who is complaining that his piece of land might be grabbed by members of his community. He says that he worked hard to get it and so he voices his concern that he would not want anybody to grab the piece of land from his children after his death or claim that it belongs to the clan. He warns that he and his family have vowed to protect the title deed of the land. He also warns

that anyone who tries to grab it will face the consequences. The performer uses the song to caution members of the community who have the habit of grabbing other people's land in the pretext that land belongs to the clan.

The theme covered in this song is on land issues among the *Agĩkũyũ* community. He sings about the issue of land ownership, grabbing and inheritance as some of the social concerns dealt with among the *Agĩkũyũ*. It was clear from the interview conducted that the *Agĩkũyũ* acquired land by the gradual process of cutting down the forest, clearing the bush thus establishing the right of the user. After death, the land became the property of the sons of the deceased. The performer may have intended to remind the members of the *Agĩkũyũ* community that issues of land ownership, grabbing and inheritance are some of the social concerns that are constantly dealt with by the *Agĩkũyũ*.

The composer uses several stylistic devices in the song to enable him to pass the message in a poetic manner. These were such as repetitions where the performer says *thenga thengai...gwakwa gwakwa* (move move ...my place my place) to emphasise something and to catch the listener's attention. He uses hyperbole to state the position that he holds in the family when he says *njira yarwo kibarĩ Kĩng'ori ndakagĩe rũkũngũ* (spread a mat on the path so that dust will not get on him as he walks). He says that he has met all the requirements of the elders and, therefore, he can confidently go before them to present his grievances.

The composer also uses proverbs when he points out *ugwati ndūrī njamba* meaning that no one is able to avert an accident and so people need to be careful at all times since one may not be able to predict an accident. The song provided a vehicle which the performer uses to express his emotions and also to highlight important social concerns of his community. Such concerns may have been individual or collective emotions and concerns attached to land ownership among the *Agĩkũyũ*.

The musical score consists of three staves. The top staff is labeled 'Mwangi' and contains six measures of rests, numbered 2 through 6. The middle staff is labeled 'Accordion' and contains six measures of music, numbered 2 through 6. The bottom staff is labeled 'Karing'aring'a Clappers' and contains six measures of music, numbered 2 through 6. The second system of the score contains measures 7 through 12. The top staff has rests for measures 7-11 and a note in measure 12. The middle staff has music for measures 7-12. The bottom staff has music for measures 7-12. A 'li' is written below the note in measure 12 of the top staff.

13 14 3 15 16 5 17 18

the-nga-the-nga - i\_\_mu - hi-ri-ga\_\_ no - ria\_\_ mu-hu-thua - te - nge - reau-re\_\_nji-ra ya - rwo ki-ba-ri Ki-ng'o ri\_\_ nddu - kai - ge ru-

19 20 21 22 23 24

ku - ngu

25 26 27 28 29 30

Ii to - ndu Ki - ngo-ri\_\_ ni ndai-

31 32 33 34 35 36

- ngi - ra ni he-o nju - ng'wa nji - ka-re thi mbu - ri ya kia - ma ni ndu-li - te ndi-ge kwo - nwo

37 38 39 40 41 42

ngi-ria ma-thi - na li kie-a gia-tu-ma ndu - t mu-ra-ra - mo mu-

43 44 45 46 47 48

- ndu wa Nga-i ni kwi-a - ria kiriri - ta-ngie nda ni mu-ndu a' - thu-ki - rie cia - na cia-kwau - tu-ro

49 50 51 52 53 54

55 56 57 58 59 60

Nii ndi-re-nda ku-mu-me-nyi - thya na i - nywe mu - me-nyi-thiea-ria - ngi - mu-

61 62 63 64 65 66

gu - nda wa - kwa ti wa mu-ce - tho - ni - thi - thi - no ya - kwa li na

67 68 69 70 71 72

ma ku-ri-mwei-re - ci - ria u - riai - gu-tu-nya a-ndua - o tai - tu Ki-riai - ta-ngie - nda ni mu-ti-gathu - ki-

73 74 75 76 77 78

rie - cia - ms - cia - kwau - tu - ro li u - rio-ga - tha-ka na - tai - tu ya - kwa hi - ndi-

79 80 81 82 83 84

yo - ni rio mu - ka-me - nya mu-ti - no - ni mu - hui ni ngo-mo - gwa - ti - ri ru-nya-mbo

85 86 87 88 89 90

li ki-bi-ndo ndia - gu-ri - te ny-ma - nga nifa ti-thi-rici-io - nga

91 92 93 94 95 96

97 98

**Song 2: Ndongomothi** (a foolish one)

1. *Ndongomothi nĩ ya itonga*  
*Ndongomothi nĩ ya itonga*  
*Gwitũ mũrang'a*  
*Ndongomothi nĩ mwaigua*  
....*Ndongomothi* is for the rich  
*Ndongomothi* is for the rich  
Ours Mũrang'a  
*Ndongomothi* have you heard
2. *Ndaĩre ngĩnyua ndĩ mũrĩu*  
*Ndaire ngĩnyua ndĩ mũrĩu nĩ kĩng'ori*  
*Ndaĩre ngĩnyua njohi tũrĩ na itonga*  
....I slept drinking I am drunk  
I slept drinking I am kĩng'ori  
I slept drinking with the rich
3. *Ndongomothi ikinyagwo ũguo ũguo*  
*Ndongomothi ikinyagwo ũguo ũguo*  
*gwitũ Mũrang'a*  
*Ndongomothi ikinyaga ũguo ũguo*  
*nĩ itonga*  
....*Ndongomothi* is stepped this  
*Ndongomothi* is stepped this  
way our home Mũrang'a  
*Ndongomothi* is stepped this  
by the rich
4. *Ndongomothi ĩrĩ mũthiĩre*  
*Ndongomothi ĩrĩ mũthiĩre*  
*gwitũ Mũrang'a*  
*Ikinyagwo icemetwo thĩ nĩ itonga*  
....*Ndongomothi* has way of walk  
*Ndongomothi* have way of walk  
our home Mũrang'a  
It is done carefully by the rich
5. *Nĩnĩ thuthagĩra itonga*  
*Nĩnĩ thuthagĩra itonga*  
*gwitu Nyĩrĩ*  
*Nĩnĩ thuthagĩra itonga*  
*Rĩrĩa ikũnyua*  
...It is me who soothes the rich  
It is me who soothes the rich  
at our Nyeri.  
It is me who soothes the rich  
when they drink
6. *Ikũnũra mbaru*  
*heaguo rwambũ*  
*(speech: Gĩkũyũ kiugaga njagutino*  
*rũambũ)*  
*Cia Mũrang'a mũrĩ ageithie*  
*Cia Mũrang'a mũrĩ ageithie*  
*Nĩ kĩng'ori*  
*Nĩnĩ thuthagĩra itonga*  
*cia thĩna*  
*Speech: Nĩkũigua ĩno itagwo*  
*Ndongomothi ya itonga*  
...When they eat the ribs  
they give me the fat  
Gĩkũyũ says servant is  
fat  
of Mũrang'a you are greeted  
*of Mũranga you are greeted*  
by kĩng'ori  
I sooth the rich when they  
become poor  
It is to hear that this is called  
*Ndongomothi of the rich*

*ta citu ha ha*

like ours ha ha

The song is about praising the rich. The performer brings out the fact that when the rich are praised, the one praising them benefits because they will always get something as a reward. This also implies that those who praise the rich will never go hungry. The parallel to that is that one cannot work hard at something and finally not reap benefits out of it. The performer uses the song to encourage his clansmen to work hard in whatever they do. He gives the example of a person who got rewarded after taking care of his parent without giving up. The performer highlights a social concern regarding the importance of working hard in whatever one does.

The performer used stylistic devices such as repetition where he repeats the word *ndongomothi* throughout in order to emphasize the message of the song. *Ndongomothi* means a foolish person. In the context of the song, one who entertains a rich man might look foolish but he actually gains from what he does. Wise sayings are also used such as *njaguti no rwambũ* meaning a servant is recognised because of his strength and ability to serve and that a rich man can only have one's services as long as they are strong.

The song also makes use of words which can be interpreted in more than one way, thus interplay of meaning. An example of that is the word *ikĩunũra* which in this song means to eat. In other cases, the same word means to peel. The performer has also used ellipses where a word or more is omitted from a sentence. Usually

the omitted word is understood from the context and so he leaves out some words at the beginning of a sentence where the performer says... *cia Mūrang'a* and expects that the meaning will be understood from the context.

Mwangi

2 3 4 5 6

2 *Slower* 3 *Atempo* 4 5 6

Accordion

Karing'aring'a Clappers

7 8 9 10 11 12

7 8 9 10 11 12

13 14 15 16 17 18

li ndo-ngo-mo-thi ni yai - to - nga Ndo-ngo - mo-thi ni yai-

13 14 15 16 17 18

13 14 15 16 17 18

19 20 21 22 23 24

to - nga - gwi - tu Nyiri Ndo - ngo-mo-thi - ni yai - to-nga ni - mwai-gwa

25 26 27 28 29 30

li ndai-re\_ ngi - nyua\_ ndi mu -

31 32 33 34 35 36

ri - u Ndai - re ngi-nyua ndi mu ri - u\_ ni\_ Ki-ng'o-ri\_ Ndai - re ngi-nyua njo-hi

37 38 39 40 41 42

tu - ri na i - to - nga

43 44 45 46 47 48

(Nivaigwa wa Kimita) li

49 50 51 52 53 54

ndo-ngo - mo-thi i - ki-nya - gwo guo Ndo-ngo-mo-thi ki-nya - gwo guo gwi - tu Nyi-ri Ndo-ngo-mo-thi i - ki-nya

55 56 57 58 59 60

gwo guo ni i to - nga

61 62 63 64 65 66

li ndongo-mo-thi i - ri mu - thi - i - re Ndongo-mo-thii - ri mu - thii-re gwi - tu Nyi-ri

67 68 69 70 71 72

I - ki-nya gwo i - ce - me - two thi nii - to - nga

67 (Niyagwa wa Kimita)

73 74 75 76 77 78

li

79 80 81 82 83 84

ni nu thu-tha - gi-rai - to - nga Ni ni thu-tha - gi-rai to-nga - gwi - tu Nyiri Ni nu thu-tha - gi-rai

79 80 81 82 83 84

(litigabe rwambu Wange'i witu)

85 86 87 88 89 90

to - nga ni mwa-i-gwa I - kiu-nu-ra mba-ru he - a-gwo rwa-mbu

85 86 87 88 89 90

91 92 93 94 95 96

Li cia Mu-ra-nga — mu-ri - a - ge - i the

97 98 99 100 101 102

Cia Mu-ra-nga — mu-ri - a - gei - thi - e ni — Ki - ngo - ri Ni niu thu - tha - gi - rai to - nga cia Ke - nya

103 104 105 106 107 108

109 110 111 112 113 114

Musical score for measures 109-114. The top staff contains rests. The middle staff shows a melody with triplets and slurs. The bottom staff features a rhythmic accompaniment of eighth notes.

115 (Njaguti no rwambu) 116 117 118 119 120

Musical score for measures 115-120. The top staff contains rests. The middle staff shows a melody. The bottom staff features a rhythmic accompaniment. The title "(Njaguti no rwambu)" is written above measure 115.

121 122 123 124 125

Musical score for measures 121-125. The top staff contains rests. The middle staff shows a melody. The bottom staff features a rhythmic accompaniment.

**Song 3: Gĩthĩna** (trouble)

1. *Nĩ ndungataga aciari akwa na  
gĩkeno kĩingĩ  
Na ngatungata andũ aitũra ndĩna  
ngoro theru  
Ndikanatigĩrwo  
kĩgau ndiguo ngĩrĩa thina* ...Me I serve my parents with  
a lot of happiness  
And I serve my villagers with a  
clean heart  
so that they don't not leave me  
a curse i be eating poor
2. *Ndingĩenda gĩthĩna ta kĩngĩ  
ndĩronire itũra  
Mwanake aiyĩte taito  
ya aciari ake akamĩhitha  
Norio kurĩa ĩrĩ agakana  
na karinga thenge  
(Speech: nĩ ndiũũ kũrĩa  
ĩrĩ)* .... Don't want problem like  
I saw in village  
Youngman stealing title deed  
of his parent and hide  
When asked he denied with the  
he goat  
Speech (I don't know where it  
is)
3. *Rĩrĩa aciari acio makuire  
magĩtiga kĩgau  
Makĩrongoreria makiuga na  
marakara maingĩ  
Ūrĩa ũrĩ na taito ĩyo  
ndarĩ thayũ akona ari gũkũ thĩ.* ....When parents died  
they left a curse  
and, said  
a lot of bitterness  
Whoever with that title deed  
will have no peace on this earth
4. *Rĩu mwanake ũcio nĩanyitirwo  
nĩ kũgau gĩa aciari  
Mwanake athiaga arĩ njaga  
aigĩrĩire nguo ciande  
Akĩyaragĩria akiugaga  
ndarĩ na taito* ....Now young man that was got  
by the curse from his parents  
Young man walks naked  
putting his clothes on shoulders  
Talking saying he doesn't  
have the title deed
5. *Nĩkĩo ndungataga  
aciari akwa na gĩkeno kĩingĩ  
Na ngatungata andũ aitũ  
na ngoro theru  
Ndikanatigĩrwo kũgau ndigwo  
ngĩrĩa thĩna* ....That is why I take care of  
parents with joy  
And I take care of my people  
with a clean heart  
I don't get a curse and be left  
being eaten by poverty

6. *Gīkūyū kiugaga yūmbūkaga na  
kīrīa īmeretie  
Na noithui tugaga mūdū aumagīra  
na Karīa atuite  
Nayo njīra ya kūra  
īgīaga ime kūrī mūthenya  
Nake mūdū ūkūra ndarī hīndī  
angītūnga wandūgū*

... *Gīkūyū* says it flies with what  
it has swallowed  
It is us who say one leaves  
with that he has picked  
And the way of getting lost  
gets dew during the day  
And the person getting lost does  
not meet a corrector

7. *Nīkīo ndungataga  
aciari akwa ndīna ngoro theru  
Na ngatungata andī  
aitūra ndina ngoro theru  
Ndikanatigīrwo kīgau  
ndigwo ngiona thīna  
Ndingīenda gīthīna ta  
kīngī ndīronire itūra  
Mwanake aiyīte taito ya aciari  
ake akahitha  
Noorio kūrīa īrī a  
gakana na kīringa thenge  
(Speech: nī ndiūū kūrīerī)*

...That is why I take care of  
parents mine with a clean heart  
And I take care of people of the  
village with a clean heart  
So that I will not be left a curse  
and be left eating poverty  
I don't want problem like  
another I saw village  
Young man stole title parents  
His and hide  
And when asked where it is he  
deny with *kīringa thenge*  
(Speech: *Ndiūū kūrīa īrī*)

The song is meant to warn people about putting themselves in trouble. The singer warns that trouble comes as a result of doing wrong things. His advice is that one should not expect any good thing as long as wrong things are done. He gives an example of a son who decided to steal his parents' title deed and when he was asked, he denied having taken it or seen it. This song also deals with a social concern where the performer expresses the importance of taking good care of parents in old age and having a good relationship with members of the community. He gives the example of a young man who did not conform and that he finally got a curse from his parents because they were unhappy with him.

Several stylistic devices were identified in the song. The use of different senses of a word was identified where the performer uses the word *kĩgau* (curse) instead of *kĩrumi* in verse 5 which means the same. Wise sayings were also identified such as *mũndũ wa kũũra ndatũngaga wa ndũgũ* (a person who is determined ignores the acceptable norms of behaviour will never listen to anyone). The use of proverbs features in verse 6 where the performer says *Njĩra ya kũũra ãgĩaga ime kũrĩ mũthenya*. This means that some people do not heed calls of responsible and diligent living no matter what you do. The song brings out the fact that the things which people choose in life have consequences that are obvious but people still do not take heed.

The musical score consists of three staves. The top staff is labeled 'Mwangi' and contains a single melodic line with notes in measures 2 through 7. The middle staff is labeled 'Accordion' and contains a complex, rhythmic accompaniment with many sixteenth notes and rests. The bottom staff is labeled 'Karing'aring'a Clappers' and contains a steady, rhythmic accompaniment with a mix of eighth and sixteenth notes. The measures are numbered 2 through 7 at the top of the score.

8 9 10 11 12 13 14

This system contains measures 8 through 14. It features three staves: a top staff with a treble clef and a middle staff with an alto clef. The bottom staff is a piano accompaniment with a bass clef. Measures 8-11 show a melodic line in the alto clef with eighth-note patterns. Measure 12 has a whole note chord. Measure 13 has a melodic line with a slur. Measure 14 has a melodic line with a triplet of eighth notes.

15 16 17 18 19 20 21

This system contains measures 15 through 21. It features three staves: a top staff with a treble clef and a middle staff with an alto clef. The bottom staff is a piano accompaniment with a bass clef. Measures 15-18 show a melodic line in the alto clef with eighth-note patterns. Measure 19 has a melodic line with a slur. Measure 20 has a melodic line with a slur. Measure 21 has a melodic line with a slur.

22 23 24 25 26 27 28

This system contains measures 22 through 28. It features three staves: a top staff with a treble clef and a middle staff with an alto clef. The bottom staff is a piano accompaniment with a bass clef. Measures 22-23 show a melodic line in the alto clef with eighth-note patterns. Measure 24 has a melodic line with a slur. Measure 25 has a melodic line with a slur. Measure 26 has a melodic line with a slur. Measure 27 has a melodic line with a slur. Measure 28 has a melodic line with a slur.

29 30 31 32 33 34 35

Ni-i - ndu-nga - ta - ga cia - ria - kwa na gi - ke-no\_\_ kii -

36 37 38 39 40 41 42

ngi Na nga - tu - nga - ta a-nduai-tu - ra ndi-na\_\_ ngo-ro - the - ru Ndi-ka-na-ti - gi - rwo ki - ga - u

43 44 45 46 47 48 49

ndi-guo ngio-na thi - na Ndi-ngie-nda gi - thi -

50 51 52 53 54 55 56

na ta ki-ngi ndi-ro - ne-tei - tu - ra Mwa-na-ke ai - yi-ti tai - tu ya cia-ria-kea-ka - hi - tha

50 51 52 53 54 55 56

57 58 59 60 61 62 63

No o-rio ku-rie - ri a-ga-ka - na na ka-ri-nga the - nge

57 58 59 60 61 62 63

64 65 66 67 68 69 70

Ri-ria a-cia - ri a - cio ma-kui-re ma-gi - ti-ga ki - ga -

64 65 66 67 68 69 70

71 72 73 74 75 76 77

u Ma-ki-ro-ngo-re - ria na - rio-na ma - ra - ka-ra\_ ma-i - ngi U ria-ri na tai- tu i - yo nda-ri - tha - yua

71 72 73 74 75 76 77

(Nii ndiui)

78 79 80 81 82 83 84

ko-naa - ri gu - kh\_ thi

78 79 80 81 82 83 84

85 86 87 88 89 90 91

kuria iri)

85 86 87 88 89 90 91

92 93 94 95 96 97 98

99 100 101 102 103 104 105

Ri-u\_mwa-na - ke o - cio nia-nyi-ti - rwo ni ki - ga-u gia - cia - ri Mwa-na-kea-thi - a - ga ri nja - ga i -

106 107 108 109 110 111 112

gi-ni-re ngu-o\_cia - nde A-ki - a-ra - gi - rra 'a-kū-ga - ga nda-ri o-na - ta - tu

113 114 115 116 117 118 119

120 121 122 123 124 125 126

127 128 129 130 131 132 133

Ni-kio ndu-nga - ta - ga a-cia-ria - kwa

134 135 136 137 138 139 140

na gi - ke-no - kin - ngi Na nga - tu - nga - ta a-ndua-tu - ra\_ ndi na\_ ngo-ro - the - ru Ndi-ka-na-ti - gi -

141 142 143 144 145 146 147

rwo ki - ga - u\_ ndi-gwo ngi-ria thi - na

148 149 150 151 152 153 154

Gi-ku-yu kiu - ga - ga yu-mbu-ka - ga na ki-riai - me-re -

155 156 157 158 159 160 161

tie Na noi-thui tu - ga - ga mu-nduau-ma - gi - ra na - ka-ria - tui - te Na-yo nji-re - ku - ra i-gi-gai-meo-

162 163 164 165 166 167 168

na ku-ri mu - the - nya li na-ke - mu-ndu - ku -

169 170 171 172 173 174 175

ra nda - ri hi - ndia - tu-nga-ga wa - nde - gu

176 177 178 179 180 181 182

Ni-ko ndu-nga - ta - ga a-cia-ria-kwa ndi-na\_ngo-ro\_the - ru Na nga - tu-nga - ta a-nduai-tu - ra ndi-na ngo-ro\_the -

176 177 178 179 180 181 182

176 177 178 179 180 181 182

183 184 185 186 187 188 189

ru Ndi-ka-na-ti - gi - rwo ki - ga - u\_ ndi-guo ngio-na thi - na Ndi-ngie-nda gi - thi - na ta ki - ngi

183 184 185 186 187 188 189

183 184 185 186 187 188 189

190 191 192 193 194 195 196

ndi-ro - ne-tei - tu - ra Mwa-na - ke ai - yi-te tai - tu\_ ya cia-ria-kea-ka - hi - tha No o - rio ku - rie -

190 191 192 193 194 195 196

190 191 192 193 194 195 196

197 198 199 200 201 202 203

ri a - ga - ka - na na ka - ri - nga thi - nge

204 205

**Song 4: Machi dogo ( small march)**

1. *Hūndi hūndi ndonye mucī* ...Knock knock I enter home  
*Hūndi hūndi ndonye mucī* Knock knock I enter home  
*Athoni akwa kana njokere* My in-laws or I  
*mūhīrīgainī?* go back?
  
2. *Tonya mūhīrīga* ...Come into the entrance  
*na uingīre* and enter  
*Tonya mūhīrīga* Come into the entrance  
*na ūingīre* and enter

- Mwanake ũyũ mwana  
mũciare  
Ndateyagwo ũyai ũ yaĩ*      Young man a baby once  
born  
is never thrown away ũyai
3. *Ngũmwamba na ngeithi  
njuge Wanyua  
Njokerere wakĩa maitũ  
athoni  
Kanua kega karĩ  
rũhĩa rwa njoohi*      ...I start with greetings  
I say *wanyua*  
Then I go back how you are  
In-law?  
Good mouth has  
a horn of beer
4. *Ngeithi ciaku  
nĩtwaciamũkĩra  
Wĩigwe rĩu ũiganĩire  
mwarĩ ũyũ  
Tatua rĩu ũrĩ kwa  
nyũkwa na thoguo*      ...Your greetings  
we have received  
Feel comfortable  
daughter this  
Imagine now you are at  
your mother and father
5. *Ndarehe mwaĩ ũyũ  
na harika  
Nandarehe gĩtumbĩ kĩa njohi nĩ  
Kuonania mbũri yanyu iria  
yũrĩte  
ĩrĩ guitũ*      ...I have brought a male  
and a female goat  
I've brought a gourd of beer  
to symbolize your lost sheep  
is  
at our place
6. *Ndingĩenda athuri moke  
mahũrũo nĩ ime  
Tondũ ndingĩenda nĩ njĩtio  
mbũri ya ime*      ...I would not like elders to  
be beaten by dew  
I would not like to be asked  
for a sheep of dew
7. *Mũndathime ngathũkũĩme  
Mũndathime ngathukũime  
aciari akwa  
Kĩrĩa ndona tũgayanage na  
inyũĩ*      .... Bless me I go work  
Bless me I go and work  
my parents  
What I get we divide with  
you
8. *Kĩrĩa kũmbagia ni  
mahuti ũyaĩ*      .... Compost is made big by  
leaves ũyui

*Nītwakūrathima  
 ũgathūkūme  
 Nītwakūrathima ũgathūkūme  
 mwana uyu  
 No menyage maruta  
 nimo mooru  
 Nīmatūmaga mūdū atūre  
 na thina*

We have blessed you go  
 earn  
 We have blessed you to go  
 work child  
 But know contribution  
 could be bad  
 Can make somebody live  
 with poverty

9. *Tiguo na wega nīndainūka  
 Tiguo na wega nīndainūka  
 ngathūkūme  
 No ciugo ici nīndandīka  
 Ngoroinĩ  
 (Speech: ũ atĩ ndambĩrĩria  
 kuona indo nyambĩrĩre cia  
 maruta tondū nīcio irĩyaga  
 mūdū)*

.... Be left well I have gone  
 be left well I have gone to  
 work  
 But words these I have  
 written in the heart.  
 (Speech: ũ atĩ ndambĩrĩria  
 kuona indo nyambĩrĩre cia  
 maruta tondū nīcio irĩyaga  
 mūdū)

The song is about a young man who went to his in-laws to report his having eloped with their daughter. He had gone to his in-laws to take goats which are traditionally accepted as part of dowry and to request for blessing as he goes to work hard in order to bring more goats since dowry is never paid in a day but over a long period of time. He promises to pay the dowry in bits and hopes to complete paying it one day. The in-law cautions him not to forget fulfilling his promise otherwise he will encounter a curse. He then promises that he has written the piece of advice in his heart and will make sure that he fulfils the promise he has made.

The theme highlighted in the song is the importance of members of the community (and especially the young men) of the acceptable way of marriage. The

young man referred to in the song had done something that is not acceptable among the *Agĩkũyũ*. The performer is using this song to discourage this kind of behaviour. The song also brings out the *Agĩkũyũ* cultural norms and this contributes to the continuity and stability of the *Agĩkũyũ* culture. The song has been used as a means of transmitting history through education and control of straying members of the community. Such songs were meant to bring about change in behaviour of members of the community. The artist brings out the fact that the community does not approve of marriages where young men just decide to marry without involving their parents.

The performer poetically used dialogue like language where the supposed in-laws are seen to engage in dialogue with the young man in order to pass the message of the song. Repetition was used for emphasis when the performer says *hũndi hũndi tonyaũingĩre tonya ũingĩre tonya ũingĩre*. He used words and expressions not in modern use to emphasize such times when these words were in use. An example of this is *mbũri yanyu.....mbũri* in this case refers to the daughter of someone.

The image shows a musical score for three instruments: King'ori, Accordion, and Karĩng'arĩng'a Clappers. The King'ori part is a single melodic line with notes on a staff. The Accordion part is a more complex line with chords and melodic fragments. The Karĩng'arĩng'a Clappers part consists of rhythmic patterns represented by vertical stems and horizontal lines on a staff. The score is organized into measures, with some measures containing multiple notes or chords.

Musical score system 1, measures 7-12. The system consists of three staves. The top staff is a treble clef with whole rests. The middle staff is a treble clef with eighth notes and chords. The bottom staff is a bass clef with eighth notes and chords. Measure numbers 7, 8, 9, 10, 11, and 12 are indicated above the staves.

Musical score system 2, measures 13-18. The system consists of three staves. The top staff is a treble clef with whole rests. The middle staff is a treble clef with eighth notes and chords, including a slur over measures 15 and 16. The bottom staff is a bass clef with eighth notes and chords. Measure numbers 13, 14, 15, 16, 17, and 18 are indicated above the staves.

Musical score system 3, measures 19-24. The system consists of three staves. The top staff is a treble clef with whole rests. The middle staff is a treble clef with eighth notes and chords, including a slur over measures 23 and 24. The bottom staff is a bass clef with eighth notes and chords. Measure numbers 19, 20, 21, 22, 23, and 24 are indicated above the staves.

25 26 27 28 29 30

Ho . . . . .

31 32 33 34 35 36

. . . . . di ho . . . di ho . . . di no . . . me mu . . . cu

37 38 39 40 41 42

Ho . . . . . di ho . . . di . . . no . . .

43 me - mu - ci - - - - - kwa - tho - na - - - - - kwa ka - na - - - - - mo - le

49 mu - li - ti - - - - - gi - - - - - ni

55

61 62 63 64 65 66

Musical notation for measures 61-66. Measure 61 is a whole rest. Measures 62-66 show a vocal line with eighth notes and a piano accompaniment with eighth-note chords.

67 68 69 70 71 72

Musical notation for measures 67-72. Measure 67 is a whole rest. Measures 68-72 show a vocal line with a slur over measures 68-69 and eighth notes, and a piano accompaniment with eighth-note chords.

73 74 75 76 77 78

Musical notation for measures 73-78. Measure 73 is a whole rest. Measures 74-78 show a vocal line with a slur over measures 74-75 and a long slur over measures 77-78, and a piano accompaniment with eighth-note chords.

79 80 81 82 83 84

To . . . . . na mu . . . . . hi . . . . . ga na shi . . . . .

85 86 87 88 89 90

re . . . . . To . . . . . na mu . . . . .

91 92 93 94 95 96

hi . . . . . ga na shi . . . . . re hi . . . . . na mu . . . . . keu . . . . . yu . . . . . na . . . . .

97 男 99 海 101 的 102

103 104 105 106 107 108

109 110 111 112 113 114

115 116 117 118 119 120

Musical score for measures 115-120. The top staff shows a vocal line with notes and rests. The middle staff shows a piano accompaniment with chords and melodic lines. The bottom staff shows a bass line with rhythmic patterns.

121 122 123 124 125 126

Nm - - - mwa - mba na nga - - -

Musical score for measures 121-126. The top staff shows a vocal line with notes and rests, including the lyrics "Nm - - - mwa - mba na nga - - -". The middle staff shows a piano accompaniment with chords and melodic lines. The bottom staff shows a bass line with rhythmic patterns.

127 128 129 130 131 132

hu - - - ce wa - - - su - - - a

Musical score for measures 127-132. The top staff shows a vocal line with notes and rests, including the lyrics "hu - - - ce wa - - - su - - - a". The middle staff shows a piano accompaniment with chords and melodic lines. The bottom staff shows a bass line with rhythmic patterns.



151 152 153 154 155 156

This system contains six measures of music. The top staff is a treble clef with a whole rest in every measure. The middle staff is a treble clef with a key signature of one flat (Bb). It contains eighth and quarter notes, with a half note in measure 154. The bottom staff is a bass clef with a key signature of one flat, containing eighth and quarter notes.

157 158 159 160 161 162

This system contains six measures of music. The top staff is a treble clef with a whole rest in every measure. The middle staff is a treble clef with a key signature of one flat, containing eighth and quarter notes, with a half note in measure 160. The bottom staff is a bass clef with a key signature of one flat, containing eighth and quarter notes.

163 164 165 166 167 168

This system contains six measures of music. The top staff is a treble clef with a whole rest in every measure. The middle staff is a treble clef with a key signature of one flat, containing eighth and quarter notes, with a half note in measure 164. The bottom staff is a bass clef with a key signature of one flat, containing eighth and quarter notes.

169 170 171 172 173 174

Ngei . . . . . thi cia . . . . . ku ni twa . . . . . cu mu . . . . . ki . . . . . ra

175 176 177 178 179 180

Nge . . . . . i . . . . . thi cia . . . . . ku ni twa . . . . . cu . . . . .

181 182 183 184 185 186

mu . . . . . ki . . . . . ra twa . . . . . na ke u . . . . . ya u . . . . . gwe ni . . . . . u . . . . . ti





205 206 207 208 209 210

Musical notation for measures 205-210. Measure 205 is a whole rest. Measures 206-210 contain a vocal line with notes and rests, and a piano accompaniment of eighth notes.

211 212 213 214 215 216

Musical notation for measures 211-216. Measure 211 is a whole rest. Measures 212-216 contain a vocal line with notes and rests, and a piano accompaniment of eighth notes.

217 218 219 220 221 222

Musical notation for measures 217-222. Measure 217 is a whole rest. Measures 218-222 contain a vocal line with notes and rests, and a piano accompaniment of eighth notes.

223 224 225 226 227 228

Nda - - - re - he mava - tu na

229 230 231 232 233 234

ha - ni - - ka Na - - -

235 236 237 238 239 240

nda - re - he gi - - tu - mhu kia njo - - hu ni koo - na - -

2

241 242 243 244 245 246

no mbu - (i noko nyio atangenda gwato) mu i ru su n - u n - gwa -

247 248 249 250 251 252

lu

253 254 255 256 257 258

Ndi - ngie



283 284 285 286 287 288

Musical score for measures 283-288. The system consists of three staves: a top staff with a treble clef and a whole rest for each measure; a middle staff with a treble clef and a key signature of one flat, containing chords and melodic lines; and a bottom staff with a bass clef and a key signature of one flat, containing a rhythmic accompaniment of eighth notes.

289 290 291 292 293 294

Musical score for measures 289-294. The system consists of three staves: a top staff with a treble clef and a whole rest for each measure; a middle staff with a treble clef and a key signature of one flat, containing chords and melodic lines with some slurs; and a bottom staff with a bass clef and a key signature of one flat, containing a rhythmic accompaniment of eighth notes.

295 296 297 298 299 300

Musical score for measures 295-300. The system consists of three staves: a top staff with a treble clef and a whole rest for each measure; a middle staff with a treble clef and a key signature of one flat, containing chords and melodic lines with some slurs; and a bottom staff with a bass clef and a key signature of one flat, containing a rhythmic accompaniment of eighth notes.

301 302 303 304 305 306

Musical score for measures 301-306. The system consists of three staves: a top staff with a treble clef and a whole rest for each measure; a middle staff with a treble clef and a key signature of one flat, containing chords and melodic lines with some slurs; and a bottom staff with a bass clef and a key signature of one flat, containing a rhythmic accompaniment of eighth notes.

307 308 309 310 311 312

Mu - - - nda - - - thi - me nga - - - ūu - ku - - - me -

313 314 315 316 317 318

Mu - - - nda - - - thi - me nga - - - ūu - ku - - -

319 320 321 322 323 324

me a - - - cia - - - ria - - - kwa li - - - ra ndo - - - na tu - ga - ya - - -

325 326 327 328 329 330

na - ge - mi - ni - ni

331 332 333 334 335 336

337 338 339 340 341 342

Ki - ri - sti - ma - ni - ni - ni

343 344 345 346 347 348

349 350 351 352 353 354

355 356 357 358 359 360

Ni - - - - - tu - - - - - ku - - - - - ra - - - - - du - - - - - ma - - - - - ga - - - - -

361 362 363 364 365 366

tu - - - - - ku - - - - - me - - - - - Ni - - - - -

367 368 369 370 371 372

tra - - - ku - ra - thi - - ma - ga - - - thi - - ku - - - ma - ra - - - ku -

373 374 375 376 377 378

su - - - no - - - me - - - tu - - - ga - - - ma - - - tu - - - la - - - no - - - me - - - tu - - -

379 380 381 382 383 384

ni - - - ma - - - tu - - - ma - - - ga - - - no - - -



405 406 407 408 409

410 411 412 413 414

Ti - - - - - guo - i na we - - -

415 416 417 418 419 420

ga ni nba - - - - - mu - - - - - ka Ti - - - - -

421 422 423 424 425 426

guo - i na we - - - - - ga ni nba - - - - - ka nga - - - - - ku - - - - -

5

417 428 429 430 431 432

me no - cu - qui - cio ni - da - ni - la - go - ro -

433 434 435 436 437 438

ni

439 440 441 442 443 444

445 446 447 448 449 450

Musical score for measures 445-450. The top two staves are treble clef with whole notes. The bottom staff is bass clef with eighth notes and beams.

451 452 453 454 455 456

Musical score for measures 451-456. The top two staves are treble clef with whole notes. The bottom staff is bass clef with eighth notes and beams, including a double bar line and repeat sign.

457 458 459 460 461 462

Musical score for measures 457-462. The top two staves are treble clef with whole notes. The bottom staff is bass clef with eighth notes and beams, including a double bar line and repeat sign.

### Song 5: *Njeki* (Jack)

1. *Ngai teithia airĩtu arĩa marĩre  
thia na ti kwenda kwao  
Nĩguthĩnjĩrwo nĩ  
tumwana turĩa twa bote* ....God help the girls who ate  
Gazelle and not choice theirs  
It will be slaughtered for by the  
boys of forty
2. *Makĩrĩa nyama meranage irio  
(nyama) icio nĩ Nduru mbithari  
Nake ũrĩa ungĩ akamũcokeria ti  
mbithari ndũrũ ni cumbĩ* ....As they eat meat they say food  
it has a lot of pepper  
And the other one replied not  
pepper but it is salt
3. *Njeki no njeki wakwa mũthoni  
Nĩya mũtarakwa ndĩkaumwo  
Ngũthĩ nayo ya  
kĩng'ori,  
wa kwa mũthoni Tondu  
ino ndĩtubagia mũndũ* .... *Njeki* is njeki of Mũthoni  
It is of eucalyptus don't break.  
I will go with this one of  
*kĩngori*,  
From mũthoni because this  
does not rough up somebody

4. *Gītūmi ũthiaga  
ta mwene  
Marĩa, kũria makĩreherwo mutwe.  
na rĩa Na matharigo  
Makĩrwo ũyũ nĩguo  
ũira wakuũga ni thia  
mũrĩte* ...Because it goes like the  
owner  
after eating they were brought  
for skin and hooves  
They were told this is the  
evidence that it is a gazelle  
you have eaten
5. *Amwe makĩambĩrĩria kũrĩra arĩa  
angĩ magĩtahĩkaga  
Gũtirĩ wathire na ũrĩa ungĩ* ...some started crying and  
others vomiting  
Nobody went with the other
6. *Nacio hũni ciathekaga geturũrĩra  
ikĩinaga  
Nũthũĩ mĩamba mĩkarabuu  
gũthũrĩ no kuma buremi* ...The hooligans were laughing  
and singing  
We are the *mĩamba mĩkarabuu*  
chest is hard
7. *Cihũri no gwatũrwo mbaũ  
Njeki no njeki wa kwa mũthoni  
Nĩya mũtarakwa ndũkaunwo  
Ĩkĩra njeki na ndũkanjokerie  
mũgambo  
Nengera we nengera kana  
ngwĩĩreitaliani* ...Calabashescan produce timber  
*Njeki* is *njeki* of *mũthoni*  
It's of eucalypus not break  
Put *njeki* and don't return the  
sound  
Give me you give me or I call  
the Italians

The song is about girls who were refusing to get into relationship with boys. The boys then planned how they could embarrass them and so they killed an antelope for them. When the girls finally ate the meat, the boys laughed at them because they had succeeded in embarrassing them for refusing to accept their proposals. The boys really boasted because they had finally done it. The moral behind the story is revenge. The performer is trying to bring out the fact that some people like to revenge because something was done to them. He discourages members of the community from revenging. Through this song, the artist is able to express the

community sentiments. In this song, the singer is expressing the fact that revenge is not good. One should not hit back at another simply because the person did something unpleasant to them.

The performer used stylistic devices which are characteristic of *Agĩkũyũ* music in order to pass his message. He used repetition for emphasis when he says *Njeki no njeki wakwa Mũthoni* emphasizing that Mũthoni belong to him. He also used hyperbole to show how the boys laughed at the girls after they ate the antelope meat without knowing. He says *gũtheka igeturũrĩra* meaning laughing until one falls down. Sarcasm was also used where some of the expressions in the song mean the opposite of what the performer is saying with an intention to mock. An example of this as identified in the song is *cihũri no ciatũrũo mbaũ* meaning it is possible to get wood for building from calabash material.

The image shows a musical score for three instruments: King'ori, Accordion, and Karing'aring'a Clappers. The score is written in 2/4 time and consists of six measures. The King'ori part is a single melodic line. The Accordion part features a complex melody with triplets and slurs. The Karing'aring'a Clappers part consists of a rhythmic pattern of eighth notes, with some measures having a longer note value. The measures are numbered 2 through 6 at the top of the score.

7 8 9 10 11 12

Nga

13 14 15 16 17 18

i tei - thia - ai - ri - tu a - ria ma - rii - ri - thi - a na ti kwe - nda Ni gu - thi - nji - rwo - ma - thi - nji - rwo ni - tu -

19 20 21 22 23 24

mwa - na tu - ria - twa Bo - ta Ma - ki

25 26 27 28 29 30

ria nya - ma - me - ra - na - ga li wai - the - wi - tu nya - mai - ci wai - gwai - ri - ca - ma tia Na - keu - rio ngi a - ka - ma -

25 26 27 28 29 30

25 26 27 28 29 30

31 32 33 34 35 36

co - ke - ria wai - the - wi - tu nya - ma i ci ni ndu - ru - mbi - tha - ri Na - keu - rio - ngia - ka - mu - co - ke - ria ti - mbi -

31 32 33 34 35 36

31 32 33 34 35 36

37 38 39 40 41 42

tha - ri ndu - ru - ni cu - mbi i nje -

37 38 39 40 41 42

37 38 39 40 41 42

43 44 45 46 47 48

ki no - nje-ki wa - wa ki - mi-ta ni ya mu - ta - ra-kwa ndi - kou-nwo

49 50 51 52 53 54

Nje-ki no\_ nje-ki Wa - nge - ci\_ wi-tu ni ya mu - ta - ra-kwa\_ ndi - kou-nwo

55 56 57 58 59 60

Ngu - thii ne - no ii\_ ya Ki\_ ng'o - ri wa kwa Mu - tho - ni gi - tu - mi ndi - tu-ba - Ngia

61 62 63 64 65 66

mi - ndu Gi-tu

67 68 69 70 71 72

mi ithi - a - ga ta mwe-na

73 74 75 76 77 78

Ma - ri - kia ku-ria\_ ma-

79 80 81 82 83 84

ki - re - he-rwo mu-twe na ru - a na ma - tha - ri - go Ma - ki-rwo u - yu - ni - gwo ui - ra wa - ku - ga - ni thi - ya - mu -

85 86 87 88 89 90

ri - te — A - mwe ma - kiambi - ri -

91 92 93 94 95 96

ria - ku - ri - ra a - ria - ngi - ma - gi - ta - hi - ka - ga gu - ti - ri wa - thi - re - no - rio - ngi -

97 98 99 100 101 102

li nje - ki no\_ nje - ki nje-

*pp*

103 104 105 106 107 108

ki no\_ nje-ke wa\_ kwa Mu - tho - ni ni ya mu-ta - ra-kwa\_ ndi - kou-nwo\_

109 110 111 112 113 114

li na - cio hu - ni ni cia - the - ka - gai-ge - tu - ru - ri - ra' l - kü - na - ga nyi - mboi-

115 116 117 118 119 120

kiu - ga - ga i - thwi mia - mba mi - ka - ra - buu gi - thu - ri no ku - ma bu - re - mu

121 122 123 124 125 126

li nii - thui mia - mba mi - ka - ra - buu gi - thu - ri no gwa - tu - rwo

127 128 129 130 131 132

mba - u

133 134 135 136 137 138

li Nje - ki no - nje - ki wa kwa Mu - tho-ni ni ya mu - ta - ra-kwa ndi -

139 140 141 142 143 144

kou-nwo I - ki-ra nje-ki na ndu - ka - njo - ke-rie - mu - ga-mbo

145 146 147 148 149 150

li ne - nge-ra ne - nge-ra ka - na ngwi - ti-rei - ta -

151 152 153 154 155 156

157 158 159 160 161

**Song 6:Luba (Rumba)**

1 *Gūkū ndiūkaga nĩ*  
*Gūciara*  
*gūtūmīte njūke*  
*Gūkū ndiūkaga*  
*nīgūciara*  
*gūtūmīte njūke*  
*Ngūcūnithia rumba mwana aciarwo*  
*Acūnithagĩo iri irigũ*  
*Ngūcūnithia rumba mwana aciarwo*  
*Acūnithagĩo iringũ*

...Here I don't come  
 it is giving birth  
 which has made me come  
 Here I don't come  
 it is giving birth  
 which has made me come  
 Give *Rumba* child  
 is given banana  
 Give *Rumba* child  
 is given banana

2. *Githambio*  
*nĩ kiumio na nja*  
*Kang'ei na nyakĩnyua*  
*Inyue, yanyua ya nyotoka yuge*  
*ngemi Ngemi irathime Mwana*  
*Yarathima mwana, mwana*  
*onge na makai merĩ*
- ...Fermented porridge  
to be taken outside  
*Kang'ei* and *Nyakĩnyua*  
Drink yours to satisfaction  
then ululate to bless the child  
After blessing the child, child  
sucks with two chicks
3. *Akorwo mwana ucio ni kahĩ Kuguo*  
*ngemi ithano*  
*Ngemi cia kuonania*  
*muthamaki rĩu nĩ mũciare*  
*Na akorwo mwana ũcio ni kairĩtu Ngemi*  
*inya nĩkuguo*  
*Uguo nĩkuonania ngatha ya mũndũ mũka*  
*Nĩnjare*
- ...If the child is a baby boy  
ululate five times  
Ululation to show  
a leader has been born.  
If the child is a baby girl  
ululate four times  
To indicate that a prominent  
woman is born
4. *Ngũrũkinyia hau kĩng'ori*  
*mwana wa Mũthoni*  
*Ndige nyakĩnyua na kang'ei*  
*makinyua gĩthambio*  
*Mwenda kũina ndumo*  
*kana gĩtiro nĩ wĩra wanyu*  
*Tondu ithui arũme*  
*tũtimatanagia na Gĩthambio*
- ...I will reach it there kĩng'ori  
son of Mũthoni  
I leave *nyakĩnyua* and kangei  
drinking fermented porridge  
If you want to dance *Ndumo*  
or *gĩtiro* is work of yours  
Because us men are not  
moved by fermented porridge
5. *Koruo nĩ gĩtumbĩ nĩ ĩngikunda*  
*rũmwenyine thenge*  
*ndaga kũina thenge*  
*nyine ng'ombeciakwa iria ndinacio*  
*norũ kĩmanindainuka*  
*Itatuite mandarua*  
*tiguo na wega Ngai enda*  
*tukonana rĩngĩ*
- .... If it is beer I would drink  
one and sing cows  
If I don't sing goats  
I sing cows which I have  
Now *kĩmani* I have left  
Before I am fully drunk  
beleft well if God wishes  
we shall meet again

The song is about women who went to visit parents of new-born babies. They never wanted a man in their midst and if any went near, they would embarrass them by asking whether he was present when the woman was giving birth. The singer says that such occasions should only be attended by women whose children

are teenagers or adults. The ceremonies are meant to bless the new-born babies. For *tūhī* (baby boys) the *Agīkūyū* ululate 5 times to signify that *mūthamaki* (a king) has been born. For *tūirītu* (baby girls), they ululate four times to signify that *mūtumia ngatha* (a noble woman) has been born. They sing *gītiro* or *ndumo* to celebrate the birth of a new baby.

The song brings out the importance placed on the birth of a child among the *Agīkūyū*. They placed a lot of importance on the birth of a baby boy in the family more than that of a baby girl. It was believed that the boy would be the one who carries on the family name after the death of his parents. The boy would also be the one to inherit his parents' property and not the girl. The singer says *Gūkū ndiūkaga nū gūciara gūtūmīte njūke*. This means that the reason for visiting the said homestead is because a child has been born. He has visited the family to celebrate the birth of a new baby. The performer used repetition to pass the message where he says *Gūkū ndiūkaga .....Gūkū ndiūkaga nū gūciara gūtūmīte njūke* to emphasize the reason why he had visited the said homestead. He also used a tongue twister thereby creating humour in the song and also espousing command of the *Agīkūyū* language in this example *Nyakīnyua inyue yanyua yanyotoka* meaning let the women drink *gīthambio* (the traditional fermented porridge) until they quench their thirst.

King'ori

2 3 4 5 6

Gu - ku ndiu - ka - ga ni - gu-cia - ra

Accordion

7 8

Karing'aring'a  
Clappers

7 8 9 10 11 12

gu-tu - mi-te - nju - ke Gu - ku ndiu-ka - ga ni gu-cia - ra gu-tu - mi-te nju - ke

13 14 15 16 17 18

Gi-tha - mbio ni - kiu - mio - na - nja-ka - nya i - na nya-ki-nywai - nywe -

19 20 21 22 23 24

l-nywe ya-nyo - to - ka yu-ge nge-mi i-ri - thi-me \_\_\_ mwa - na Ya-ra - thi-ma \_\_\_ mwa - na mwa-no - nge

25 26 27 28 29 30

na ma - ka-i me - ri

31 32 33 34 35 36

Gu - ku ndiu - ka - ga ni - gu-cia - ra

37 38 39 40 41 42

gu-tu - mi-te nju - ke Gu - ku ndiu - ka - ga nju - ki - te ni ca - i wa mwa - na

43 44 45 46 47 48

49 50 51 52 53 54

A - ko-rwo mwa - no - cio ni ka-mwa - na nge-mi ciu-gwoi - tha - no

*Aariviri.....*

55 56 57 58 59 60

U-gwo ni kwo - na - nia mu-tha-ma - ki ri-u\_\_ ni mu - cia - re

61 62 63 64 65 (Kinanda) 66

(Kinanda)

ndukiuge ngemi wonererie andu gemi)

*Aaririri*.....

67 68 69 70 71 72

li na\_\_ ko-rwo mwa - no - cio ni\_\_ mui-ri - tu nge-mi ciu-gwo\_\_ i - nya

73 *...ril!* 74 75 76 77 78

U-gwo ni kwo - na - - nia ngatha ya mu - ndu mu - ka ni njia - re

79 80 81 82 83 84

85 86 87 88 89 90

li gu - ku ndiu - ka - ga ni gu - cia - ra gu - tu - mi - te nju - ke Gu - ku ndiu - ka -

91 92 93 94 95 96

*Aaririri.....*

ga ni gu-cia - ra gu-tu - mi-te nju - k (Kinanda ndukhigire agana-ra mundumuka ngemi)

97 98 99 100 101 102

li ngu - ru - ki - nya ha - u Ki - ng'o - ni mwa-na - wa Mu - tho - ni Ndi-gi - re nya - ki -

97 98 99 100 101 102

103 104 105 106 107 108

nya - na ka-ng'e - i ma-ki-nyua gi - tha - mbio Mwe-nda - kui-na - ndu - mo - ka-na gi - ti - ro niu-ho-ro - wa -

103 104 105 106 107 108

109 110 111 112 113 114

nyu To - ndui wia - ru - me tu-ti-ma - ta - na-gia\_ na gi - tha - mbio |

115 116 117 118 119 120

li no, gu - ku ndiu - ka - ga ni gu-cia - ra gu-tu - mi-te\_ nju -

121 122 123 124 125 126

ke Gu - ku ndiu - ka - fa\_ ni gu-cia - ra gu-tu - mi-te nj - ke

.....Pi!

127 128 129 130 131 132

133 134 135 136 137 138

Korwo ni gi - tu -

139 140 141 142 143 144

mbi nii - ngia-ku - ndai - gi-ri - nyi-ne the - nge Nda-ga - kui-na - the - nge - nyi-ne ng'o-mbe cia-kwai-ria ndi - na -

145 146 147 148 149 150

cio No riu - Ki - ng'o - ri ngui - nu - kai - ta-twi - te ma nda - rva Tigwo - i na we -

151 152 153 154 155 156

ga - ngai e - nda tu - ko - na - na ri - ngi

157 158 159 160 161 162

Nguru - ki - nyia ha -

163 164 165 166 167 168

u - Ki - ng'o - ri mwa-na\_\_ wa Mu - tho - ni Ndi-gi - re nya - ki - nyua na\_\_ ka-ng'e - i ma-ki - nyua gi - tha -

163 164 165 166 167 168

163 164 165 166 167 168

169 170 171 172 173 174

mbio Me-nda\_\_ kui-na\_\_ ndu - mo ka-na gi - ti - ro niu - ho-ro\_\_ wa - nyu

169 170 171 172 173 174

169 170 171 172 173 174

175 176 177 178 179 180

To - ndui-thwia - ru - me\_\_ tu-ti-ma - ta - na-gia\_\_ na gi - tha - mbio li

175 176 177 178 179 180

175 176 177 178 179 180

181 182 183 184 185 186

ko-rwo ni gi - tu - mbi nii - ngia-ku - ndai - gi-ri nyi-ne the - nge Nda-ga kui - na\_\_ the - nge nyi-ne ng'o-mbe

181 182 183 184 185 186

181 182 183 184 185 186

187 188 189 190 191 192

cia-kwai-ria ndi - na - cio No riu\_\_ Ki - ng'o - ri\_\_ ngui - nu - kai\_\_ ta-twi - te ma\_\_ nda - rwa

187 188 189 190 191 192

187 188 189 190 191 192

193 194 195 196 197 198

Ti-gwo - i na we - ga ngai e - nda tu-ko - na-na ri - ngi

193 194 195 196 197 198

193 194 195 196 197 198

...fi!

Musical score for measures 199-204. The score consists of three staves. The top staff is a treble clef with a key signature of one flat and a time signature of 8/8. The middle staff is a treble clef with a key signature of one flat and a time signature of 8/8. The bottom staff is a bass clef with a key signature of one flat and a time signature of 8/8. The music features a melody in the middle staff and a bass line in the bottom staff. Measure 204 includes a dynamic marking 'p'.

Musical score for measures 205-210. The score consists of three staves. The top staff is a treble clef with a key signature of one flat and a time signature of 8/8. The middle staff is a treble clef with a key signature of one flat and a time signature of 8/8. The bottom staff is a bass clef with a key signature of one flat and a time signature of 8/8. The music features a melody in the middle staff and a bass line in the bottom staff. Measure 208 includes a dynamic marking 'p'.

### Song 7- *Machi Korathi* (March Chorus)

1. *Arata akwa nĩ nĩndoka* ...Friends I have come  
*Na ndoka na ngeithi cia* I come with greetings of  
*thayũ* peace  
*Ndoka ndina thayũ mũingĩ* I come with a lot of peace  
*Nĩ ndirĩ ũthũ na* Me I don't have grudge with  
*Mũndũ* anybody
2. *Ūyũ nĩ guo utamaduni* ...This is our culture  
*Nĩ ndatigĩrwo nĩ aciari* I was left by parents  
*Na wahenga walinena mwacha* And the old said leaving

*mila ni mtumwa*

culture is slavery

3. *Cia thenge cīeriruo*  
*nĩ hĩa*  
*Nacio cia andũ nĩ rũthiomĩ*  
*Arata nĩ ndamũgeithia*  
*Nainyuĩ mũngeithĩrie aciari*      ... For he-goat it was said they  
are horns  
For people they are sayings  
Friends I have greeted you  
and you greet for me parents
4. *O mũndũ na mũini wake twambĩrĩrie*  
*utamaduni*  
*No rĩa utari no mũmũinia*  
*Ni athĩrĩrike arĩ wiki*      ... Each with a companion his  
we start culture  
Whoever doesn't have  
a partner can dance alone
5. *Andũ a Nairobi ũkai*  
*tũine undũire*  
*Andũ a Mombasa ũkai*  
*tũine ũndũire*  
*Andũ a Naikuru tũine*  
*ũndũire*  
*Andũ a Nyahururu tũine*  
*ũndũire*  
*Andũ a gwitu Nyĩrĩ ũkai tũine*  
*ũndũire*  
*Andũ a Mũrang'a tũine*  
*ũndũire*      ... People of Nairobi come  
we sing our culture  
People of Mombasa come we  
sing our culture  
People of Nakuru we sing our  
culture  
People of Nyahururu we sing  
Our culture  
People of Nyeri come we sing  
our culture  
People of Murang'a we sing  
Our culture

The song is about the *Agĩkũyũ* culture and the importance of peace among the members of the community. The singer insists that a people's culture is very important since it enables a person to follow the footsteps of their forefathers. He therefore urges the people of his community to familiarize themselves with their culture and he also asks them to live in peace with each other. He says that there is a saying in his community that *cia thenge cīerirwo nĩ hĩa nacio cia andũ nĩ rũthiomĩ* meaning that people are recognised by their culture and language and so each member should be proud of that.

The artist uses repetition in the song such as *nĩ ndoka.....nĩ ndoka*. He also makes use of words which are not *Agĩkũyũ* to make the song more interesting when he says *wahenga walinena mwacha mila nimumwa*. This means that a person who abandons his culture becomes slave of another. This song is highlighting the traditions and customs of the *Agĩkũyũ*.

The musical score consists of three staves: Ndaiga, Accordion, and Karing'aring'a Clappers. The score is divided into two systems of six measures each. The first system includes an 'Accel.' marking above measure 2. The Ndaiga part consists of rests. The Accordion part features a melodic line with various rhythmic patterns and ornaments. The Karing'aring'a Clappers part provides a steady accompaniment with repeated rhythmic motifs.

13 14 15 16 17 18

A - ra - ta - kwa

19 20 21 22 23 24

nii ni ndo - ka. ndo-ka na ngei - thi\_\_ cia tha - yu Ndo-ka ndi na tha - yu mui - ngi. ni-i ndi - riu-

19 20 21 22 23 24

25 26 27 28 29 30

thu\_\_ na mu - ndu

25 26 27 28 29 30

31 32 33 34 35 36

U-yu ni u - ndui - re wi - tu ni nda - ru - ti -

37 38 39 40 41 42

rwo - mia - cia - ri U-yu ni u - ndui - re wi - tu ni nda - ru - ti - rwo mia - cia - ri

43 44 45 46 47 48

49 50 51 52 53 54

A-ra - ta ni - nda - mu-gei - thia nai-mywi mu - ngei-

55 56 57 58 59 60

thi - rlea-cia - ri Cia the - nge cie - ri - rwo ni hia na-cio cia - ndu ni ru-thio - mi

61 62 63 64 65 66

67 68 69 70 71 72

73 74 75 76 77 78

79 80 81 82 83 84

O mu - ndu na mui - ni wa - ke

103 104 105 106 107 108

A-ndua Nai - ro -

*(Hicagatio)*

109 110 111 112 113 114

bi\_ u-ka - i tui-ne u - ndui-reo - yu wi - tu A-ndu a Mo - mba- tha u-ka - i tui-ne u - ndui-

115 116 117 118 119 120

reo - yu wi - tu

(Wangeci wi na munya ka ne gulhiririka wi wika wika, e ha! ha! ndonoha manigwa)

121 122 123 124 125 126

127 128 129 130 131 132

A-ndua - Nai - ku - ru - u - ka - i      tui-ne u - ndui - reo - yu wi - tu      A-ndua Nya - hu - ru - ruo-ka - i

133 134 135 136 137 138

tui-ne u - ndui - reo - yu wi - tu      A-ndua - gwi - tu Nyi - riu-ka - i      tui-ne u - ndui - reo - yu wi - tu

139 140 141 142 143 3 144

a-ndua Mu - ra - ng'a giu-ke - i \_\_\_\_\_ tu-ne u - ndui-reo - yu wi - tu \_\_\_\_\_

145 146 147 148 149 150

151 152 153 154 155 156

157 158 159 160 161 162

163 164 165 166 167 168

A - ra - ta - kwa

169 170 171 172 173 174

mii ni-ndo - ka, ndo-ka na ngei - thi \_ cia tha - yu Ndo-ka ndi na tha - yu mui - ngi, ni-i ndi - riu-

175 176 177 178 179 180

thu na mu - ndu A-ra - ta ni - nda - mo - gei - thia nai - nywi mu - ngei - thi - ríe - cia - ri Cia the - nge - cie -

175 176 177 178 179 180

181 182 183 184 185 186

ri - rwo ni hia na - cio cia - ndu ni ru - thio - mi

181 182 183 184 185 186

187 188 189 190 191 192

A - ndua - gwi - tu Nyi - riu - ka - i tui - ne ta - ma - du - ni wi - tu

187 188 189 190 191 192

193 194 195 196 197 198

A-ndua Mu - ra -

199 200 201 202 203 204

ngá u - ka - i tui - ne u - ndui - reo - yu wi - tu

205 206 207

**Song 8- Mwomboko (eruption)**

1. *Waigua kīarīra ũguo  
kīratangathīra njorua cia  
mwomboko  
omūndū eharīrie Kurī  
macindano me guku  
Mūini namba ĩmwe  
akaheo thenge na  
mūhiki akaheo  
mwaĩ  
Uguo nĩ kũonania mūnyaka  
ũthiaga na mwene*

... When you hear it cry it is  
broad casting to experts of  
*mwomboko*  
everybody get ready there is  
competition  
Singer number one will be  
given a he-goat  
and the bride will be given  
a she-goat  
That is to reflect good luck  
goes with the owner
2. *Mūini namba ĩgĩrĩ akaheo  
gĩthii  
Nake mūhiki akaheo  
kĩondo  
Ūguo nĩ kuonania njamba  
itiganainie mirera*

... Singer number two will  
get a gown  
And the bride will get a  
basket  
That is to show that heroes  
are not the same
3. *Mūini namba ithatu akaheo  
njūgw 'a  
Nake mūhiki akaheo  
gĩcango  
Ūguo nĩ kuonania njata ndĩnganaine  
na mweri*

... Singer number three  
will get a traditional stool  
And the bride will get  
*Gĩcango*  
That is to show a star is not  
like the moon
4. *Muoka  
ni mukona  
(nĩ) Kĩmano wa Mwai  
Njĩkĩrĩte thũmbi ya ngũyo  
O nawe ndakũria ũgoka  
ũgerie mūnyaka waku mūnyaka waku  
Mwoka ni mukona  
Kĩmano wa Mwai*

... When you come  
you will see  
(me) Kĩmamoson of Mwai  
wearing a gown of baboon  
Even you I ask you to come  
and try luck yours  
When you come you will see  
Kĩmamo of Mwai
5. *Akĩgucia kīnanda  
Nĩrĩo mūgefĩkia  
Kĩmamo wa Mwai  
Agucagia kīnanda rendi  
igakengeta ta nganga  
Nayo mĩhũni ĩkingaga  
gũkinga  
Īgakinga ta*

... Pulling the accordion  
that is when you believe  
Kĩmamo of *Mwai*  
Pulls the accordion girls  
scream like sparrow  
And hooligans becomes  
dormant  
They become dormant like

*hūni irikīte nī ndutu matende*

hooligans eaten by jiggers

6. *Nayo mīhūni ikīngaga  
gūkīngakīnga tao  
nīrikīte nī ndutu matende  
Ī korwo Wangechi wa maitū na  
warigwo nūguo kamathe  
Na Kīmiti witū no hīndī wangīrrwo  
ta rūmwe rwa ngīma ni gwīka  
Speech : kaī wahītia gwitū*

.... And the hooligans become  
dormant like they  
have been eaten by jiggers  
Wangechi of my mother and if  
you are defeated go and work  
And Kīmiti of ours now you  
enter like one of us is to do  
Speech : kaī wahītia gwitū

The song was meant for competition where winners would get different prices and as the competition went on, the audience got entertained. This was meant to be a competition between dancers who were good at dancing *mwomboko* dance. Since the dancers perform in pairs, the singer announces that the pair that will become number one will be given *thenge* (a he-goat) which will be for the man and *mwatī* (a she-goat for the lady). The pair that becomes number two will get *gīthii* (a gown) for the man and *kīondo* (a basket) for the lady in order to show that heroes are not the same when it comes to strength. The pair that becomes number three will get *njūngw'a* (a traditional stool) for the man and a *Gīcango* (mat) for the lady. He says that this will signify that a star is not like the moon and so what they get is what they deserve. The artist announces that he will also be there for the competition playing his accordion and encourages other people to join in and try their luck. He praises himself saying that when he plays the accordion, girls stand in awe and men are amazed at his prowess. This kind of activity enhanced social cohesion among members of the community. Members get to know one another's strength and weakness and also establish friendship which strengthens

the social bonds. Members are also entertained as the musical performance is going on. This performance plays the role of providing an opportunity to all members to participate.

The performer used personification by attributing human qualities to accordion. He says *waigwa kīarīra ũguo kīratangatha njorua cia mwomboko*. That is, when you hear the accordion cry, it is announcing that the experts of *mwomboko* are here. The use of wise sayings such as *mūnyaka ũthiaga na mwene* meaning that one's luck will never go to someone else. The *Agĩkũyũ* use wise sayings to educate their members. To exaggerate how the player is perfect in playing his instrument, the performer says *Agucagia kīnanda rendi igakengeta ta nganga* (when he plays, the instrument girls scream and shout with excitement and appreciation like sparrows). Again, he uses simile where he compares two different things when he says *nayo mīhuni ĩkīngaga ta ĩrīkīte nĩ ndutu matende* (the men pose like those eaten by jiggers on the feet).

The musical score is presented in three staves. The top staff, labeled 'Ndaiga', shows a melodic line with rests for most of the first five measures and a final note in the sixth measure. The middle staff, labeled 'Accordion', contains a complex melodic and harmonic arrangement with eighth and sixteenth notes, and a bass line with chords. The bottom staff, labeled 'Karing'aring'a Clappers', shows a rhythmic pattern of eighth notes. A 'Mwai' label is placed at the end of the Accordion staff.

7 8 9 10 11 12

gwa kia-hu-ro - gwo - ki - ra-ta-nga-thi - ra - njo - rwa cia mwa-mbo-ko o mu-ndue-ha-ri - rie ku - ri - ma-ci-nda - no me gwi-tu Mui

13 14 15 16 17 18

ni na-mba wa - nu a - ka-he-o the - nge na mu-hi-ki a-ka-he - o mwa-ti U - guo ni kuo-na - nia mu - nya - ko-thi-a-ga - na

19 20 21 22 23 24

mwe - ne

25 26 27 28 29 30

31 32 33 34 35 36

Mui - ni na - mba i - gi - ri a - ka - he - o gi - thi - i na mu - hi - ki a - ka - he - o

37 38 39 40 41 42

kie - ndo U - gwo ni kwo - na - ma - ja - mba i - ti - ga - nai - nie - mi - re - ra

43 44 45 46 47 48

49 50 51 52 53 54

Mui - ni na - mba i - tha - tu a - ka - he - o\_\_ nju - ng'wa na mu - hi - ki a - he - o\_\_ gi - ca - ngo U -

55 56 57 58 59 60

guo ni kuo - na - nia ui ii - ya ii nja - ta ndi - ga - no - ne na mwe - ri

61 62 63 64 65 66

67 68 69 70 71 72

73 74 75 76 77 78

Mwo - ka ni mu - ko - na nii Kii - ng'ò - ri wa

79 80 81 82 83 84

Mwa - ngi nji - ki-ri-te thu - mbi ya ngu-yo Wo - na we-nda\_\_ ku - rio-go - ko - ge-rie\_\_ mu-nya - ka

85 86 87 88 89 90

wa-ku Mwo - ka ni mu - ko-na\_\_ Ki - ng'o-ri wa Mwa - ngia - ki - gu-cia ki-na-nda

91 92 93 94 95 96

Ni rio mu-ge - ti-kia\_\_ Ki - ng'o-ri wa Mwa - ngia-gu - ca-gia\_\_ ki-na - nda re - rii - ga-ke-nge - ta ta nda-ta

97 98 99 100 101 102

li na-yo mi-hu-ni i-ki nga-ga gu-ki-nge-nge-ki nga-ga ta-o - ni-ri - ki - te ni ndu - tu ma-

97 98 99 100 101 102

103 104 105 106 107 108

te - nde

103 104 105 106 107 108

109 110 111 112 113 114

N - na-yo mi-hu-nii - ki - nga-ga - gu-ki - nge-ki -

109 110 111 112 113 114

115 116 117 118 119 120

nga-ga - ta - o - nii-ri - ki - te ni ndu - tu ma - te - nde

121 122 123 124 125 126

li - Ko - mo - wo Wa - nge - ci wa mai - tu na wa - ri - gwo - nu - gwo - ka -

127 128 129 130 131 132

ma - the

133 134 3 135 136 137 138

Na Ki-mi-ta wi - tu no hi-ndi wa - ngi - rwo ta ru - mwe rwa ngima ni gwe-ka

139 140 141 142 143 144

### Song 9- Matore (Prayer)

1. *Kiroko tene nĩ ndokĩra* ...Early morning me I wake up  
*Nĩnjokagĩria Ngai ngatho* I give God thanks  
*Nĩ ndona ruoro rūtemete* I when see dusk  
*Ngamenya Ngai no anyendetete* I realize that God loves me
  
2. *Kĩnanda gĩkĩ kĩa mũgeto nĩkĩo* ...The pulling instrument is  
*kĩandĩkĩtwo baibũinĩ* the one written in the bible  
*Nĩkĩo kĩaainaga* It is the one that was singing  
*na Daudi rĩrĩa* with David when he was  
*ainagĩra Ngai wake* singing to His God
  
3. *Mbere ya kũrĩa kana kũnyua* ...Before eating or drinking  
*Nĩnjokagĩria Ngai ngatho* I give thanks to God  
*Tondu nĩ njũĩ niwe mwene* Because I know he is the owner  
*Hinya wothe ũri mwĩrĩ wakwa* of all strength in my body

- |    |   |   |
|----|---|---|
| 4. | <i>Nainyuũ kĩrĩa nĩ ngũmũhoya<br/>Notuikarage twendaine<br/>Tondũ maithe ma maithe maitu<br/>Matũire mahunjagia wendo</i>           | ...And you, what I would request is<br>We love one another<br>Because fathers of fathers ours<br>kept preaching love                                    |
| 5. | <i>Ithuothe ni tugei<br/>thai Thathaiya Ngai thai Ngai<br/>wakĩrĩnyaga<br/>Wakĩrĩmbirũirũ na kĩaanjahĩ<br/>Thaithaiya Ngai Baba</i> | ...All of us let us say<br><i>thai</i> praise praise God<br>of Mt Kenya<br>of <i>kĩambirũirũ</i> and <i>kĩaanjahĩ</i><br>Praise God the father          |
| 6. | <i>Ūgĩthĩĩ ũthĩĩ rũgendo rwega<br/>Nandũkahingĩrwo njirainĩ<br/>Thĩĩ na wangai na wanyeki na<br/>Gĩthuku. Nĩo ngo yaku</i>          | ...When you go, go journey good<br>and you not be closed way<br>Go with <i>wangai</i> , <i>wanyeki</i> and<br><i>Gĩthuku</i> . They are shield of yours |

The song is a prayer of thanksgiving where the singer is saying that he gives praise to *Ngai* (God) every morning. He acknowledges that it is by the power of God that he is alive. In the prayer, he urges his clansmen to live in peace with one another like their forefathers did. He encourages members of the community to honour their God at all times. He says that the *Agĩkũyũ* believed that God lived on top of Mt Kĩrĩnyaga (Mt Kenya) and that as a member of community went on a journey, God would send Wangai, Wanyeki and Gĩthuku (some kind of angels) to accompany them and give them protection. He says that the instrument (accordion) he is using to praise God is the same one that was used by musicians like David who are recorded in the Bible. This could signify that the God whom David worshipped is the same one who the *Agĩkũyũ* worship.

7

Ndaiga

2 3 4 5 6

Accordion

Karing'aring'a  
Clappers

8 9 10 11 12

13 14 15 16 17 18

Ki - ro - ko te - ne nii\_ ndo - ki - ra ni - njo - ka - gi - ria Nga - i nga - tho Nii\_ ndo - na\_ ruo -

19 20 21 22 23 24

ro\_ ru - te - me - te\_ nga - me - nya Nga - i nou - nye - nde - te\_

25 26 27 28 29 30

Ki - na - nda gi -

31 32 33 34 35 36

ki kua mu-ge - to ni kio kia-ndi - ki-two bai - hui - ni Ni kio kiai - na - ga na Da-u - di ri - riai-na - gi -

37 38 39 40 41 42

ra Nga - i wa - ke

43 44 45 46 47 48

Nai - nywi - ki - ria nii ngu - mu-ho - ya no tui - ka-ra-

49 50 51 52 53 54

ge twe - nda-ni - te to - ndu mai - the na mai - the mai - tu ma - tui - re ma - lui - nja - gia rwe - ndo

55 56 57 58 59 60

61 62 63 64 65 66

l - thuo-the ni tu - ge - i tha - i, tha - thai-ya Nga - i wa Ki-ri - nya - ga, wa kia mbi-ru-

67 68 69 70 71 72

ru na kia nja-hi Tha - i tha - thai-ya Nga - i Ba - ba

73 74 75 76 77 78

U - gi-thiu - thi

79 80 81 82 83 84

ru-ge - ndo rwe - ga na ndu - ka - hi - ngi - cwo nji-rai - ni Thi na wa Nga - i na wa nye - ki, na thi thu - ku

85 86 87 88 89 90

ni cio - ngo cia - ku

91 92 93 94 95 96

Ki - na - nda gi - ki - kia - mu-ge - ka ni kio kia-ndi

97 98 99 100 101 102

ki two bai - lui - ni. Ni kio\_ kiai-na - ga\_ na\_ dau - di ri - riana - gi - ra Nga - i wa - ke Ni - ko-ra wi

103 104 105 106 107 108

tua - kwe - nda-go - gwo Ni - ko-ra wi - tua-kwe - nda-go - gwo Ni - ko-ra - wi - tua - kwe - nda-go - gwo Ni - ko-ra wi

109 110 111 112 113 114

tua - kwe - nda-ga

**Song 10 - Ni ndaingira ( I have entered)**

1. *ii no hĩndi ndaingĩra nĩ*

...*ii* it is now that i have entered

*mwangi*

Mwangi

*mwanjĩrĩre ngoka jũma nĩnengerwo*

You told me to come on Saturday

*narua*

Let me be given

*Nĩnengerwo narua kĩrĩa*

Let me be given what

*mũnjĩgĩre*

you have kept for me

*Nđĩmũtuĩre gĩathĩ kĩa rũciũ*

I have an appointment for tomorrow

*Mwanjĩrĩre ndoka*

You told me when I come my

*hũni ciakwa*

friends

*Ngathĩnjĩrwo ngũkũ ya jogoo*

I will be slaughtered for a cock

*Nĩthĩnjĩrwo narwa nĩ mwangi*

Slaughter for me quickly I Mwangi

*Nđĩngĩtũĩra giathĩ kia*

I cannot miss the appointment of

*Joithĩ*

Joyce

*Wangeci anjĩĩte*

Wangeci when she has called me

2. *Nguoneire rũgongo*

... I saw you from the other side of the

*rendi yakwa*

ridge lady of mine

*Ungĩkũrũka kĩaanda*

As you were coming down

*nongũione*

*Rendi ũrĩ wa ndũnyũ na niĩ ndi wa thoko*

*Gũtirĩ utendagia matumbĩ*

*Hau ngũhũtirie rendi yakwa*

*Ukũigwa Kieha na maithori*

*Nitũrĩkanire rendi yakwa*

*Ndahĩtia kũgwa nja*

*ngagwa kĩhingoini na mwĩrĩ*

I was seeing you.

Lady you are of soko and I am of market

None of us does not sell eggs

There I have touched you my lady

You will feel sorrow and tears

Let us agree my lady

If I miss to fall in the compound

I will fall at the gate with my body

3. *Murĩrwo nĩ irikũ hũni cia nda yakwa*

*Mũkomire na nda*

*rikoinĩ*

*Mũrathĩ na mĩtwe mũgakurũrũka*

*Mũkagaragara ta cionje*

*Ndĩmwĩrite kaingĩ hũni cia nda*

*yakwa mwanyua mũtikonie*

*Ngai nda*

*Mũririkanage rĩrĩa*

*mũrakena rĩrĩa mũratheka*

*Kũrĩ mararĩra nĩ thĩna*

...What ate you young men of my stomach

You slept on your stomach in the kitchen

You are going on the head crawling rolling like disabled

I have told you many times that when you drink don't show God your stomach.

Be remembering when you are enjoying when you are laughing

There are some who are crying because of Poverty

4. *Mũhiki nyakairũ nĩaraitire mwana.*

*Arauga ndarĩ nyondo cia*

*Kwongwo*

*Korwo ararĩ mũgĩ mũhiki nyakairũ*

*Angĩramũheire mwĩtha*

*wa ngo 'mbe*

... Lady Nyakairu struggled child she said she does not have breasts for suckling

If she was bright lady Nyakairu

She would have given the child milk of cow

*Kīrimū ni Kīūru kīerwo  
tema irigū kīgīraga ithanwa na  
bānga  
Kīerwo haicha mūtī gīkahaicha na  
iratū*

A foolish person is bad when he is  
told to cut banana he goes for an  
axe and panga.  
When told to climb a tree he climbs  
with shoes

5. *Ḍīmwīrīte kaingī  
hūni ciakwa  
Mūigwa kuhīrīria mūdū  
ti waru  
Ningī ndari mīgwa  
ta njege  
Rīu no kwaheri hūni ciakwa  
Mūkīinīra rendi yakwa mūmenyage  
mīkebe nī mīngi kūrī ikombe  
Na mūgūnda mūkūrū ūri ūmatho*

.... I have told you many times  
my young men  
Thorn come here a person is  
not potato  
again he does not have thorns  
like porcupine  
Now its bye my young men  
As you sing for my lady know  
That tins are more than cups  
And an old garden has harvest

A man had been invited by his friends to their home and had promised to slaughter a cock for him. When he arrived, he indicated that he was in a hurry because he had an appointment with his lover called Joyce Wangeeci and so in the song, he is asking them to slaughter the cock quickly.

In the song, the artist flatters his lover by telling her how he saw her from far as she came towards him. He tells her that they blend well with each other. He is wooing her for friendship and is hoping to win her love. The song also warns the young men who drink beer until they have no control over themselves. He tells them that they should not be ungrateful to God. They should remember that as

they drink and enjoy themselves, there are others who are languishing in poverty. He also talks about a girl called Nyakairũ who killed a child just because she did not want the baby to suckle her breasts and adds that this is a foolish girl. He warns the young people and especially girls against engaging in sex since this can lead to pregnancy. He says that when girls get pregnant, they either abort or kill the babies because they are not willing to take responsibility of the child. He is addressing social concerns by pointing out how the young people do things without considering the consequences. He is warning the members of the community and more so the young people against unacceptable behaviour such as alcoholism, sex before marriage and abortion.

**Song 11 - Gĩkĩ kĩrĩro (this cry)**

1. *Gĩkĩ kĩrĩro na maithori mwana* ...This cry and tears a child  
*ũrĩ na ithe akĩrĩa thĩna* with father eating poverty  
*Noria wakuithirie ithe tene* And the one whose father died a  
*arĩagira metha* long time eating from the table  
*Kahora muno Mwangi ngũria* Slowly very Mwangi I ask Gĩkũyũ  
*gĩkũyũ kĩaugire aĩa* said what
  
2. *Gĩkĩ kĩrĩro mũrarĩra* ...This cry you are crying  
*Nĩũndũ wa gĩkuũ kĩa* Because of the death of  
*mwana ũmwe* one child  
*Gwitũ gũkuĩte ngiri* At our place they have died ten  
*ikũmi na ndingitua tondũ* thousand and I don't care  
*Kahora mũno Mwangi ngũria* slow very Mwangi I ask

- Gikūyū kīaugire aīa*
3. *Tondū mūkwīta*  
*mīhūni*  
*Namba cia hūni*  
*mūciūā aīa*  
*Mūtiūā ūhūni*  
*nī gīthomo*  
*Kwa marara no mīeri itatū*  
*Kwa hūni no*  
*mīeri kenda*  
*Kahora mūno Mwangi*
- Gikūyū said what*  
 .... Because you are calling yourself  
 youths  
 The numbers for don't care youths  
 how do you know them  
 don't you know don't care attitudes  
 is education  
 At *marara* its only three months  
 At the don't cares is only nine  
 months  
 Slow very Mwangi
4. *Mūirītu nī tūrīkanīre*  
*Tha mūgwanja itanagonga*  
*Ndarīa kīrimū na nyama ngerima*  
*na njohi*  
*Kahora mūno Mwangi*  
*Ngūria Gikūyū kīoigire aīa*
- .... Lady let us agree  
 One o'clock before  
 After I eat the cream and meat and  
 beer  
 Slow very Mwangi  
 I ask Gikūyū said what
5. *Ngūgeria cumbī rūtikwenja*  
*Ndageria igata rūtikwenja*  
*Kai rwenjaga na mūndū ūngī*  
*rīrīa nāi thabarī*  
*Kahora mūno nīgūo rwenje*
- .... I try salt it is not working  
 I try *igata* it is not working  
 Does it shave with somebody else  
 when I am on a journey  
 slow very so that it can shave
6. *Ngūciara mwana*  
*agakūhana*  
*Na ndaciara ūngī*  
*Agakūhana*
- .... I gave birth to a child and it looked  
 like you  
 And when I give birth to another one  
 he looks like you

- Kai ūnjokaga na mūciĩ rĩria*  
*ndĩ thabarĩ*  
*Kahora mūno wakinĩ ūyũ*  
do you enter my house  
when am on a journey  
Slow very friend this
7. *Bomu ĩrarekirio moyale*  
*Hutĩtie mwana wa itariani*  
*Na niĩ ngiuga ndingĩmũreka*  
*Ndĩ wa kwa mbirarũ*  
*Tirĩrĩria ndĩrenda gũthaka*  
.... A bomb was dropped at Moyale  
I touched a child of Italian  
And I said I will not let loose  
I am of the forces  
Hold it I am not joking
8. *Ndariire ngũkũ ĩtarĩ*  
*mbute*  
*Handũ wabandĩ arũgamĩte*  
*Ngĩrĩra na ngĩnyũrũrũkia*  
*Ngĩrĩra muoyo-inĩ ngĩmenya*  
*mehia nĩmo thĩna*  
.... I ate chicken without being  
removed feathers  
At place where officer was standing  
I cried and tears dripped  
As I cried in my heart I knew  
sin was the problem
9. *Maitũ wĩthambe tũgeithanie*  
*Ngeithi ciugaga ndĩ mwega*  
*Ugakomera riko cokia*  
*gũthũri mata maitũ*  
.... Mother bath we greet each other  
Greetings say am fine  
You sleep in the kitchen return  
saliva on the chest mother
10. *Mũndũ ũrĩa ũngĩgua ũru nĩ niĩ*  
*Nĩarute maitho ekĩre*  
*Mondo*  
*Wona ndarĩkia kũhĩtũkia acokie*  
*maitho make*  
*Mwangi niĩ thĩi na thayũ*  
.... The one will feel bad because of me  
Let him remove eyes and put  
them in the pocket  
After I pass let him return  
his eyes  
Mwangi me go in peace

11. <i>Ndathire gũcera mũgũnda</i>	.... I went strolling in the garden
<i>Ngĩona kairĩtu ka nyondo inya</i>	I saw a girl with four breasts
<i>Ndendire kũrara gĩthaka</i>	I almost slept in the bush
<i>Njũi ni mũlaika</i>	I thought it was an angel
<i>Kahora muno Mwangi</i>	Slow very Mwangi
<i>Ndutige kura ni muiritu</i>	Don't run away it is a girl

The artist is expressing his concern about the fact that a child with both parents is having problems and yet a child from a single parent is well taken care of. He draws the attention of the *Agĩkũyũ* to the social responsibility that parents have as far as taking care of their children is concerned. He points out the fact that men leave the responsibility of taking care of the children to the women. They display "don't care" attitudes but he warns them that it will not be for long. The song is also pointing out the issue of unfaithfulness among married couples. A man is wondering whether somebody else sleeps with his wife when he is not at home. He observes that his wife gives birth to children who resemble the suspected adulterer. He confesses that he is also not faithful to his wife and gives the example of how he touched an Italian lady while working in the forces and was really punished for it. He is an arrogant man who does not care about what other people say about him and he is only interested in women. This song is meant to bring the married couples to the attention that infidelity is not acceptable among the members of the community.

**Song 12 - Nyeki ndīrīmaga** (Grass does not cultivate)

1. *Nyeki ndīrīmaga rika rīakwa* .... Grass does not cultivate my age  
*Muigwe na ndīrīmagīrwo nī mūdū* mate and nobody cultivate it  
*No ūtukū yonaga ta tochi* But at night it sees like a torch  
*marimū Ikiombora mitambo* giants uprooting rails
  
2. *Ndathire notukū ngicoka* .... I went at night and came back at  
*notukū ta mbono* night like *mbono*  
*yendetie kabuti* that had sold a coat.  
*Gītoi nī kīūru* A greedy one is bad it makes  
*kiraragia mūdū njīra-inī* one sleep on the way  
*Marirū ikiombora mitambo* Pretty ones uprooting rails
  
3. *Mūthuri wa itūra ūkūnjīta* .... Man of the village you call me a  
*maraya.* prostitute  
*Nīūgūcaria wakū* You will give birth to yours we  
*tūmuone* see him  
*Wanjagīra thoni* If you do have shame on me  
*Nanīndirī thoni* even me I have no shame  
*Njira tūcemanie kīharo* Tell me we meet in the field  
*Marirū ikiombora mītambo* Pretty ones uprooting rails
  
4. *Twaigwo rūgongo reke* .... When we were dropped down let  
*ndīmwīre* me tell you.  
*Twacokire kīanda kūrūina* We went down to dance  
*Mūikūrūki kīanda nīatige egaīra* The one going do let him give  
*mūrū wa ithe* instructions to his brother  
*Marirū ikiombora mītambo* Pretty ones uprooting rails

- |   |   |   |
|---|---|---|
| 5 | <p><i>Mūkauma na nyondo</i><br/> <i>rika rīakwa</i><br/> <i>Naniĩ ngauma na kūgucia</i><br/> <i>kīnanda</i><br/> <i>Ndirĩ ūndũ ngauga kana njītkīre</i><br/> <i>Itathirīte mūgwanja</i></p> | <p>... You will come out with hammer<br/> my agemate<br/> And me I will come pulling the<br/> accordion.<br/> I will not say anything or agree<br/> Before seven months</p> |
| 6 | <p><i>Wona ndathiĩ kīanda</i><br/> <i>ngūthie nyunīrīre njikūrūke kūu</i><br/> <i>ndīrūine</i><br/> <i>Ngurūrūke njoke</i><br/> <i>ngaragare</i></p>  | <p>... When I go do I will<br/> go bending I go do<br/> and dance<br/> I will walk on the head<br/> then I crawl them roll</p>  |
| 7 | <p><i>Nūmīrīria rūru mwana wa hakuhi</i><br/> <i>Naniĩ ngūrūmīrīrie kīnanda</i><br/> <i>Ndirĩ ūndũ ngūkiuga kana njitikire</i><br/> <i>Miaka itathirite mūgwanja</i></p>                    | <p>... Give me this child of near<br/> And me I give you accordion<br/> I will not say anything or agree<br/> Before seven years</p>  |

A man is complaining that he has been called a prostitute by his fellow villagers. He reminds the villager that he might bare a child who might also become a prostitute. He warns the villager that if he continues to disrespect him, he will also not respect him. He emphasises the importance of respect among members of the community. He says that a musician can very easily be called a prostitute because when one gets involved in dancing, the likelihood is that he will not come back home. When dancing is taking place, the artist will be playing the accordion and

showing off his prowess on it and so he gets too engrossed in music to an extent that he can very easily get lost out there.

**Song 13 - Mwomboko ti hinya** ( Mwomboko is not difficult)

- |    |   |   |
|----|---|---|
| 1. | <p><i>Mwomboko ti hinya</i><br/> <i>mwomboko ti hinya no meri na</i><br/> <i>kuuna x2</i><br/> <i>Hi Wairimũ rendi Wanjikũ</i><br/> <i>rendiWambũi rendi gacungwa</i></p>   | <p>.... <i>Mwomboko</i> is not difficult<br/> <i>Mwomboko</i> isnot difficult it is<br/> only two steps and bending x2<br/> Hey Wairimũ lady Wanjikũ lady<br/> Wambũi lady an orange</p>                        |
| 2. | <p><i>Niwe naniĩ haithuru ndirĩ na</i><br/> <i>ũndũ menja</i><br/> <i>Generari ngũria gũtũire atia</i><br/> <i>urĩ Mwegu</i><br/> <i>Hai wairimu rendi wanjiku</i><br/> <i>rendi wambui gacungwa</i></p>                  | <p>.... It is you and me okay I don't have<br/> anything major<br/> General I ask how it is<br/> are you fine<br/> Hey, Wairimũ lady Wanjikũ lady<br/> Wambũi ladyan orange</p>                                 |
| 3. | <p><i>Niwe naniĩ ndũragũthaithĩra</i><br/> <i>maũndu no meri</i><br/> <i>Mwomboko ti hinya no</i><br/> <i>makinya meri na kuna</i></p>  | <p>.... It is you, and me I am pleading<br/> two things<br/> <i>Mwomboko</i> is not difficult it is only<br/> two steps and bending</p>   |
| 4. | <p><i>Ngingo yakĩrirwo ndĩkĩraga</i><br/> <i>mũtwe</i><br/> <i>No mũrimũ ũyũ wa mũkingo</i><br/> <i>Ndũũĩ mũthamaki</i><br/> <i>na ndũii gĩtonga</i><br/> <i>kana mũthĩni</i><br/> <i>Hai nĩ ũmagia mũti mathangũ</i></p> | <p>.... The neck was said it goes not go past<br/> the head<br/> But this disease of Aids<br/> Does not know a king and<br/> does not know the rich<br/> or the poor<br/> Hay, it makes the tree leaves dry</p> |

- |   |                                      |  |
|---|--------------------------------------|--|
|   | <i>Na honge mīri na gītina</i>       | And the branches, roots and the bottom |
|   | <i>mūrata</i>                        | Friend                                 |
| 5 | <i>Ndonire rendi ĩmwe ĩtunguhĩte</i> | .... I saw one lady who was fat        |
|   | <i>ta ndurũme ĩrĩ gĩcegũ</i>         | Like a fattened ram in the shed        |
|   | <i>Ngĩmenya na ngoro ndũrũme</i>     | I knew in my heart a ram I will feed   |
|   | <i>ngatuĩra ndaracia</i>             | after I pay bride price                |
|   | <i>Thĩnjagĩra nyũmba</i>             | I slaughter in the house               |
|   | <i>Hai ngĩgathimaga maguuta</i>      | Hey and squeeze fat out of it          |
| 6 | <i>Mwomboko ti rwĩmbo,</i>           | .... <i>Mwomboko</i> is not a song,    |
|   | <i>Mwomboko ti ndaci</i>             | <i>Mwomboko</i> is not a dance         |
|   | <i>Tũmwana twa boti</i>              | young men of forty                     |
|   | <i>mwaigua aĩa</i>                   | what have you heard                    |
|   | <i>Hai ndaciarirwo bote</i>          | Hey I was born in forty I got          |
|   | <i>ngirua bote ngihika bote</i>      | circumcised forty i married forty      |
|   | <i>ngiciara na bote</i>              | i gave birth with forty.               |
| 7 | <i>Njogu nĩragũire rũi rwa</i>       | .... An elephant fell in river         |
|   | <i>Chania</i>                        | Chania                                 |
|   | <i>ĩkiuma kũina</i>                  | As it came from singing                |
|   | <i>rwimbo mũrang'a ii</i>            | song Mũrang'a ii                       |
|   | <i>kwa ndaiga</i>                    | at Ndaiga's                            |
|   | <i>Hai ĩroigaga wui mũtindu</i>      | Hey, it was say woi remove             |
|   | <i>Mũtindute rũi ndigaakue</i>       | Remove me from the river I don't die   |

The song brings out the fact that *Mwomboko* is not difficult to dance, it is only two steps and bending. In the song, young ladies are being shown how to dance

*mwomboko*. Wairimū, Wambūi, Wanjikū who are being referred to as *gacung'wa* meaning “young beautiful girls”, are being shown how to dance and the men showing them are competing with each other in teaching the ladies how to dance *mwomboko*. The song brings out the issue of the way men compete against each other in order to win women. They are always ready to do anything for the ‘gacungwa’. One man is pleading with a girl to accept his proposal of friendship.

He brings out the fact that many times men go for girls because of their beauty and not character. He warns that when this happens, the men end up contracting HIV/AIDS. When they contract it, it leaves them drained of all their resources and leaves them for dead. He adds that HIV/AIDS affects all whether rich or poor. He says that he saw a lady who was looking very healthy but he was careful not to involve himself with any girl until he got married since that is the only way he would be sure that he is safe from the disease. He tells the young men that he saw a man who had been infected by the disease desperately looking for a way to get cured but it was too late. He gives a comparison of an elephant which had fallen into the river crying out for help with a promiscuous person. This person only realizes his mistakes when he is already in trouble.

**Song 14 - Baba (Father)**

- |  |                                       |
|--|---------------------------------------|
| 1. <i>Īndīrerire baba angūranīre</i>   | .....I told my father to marry for me |
| <i>itanathī Mūrang'a</i>               | before i goto Mūranga to destroy      |
| <i>kwīyananga</i>                      | myself                                |
| <i>Thogora ūteri na gīthimi nguona</i> | Price without measure I see like      |

- na ngũhenio* I am going to lied to
2. *Haiya Wambari irigithathi* .... Haiya Wambari first born  
*rĩakwa rĩa mbere kwamwana* of mineyoung man  
*Mũriũ ndĩ mũgendi na* young man am a traveller  
*thinacara ũtanakinya* and six o'clock before it reaches  
*twĩgaire kĩama* we share in the council
3. *Twahunyũkĩte ta andũ* .... We had dust like people coming  
*moima ithinga* from plastering  
*Tũkiuma ndaci Mũranga* Coming from dancing at Mũranga  
*twina ndaiga* with ndaiga  
*Tũgikinya kangema twanogete* Arriving at Kengema we were tired  
*ta huko* like mowls
- 4 *Nguku twariire kwa Nyambura ii* .... The hen we ate at Nyambura *ii*  
*Ndiarĩ ngũkũ yarĩ mbũri* It was not chicken it was goat  
*Ngũkũ twaitaga na* Chicken we were struggling with  
*micakwe iremete rũhiũ* maize combs it had refused a panga
- 5 *Haiya ngwĩra kiama angũranire* .... I will ask Kiama to get married for me  
*Itanathĩ nyĩrĩ kwiyananga* Before I go to Nyeri to destroy myself  
*Thogora ũtarĩ na gĩthimi* A price without measure I see like am  
*nguona ta ngũhenio* going tobe cheated  
*Wũi nĩatia Wanjau mũrũ wa* Wũi how are you Wanjau son of  
*wanjiru ũkuga atia* Wanjiru what do you say
- 6 *Wũi kĩhĩ gĩkũrũ nota ithe* .... Wũi a grown boy is like his father  
*Ndonire Wanjau macemete* I saw Wanjau running after an  
*gacungwa mena ithe* "Orange" withhis father  
*ũkuru nota kigaragaro* old age is like rolling

This is a young man asking his father to help him get married before he indulges in promiscuity in Murang'a where he lives. He is aware that if he is lured into promiscuity, he might end up paying a heavy price for it. The song is bringing out the fact that life in town for a young man who is not married is dangerous since he can very easily be spoiled by the town girls. The song is warning young men against loose morals because they can very easily lead them to engaging into reckless sex encounters which would lead to HIV/AIDs. His father on the other hand is willing to support him. The town women give the young men good things to lure them into relationships. In this case, a big chicken was prepared for the young man by two women. The song likens the chicken given to the young man by these two women with a big goat. They get out of their way to make the young men happy and to confuse them. A big chicken that was the size of a goat signifies their perceived generosity.

They are very generous to men but the artist warns the young men not to be enticed by these women like their fathers are. So the artist warns the young men not to do like their fathers do. He tells them not to keep running after the young beautiful girls since they will end up falling in their trap.

**Song 15 - Kumaka kwa mwanake** ( fear of young man)

- |   |  |
|---|--|
| 1. <i>I mĩhũni ngwenda mũthikĩrĩrie</i> | .... Hey boisterous young men I want you |
| <i>ndina kaũndu</i>                     | to listen I have something               |
| <i>ngwenda kuuga</i>                    | I want to say                            |
| <i>Nyonete undu wa kugegania</i>        | I have seen something stunning           |

*itarĩ ndona ringĩ*

*Na mumenye ni wa kugegania*

*baba anjitite thaa kenda*

*Akanjira kĩmwana hingũra*

*tūtukanie wendo*

that I have not seen other time

And know it is stunning my father

woke me up at 3.00

And told me young man open we mix

love

2. *Kĩnanda giakwa nĩ ngukwendia*

*Ũndũite mwana wa*

*mũthini*

*Koruo ũnduite wa gitonga*

*ndĩagĩre metha*

*Mũirĩtu ni woiga ũmene*

*Ngĩmenuo nĩ andu nĩ*

*gũthĩna*

*Nake muhiki no kiro*

*mwanjika Atia*

*Njũkĩte ndi wa icati rĩmwe*

*itĩna nota wonje*

... My accordion I will sell you

You have made me a child of a

poor person

If you had made me of a rich man

I be eating from the table

young you have said you hate me

when people hate me because I am

poor

And the girl just crying

what have you done to me

I have come a person of one shirt

poverty is like disability

3. *Ngũhoya Ngai anjĩtikĩrie maitũ*

*ndagakue itarĩ na indo*

*Ngamũthika na mũtharaba na*

*indo ta cia comba*

*Kibindo gĩakwa nyegenyuka*

*ndikuona ngiroruo manyira*

*Kibindo ndiaguriire nyama baba ti*

*gitonga*

... I pray God not to allow my mother

not to die before I have wealth

I will bury her with a cross and

thing like of Europeans

My sword move I have seen myself

being snared at

Sword I did not buy for meat, my

father is not rich

- 4 *Mūka ūyū wakwa angĩgathūka* .... My wife this if she ever got spoilt  
*Ndikooria mūndū ngoria baba* I will ask my father  
*nīwe wangūrĩire thekeni ngari* who bought mesecond hadcar that  
*ĩgūita ūiro* pours oil  
*Kuuma gūciarwo na kũigana ndirĩ* From birth to maturity I have never  
*ndarĩria mūka wene* talked to somebody's wife  
*No ūyu woiga ni athira* But this one says she has finished  
*Thoni ningucina wanga* shame I will burn starch  
*No ūyu woiga ni athira* But this one says she has finished  
*thoni* shame  
*Ni ngūmuora ruoro* I will brand her a mark
- 5 *Ndonire thĩna mucĩ mūrang'a* .... I saw poverty athome Muranga  
*Njagite mūndu wa Kūndeithia* I missed somebody to help me  
*Tiga Kinyanjui muru wa Mwangi* Only Kinyanjui son of Mwangi  
*wanjĩrire tonya* told me to enter  
*Akinjira kingori nĩatĩa wonũo ta* He told me Kĩngori why do you look  
*ũmakite* like you are worried  
*Ngimwira ndina thina muno* I told him I have a problem I don't  
*ndiri na mundwari* have somebody to take me  
*Nake akinjira ndũkamake* He told me not to worry as long as  
*tuonanire nawe* we have met
- 6 *Ndakigucirie mūcii gwitū mūng'ei* .... I pulled it at home the young ladies  
*ũkiragatha maito* twitched their eyes dry  
*Mbia ciatumĩtie ciũmbane* Rats were quiet ready to woe  
*Ciathekeire thiina* they laughed for poverty  
*Rũkũngũ rŭnene rwonirwo* A big cloud of dust was seen which  
*rwatubia tũria tunini* draw thesmall ones

*Tūkīra mbia iria ciathekaga būana  
mbaka nioka*

They told the rats who were laughing  
the cat has come

7 *Rendi ciaikaraga ta  
cihūrūrwo*

... Ladies sat like they had been served  
food

*Mūrū wa Wanjiru nīnī kīngori  
ndagucagia kinanda*

Son of Wanjiru I Kigori  
was pulling the accordion

*Ndahanaga ta mūbā akībatithia  
rendi*

I was like a priest baptizing  
ladies

*Nī nī mumo ugaga mūbia  
abatithagia wīrirīte*

And you know young say that a priest  
baptizes the one who has repented

A young man is telling his agemate what has befallen him. He says that a man who is the age of his father knocked at his house at 3.00 am and wanted to get in and sleep with his wife. He says that he is a poor man and adds that what has made him poor is his accordion which does not give him enough money. He believes that if he was rich, he would not have been rejected by a girl he had approached for friendship. He brings out the fact that more often than not girls marry men because of what they have. If you are poor, they reject you since they first look at what you have in terms of wealth. He points out that the only reason why he is being rejected is because he is poor. He says that he really would not like his mother to die before he gets rich because he would love to accord her a decent burial like the rich do *ngamūthika na mūtharaba na indo cia comba* (I will burry her in civilised manner).

He complains that the wife he has is not his choice and that if his wife will ever become wayward, he will blame his father since he is the one who made him marry her. He complains that his wife is shameless. She is promiscuous even though he has been faithful to her by not sleeping with somebody's wife. He warns the adulterous wives against this vice. He gives his experience about how he sees women behaving whenever they go to see him playing the accordion. They treat him like a priest who is baptizing people who are willing. They are usually quiet and attentive in admiration and recognition of his competence in playing the accordion.

**Song 16 - King'ori nāingīra** (King'ori has entered)

- |  |   |
|--|---|
| <p>1. <i>Tondū King'ori nāingīra</i><br/> <i>ciana no icokio na mīgongo</i><br/> <i>Noūria ūkūrira athaithwo</i><br/> <i>akire ndīna ūndū ngūgweta</i><br/> <i>Tondū kiambīrīria kūrīra</i><br/> <i>Mwena wa athuri ūgwatio tawa</i><br/> <i>Tūtīgatukanirio njohi na</i><br/> <i>mīthaiga</i></p> | <p>.... Because King'ori has come let<br/> children be put on the backs<br/> And the one who will cry soothe them<br/> to stop I have something to say<br/> Because when it starts to cry<br/> The side of men be lit a lamp<br/> So that our brew will not be<br/> mixed with charms</p> |
| <p>2. <i>Tondū ciakinya thinacara</i><br/> <i>Ūtatuite</i><br/> <i>mīriyo ni ethiire</i><br/> <i>Tūtīgīrwo ici nemakūhīa irī na</i><br/> <i>wīra wacio</i></p>   | <p>.... Because if it reaches 6.00 o'clock<br/> the one who has not picked<br/> sweet potato vines let them go<br/> We be left with these hard cores<br/> they have their own work</p>  |

3. *Waigua mũthũri cũthũ cũthũ* ...When you hear *mũthũri cũthũ cũthũ*  
*Nĩwa kang'ei akiuna ndũnyũ* It is for Kang'ei who is from the market  
*Atigire mbũri cia mũrũme* She left goats of her husband  
*itari na mirogo* without sweetpotato vines
4. *Muthuri withambe ona yaitũo* ... Man bath even though it is poured  
*nĩnyui mũredwo ni* It is you who are being admired  
*Tũrendi* by the youngladies  
*Niũndu wa itina cia kahũa na* Because of the coffee trees and the  
*ibuku ria bengi* bank book  
*Na wa twendi ũiti ũtari mũka* And of 28 without a wife to  
*arũme mbembe* eat maize  
*Akirĩrĩrie,* He should be patient  
*miaka yake nĩ mihĩtũku ya* His years of talking to  
*kwaria na rendi* a lady is gone.
5. *Tondu muraigwa gakiinuma* ... Though you hear her insulting me  
*Ndakoire ndungu* I picked her from the market  
*kagwite* when she had fallen  
*Huhagĩrĩrie na tũnyama* Resuscitating her with pieces of meat.  
*Ngũrũite o Gakindũ* Which I bought at Gakindu  
*Ngũgatemia na twa nguthu* I will put her down  
*Kegaire andũ ao* She leaves will to her relatives
6. *Nĩ King'ori tondũ mwananya* ... Me King'ori even when you see me  
*Ndacambũrũrwo Mũrang'a* I was attacked in Murang'a  
*Mũng'ei ũgĩtuniha maitho* Ladies eyes became red  
*Rendi mũgwanja ikihehana* Ladies seven whispered

*igūrũ ria handũ hakwa*

because of me

7 *Kimwana watura Nairobi*

... Young man you have lived in Nairobi

*wahenererio na thikati*

you were cheated by skirt

*Rendi ni ciagayanirũo ũgakora*

Ladies were shared you will find

*mathuro*

leftovers

*Kimwana inũka ũkahikanie*

Young man go back home and marry

*Rangi wa mwĩrĩ ũtanathũka*

Before your polish gets spoilt

*Rangi wa mwiri nduguragwo ta*

Polish of body is never bought like

*rangi wa iratu*

polish ofshoes

The song draws the attention of the members of the community because there is something the singer would like to bring to their attention. He tells the story of a woman who has abandoned her responsibility of taking care of her husband's goats. She has abandoned her husband, left and went to the market and she always returns home late in the evening. On other hand, the song also draws the attention of the people on how old men are lured by young girls into love affairs. The girls run after them because of the coffee plantations they own and also because of the fact that they have money in their bank accounts. He is pointing out that the girls are no longer interested in the young men since they do not have the kind of money they are looking for. The young men of 28 years are being warned that their time for getting a lady to marry is going fast since the young girls are going for older men.

The old man gets lured into marrying a young girl but is later heard complaining how the girl is insulting. He says that the girl has forgotten the state in which she was in when he picked her. He says that she was weak and emaciated but the old man has taken care of her until she is strong and looking beautiful. He is determined to discipline her since she is now his wife. The song also warns young men who have lived in Nairobi not to accept to be cheated by the girls living in towns. He encourages them to go back home before it is too late and marry otherwise they will find leftovers.

**Song 17 - Cokia Murango** (shut the door)

- |  |  |
|--|--|
| <p>1. <i>Cokia Mūrango na</i><br/> <i>ūhinge na itĩ</i><br/> <i>Cokia Mūrango na</i><br/> <i>ūhinge na itĩ</i><br/> <i>Kwanyu Njeri</i><br/> <i>Ndukanyoona ringi</i><br/> <i>Kwanyu Njeri</i><br/> <i>Ndukanyoona ringi</i></p> | <p>.... Return the door and you<br/> close with seats<br/> Return the door and you<br/> close with seats<br/> At your home Njeri<br/> you will never see me Again<br/> At your home Njeri you<br/> will never see me again</p>           |
| <p>2. <i>Kūnyararithia kūri</i><br/> <i>andũ a itūra</i><br/> <i>Kūmenithania na</i><br/> <i>andũ a maitũ</i><br/> <i>Nikio ndoigire kwanyu</i><br/> <i>Ndigacoka</i><br/> <i>Nikio ndoigire kwanyu</i></p>                      | <p>.... You have made people in the<br/> neighbourhood to hate me<br/> you have caused hatred between<br/> me and my siblings<br/> That is why I said at your place<br/> I will not come again<br/> That is why I said at your place</p> |

*Ndigacoka*

I will not come again

3. *Cokia mūrango naũhinge*  
*na itĩ kwanyu Njeri*  
*ndũkanyona ringi* .... Return the doors and close with  
seats at your home Njeri  
you will never see me again
4. *Ukimenithania na*  
*ciana ciitũ* .... you made me collide with  
my siblings  
*Ukimenithania na ciana ciitũ* And you knew that is my blood  
*Nokimenyaga ni thakame yakwa* And you knew that is my blood
5. *Reke njikare itarĩ mũnyendi*  
*Reke njikare itarĩ mũnyendi*  
*Munyendi wakwa no Ngai*  
*mũnyũmbi* .... let me stay without a lover  
let me stay without a lover  
*Munyendi wakwa no Ngai* My love is only God my  
*mũnyũmbi* creator  
My love is only God my  
creator
6. *Wakinya kwanyu ũthii wire*  
*andũ anyu* ... When you arrive at your home tell  
your people  
*Wahika okũria ũrĩhika nyirĩ*  
*kana mĩrũ* Wherever you get married Nyiri  
or Miru  
*Nĩ Mwangi ndigakũria*  
*kĩũria.* I Mwangi I will not ask you  
any question
7. *We ũrĩ irigũ ritarĩ ikũrũ*  
*Kana ichungwa ritakeerua*  
*Itunda rĩthĩ rĩiyure ũgagatu* .... You are a banana that is not ready  
Or an orange that will never ripen  
A raw fruit that is full of sourness
8. *Icembe rĩanakĩgĩa magecha* .... A jembe if it becomes blunt

*Mūrimi niaroruhaga mooko*  
*Na mūrimi ūi ndakiunaguo*  
*mooko*

The farmer gets blisters  
And a farmer who knows he is  
not broken hands

In this song, the artist is singing about a man who is complaining bitterly about the conduct of his wife whom he has already chased away. He says that he will never go for her because she has embarrassed him and has also caused hatred between him and his siblings. He says that neighbours have hated him because of her character and behaviour. He vows that he will never go for her and complains that his wife has disregarded the facts that his siblings are his blood brothers and sisters. He says that he would rather stay without a lover than be with her. He compares her with an unripe banana or an orange that will never ripen to mean that she is of no use to him. He also says that she is like a raw fruit that is full of sourness. He gives the example that when a farmer uses a *jembe* that is blunt, he gets blisters on his hands but a bright farmer does not accept working with such a *jembe*. This is why the singer has decided he cannot continue staying with such a woman because she is a pain in the neck. The song is expressing the importance of a woman to accept her in-laws and the people she interacts with where she is married because if she does not, it causes conflict between her and her husband.

**Song 18 - Twagutuma ruraya** (We have sent you abroad)

- |                                     |                                |
|-------------------------------------|--------------------------------|
| 1. <i>We kimwana</i>                | .... You young man             |
| <i>twagutuma ruraya</i>             | we have sent you abroad        |
| <i>Ugatūgirire ndingirii rūraya</i> | You get for us a degree abroad |

- Ya gukuria bururi witu Kenya* To grow our nation, Kenya
2. *Wariganĩirwo nĩki we kĩmwana?* .... Why did you forget young man?  
*Twathiĩ tene* When we went long ago we  
*twathiaga gũtaha* went to hunt  
*Mũndũ akainũkia indo icio kũrĩ* Somebody would take the things to  
*andũ ao* his people
3. *Ukĩhenererio nĩ mĩago* .... When you are lured by the joys  
*ya rũraya* of abroad  
*Ya mũcheru ya airĩtu a nyakeru* the white girls the white  
*Na ithuĩ aitũ a Kenya njerũ* And us our girls of Kenya new  
*tũkamaroria kũ* will take them where  
*Anyaikaru mena gũthomo na* Of the black have education and  
*ndingirii nyingĩ* many degrees
4. *Ugĩcuka ndege* .... When you alighted from the plane,  
*twaruũngĩ kĩwanja* we were standing off the ground  
*Ndingirii yakũ tũtianona* Your degree we did not see  
*mũrũ wa Wairimũ* son of Wairimu  
*No Muiritu wa mbari ya* Only the daughter of the house  
*nyakeru* of the white
5. *Mwanyitanĩte moko mũri naake* .... You were holding hands with her  
*Mukiranaga haru haru* Telling each other hello hello  
*ndari* darling  
*Mbere ya aciari ndarini nĩ* Before the parents darling  
*kuuga afĩa?* means what?

- 6 *Gĩthomo ti githomo* .... Education is not education  
*Ũngĩthomora mĩtugo* if you remove behaviour  
*Wendo ti wendo ũngicurio* Love is not love if it is hung  
*ta mĩrĩyo* like potato vines  
*ĩrĩa irĩyagwo nĩ mbũri* The one that is eaten by goats  
*mĩhĩrĩga yothe* of all types
- 7 *Ni mbicha irĩku wahũũra* ... What picture have you taken  
*mbere ya andũ* in front of people  
*Ni ya kirengo kana nĩ ngi'ma* Is it half or is it full  
*ngi'ma* full  
*Cookia kamera icio ciaku ruraya* Return those cameras of  
yours abroad
- 8 *Wakorwo tiguu, mbecha iria* .... If that is not the case, the money we  
*twahothete* contributed  
*Ti chai wa githomo ucookie cii* It was not tea of education return  
*na baina* it with interest  
*Ukagaĩrwo mũgũũnda nĩ* You go and inherit land from the  
*Nyakerũ* white

The artist is talking about a young man who was sent abroad for studies. The boy is being reminded that he has been sent there to get a degree for his country Kenya. He is reminded that the degree will be of benefit to his country. The song compares his going for studies with the way a member of the community and especially a man would go out hunting and at the end of the day, came back home with something for his people. The young man is told not to forget that he is going abroad to get education in order to finally use it to help his people when he

comes back. He is warned against being lured by the lifestyle abroad and by the white girls. He is told to remember that there are girls in Kenya who are waiting to get married to Kenyan men.

The song narrates what happened after the young man came from abroad. His people were waiting at the airport with expectations but to their amazement, they never saw the degree. They only saw him with a white girl holding hands telling each other hello hello hello darling. This was to their amazement being done in front of his parents. He reminds the young man that education is not education without the acceptable morals. Love is not love if it is given carelessly and to everyone because according to them, he was being careless. The song highlights how members of his community were disappointed by this behaviour and also the things he brought back from abroad. He is told to return the money they contributed for him when he was proceeding abroad with interest. The song is meant to warn the young men who proceed for further studies abroad to remember that the country looks on them upon their return to serve the country. Parents also expect that they will come back to the country to marry Kenyan girls. The song suggests to young men the importance of marrying back home and that the education they get is for the benefit of their people and their country.

**Song 19 - Mami Wangari (Mother Wangari)**

- |                                     |                                   |
|-------------------------------------|-----------------------------------|
| 1. <i>Mami Wangari mwikeneri</i>    | .... Mother Wangari the happy one |
| <i>ndukarire</i>                    | don't cry                         |
| <i>Tondu nii ngakuuma na thoome</i> | Because I will come by the gate   |



- 5 *Twaraire theero* .... We slept in the cell  
*tūkīrokio* in the morning we were taken  
*igoti-inĩ* to court  
*Haĩkoti thĩini gũtiarĩ na kũũria* High court inside was no question  
*Ni miaka mugwanja na ibooko* It was seven years and strokes  
*ikumi na inya* fourteen  
*Njeera naivasha ngĩnina* Prison Naivasha I finish  
*mĩaka itano* five years
- 6 *Wa gatandatũ ndaninĩire Kamĩti* .... The six one I finished at Kamiti  
*Wa mũgwanja ngĩninĩra* The seventh one I finished at  
*kĩng'ong'o* Kĩng'ong'o  
*Njerekeire gwitũ* As a was being taken back  
*Mũrang'a* to our home Mũrang'a  
*Njera icio ciothe* All those prisons I was  
*ndiarĩyaga kĩndũ* not eating anything  
*No maaĩ ma cuumbi* Only water with salt and  
*na mũtĩ kĩaikũ* a stick of snuff
- 7 *Rũgano rũrũ ngũkũganĩra* .... This story I will narrate to you  
*maitũ* mother  
*Njera icio ciothe* Prison all these  
*ndiarĩya kindũ* I was not eating anything  
*No maaĩ ma cumbĩ* Only water with salt  
*na mutĩ kĩaikũ* and stick of snuff
- 8 *Hiti nĩ nyamu nono* .... Hyenas are animals but they  
*ciarie gĩthũgũ* can speak English  
*Ciameririe tĩri wa* They swallowed the soil of  
*bũrũri wa Kenya cikiũrira* Kenya and finished it

- |   |   |
|---|---|
| <p><i>Ikūria ng'ombe ni yaũ?</i><br/> <i>Ciathũgũnire mūtwe nginya</i><br/> <i>mūtong'oe</i></p>  | <p>They asked whose cow is it?<br/> They ate from the head to<br/> the tail</p>   |
| <p>9 <i>Tuoe mahĩndĩ</i><br/> <i>tumacokanĩrĩrie</i><br/> <i>Kĩama kĩringwo mũndũ igwitwo</i><br/> <i>wa tĩiri</i><br/> <i>Eting'urie gwitu tũmwitage</i><br/> <i>wa Kenya</i><br/> <i>Ndũgu cia ngũirĩ</i><br/> <i>nĩguo Kinyattaugaga</i></p> | <p>.... We take the bornes and put<br/> them together<br/> A miracle be performed<br/> a person called ofsoil<br/> Be proud at ours we be calling<br/> him of Kenya<br/> Brothers of the firewood is<br/> what Kenyatta used to say</p> |
| <p>10 <i>Mũhuhi coro ndooke</i><br/> <i>ahuhe na ihenya</i><br/> <i>Tũkioe nyũngũ nĩguo tũgie</i><br/> <i>na iruga</i><br/> <i>Nyakeru mooka</i><br/> <i>makĩrĩage twara makoiga</i><br/> <i>Tũtigire Kenyũ Kanini Kenya</i></p>                | <p>.... The <i>coro</i> blower should come<br/> and blow quickly<br/> We take the pot so that we can<br/> have a feast<br/> The white when they come<br/> they bite the fingers saying<br/> Give us a small piece Kenya</p>             |

In this song, a son is telling his mother to take heart because he will come back and take care of her. He narrates how he and other young men were arrested by very many policemen who had come from the West. He says that they were treated like prisoners after being arrested. When his mother saw how the young men were being treated, she was struck by sorrow and asked the soldiers what

young men had done to deserve such harsh treatment. The soldiers said that order has been released by the queen to arrest and detain the young men.

His mother watched in pain as the young men were being taken away. The young man turned back and saw his mother Wangarĩ still crying. He asked for permission to have some time to talk to his mother but was denied. They were taken to the cells where they spent the night and in the morning, they were taken to court where each one of them was sentenced to seven years imprisonment and fourteen strokes. The young man spent 5 years in Naivasha prison, the sixth in Kamĩĩ and the seventh in Kĩng'ong'o. He says that while in prison, he ate literally nothing except salted water and snuff. He tells his mother that the reason for him narrating the story is so that she may understand that hyenas are animals but there are those who can speak English. This is meant to liken the colonialists with the hyena. He says that the colonialists swallowed the soil of Kenya and ate her cows from head to tail signifying how the colonialist destroyed this country. He urges Kenyans that even though that happened, they can pick up the bones and put them together and start afresh because a miracle has been performed and that now they are able to rule themselves. They can now be proud of their country and the colonialists will be amazed at the strides they have taken.

**Song 20 - Kuraya ni kuru** (Far is bad)

1. *Kũraya nĩ kũru angikorwo nĩ nĩ* ....Far is bad if it is me who is  
*ndahuta ũguo* hungry likethat

- Nĩ nii ndahuta ũguo na cĩa maitũ  
iranungĩra ikũmbĩ  
Nĩ nĩ ndahũta ũguo na  
cĩa maitũ itirĩ na ungi ũrarĩa*
- It is me hungry like that and of  
my mother issmelling in the granary  
It is me hungry like that and of  
my mother has no one eating
2. *Ngũkũ ĩkuuma  
ndũnyũ ya mũthithi ikainũka  
gũkũga  
Naniĩ ndoima ndaci ndĩ  
wa bote ngainũka kũrĩa*
- ... Chicken leaving  
muthaithi market and goes home  
to crow  
Me I come from dancing at  
forty I go home to cry
3. *Ngoya na mũthece ĩrĩ mũthece  
ndĩoyagĩra ĩrĩa ĩngĩ  
Nĩkio ndĩramwĩra  
wanyĩta ndũkae kureka  
Yũmbũkaga na kĩrĩa ĩmeretie*
- ... The one that pick with a beak  
does not picks for another  
That is why I am telling you  
when you catch do not let go  
It flies with what it swallowed
4. *Ndarĩrwo nĩ ciaũ ngithĩ  
kuuhwo na ngĩtikanĩra  
Nangĩtikanĩra ngĩona cuuka  
wathimwo mũkono  
Ndĩroi no itherũ gĩtambaya  
gĩgĩũka kĩa arathi*
- ... What ate me that I went to  
be wooed and I accepted  
I agreed and saw the sheet  
being cut the sleeve  
I thought it was a joke the cloth  
of prophets as it came
5. *Maitũ aranjũririe mwana wakwa  
kaĩ ũgũrũkĩte? Tondũ woka na  
wagera ngero  
Naniĩ ndĩramwĩra maitũ wakwa  
ndũtuge kũnjũria*
- ... Mother asked me if I have  
become mad? because you have  
come and committed a crime  
And me I told her mother of  
mine don't askme

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|--|---|
| <p><i>Ndūtige kūnjūria ūrirū</i><br/> <i>ūrī nja</i><br/> <i>ndūrī mwīthemere</i></p>  | <p>Don't ask me wonder when in<br/> the compound<br/> does not have a way of escape</p>   |
| <p>6 <i>Naniī ndīraugire ngūkahikia</i><br/> <i>ona karī kanini</i><br/> <i>Na karī kanini-</i><br/> <i>thibitarī ūthiaga mūrūarū</i></p>  | <p>.... And me I said I will marry her<br/> even though she is young<br/> Even though she is young<br/> hospital goes asick person</p>  |
| <p>7 <i>Riika rīakwa narō rīroririe-</i><br/> <i>king'ori kūri aīa?</i><br/> <i>Kaī ūtarooona kaana gaka</i><br/> <i>karīgwa na nyūngū</i><br/> <i>Naniī ndīrameera</i><br/> <i>noko gakwa</i><br/> <i>Reke kagwe hayo</i><br/> <i>Wona kagwa hayo o hīndī ū</i><br/> <i>ngagwa na mītheko</i></p> | <p>.... My agemate asked<br/> King'ori what is it?<br/> Can't you see this child will<br/> fall down withthe pot<br/> And me I told them she is<br/> my only one<br/> Let her fall with it<br/> I will fall down with<br/> laughter</p> |

A young man is narrating his suffering while he has been far away from home. He is lamenting that he is going hungry away from home and yet at home there is plenty to be eaten and since there is no one to eat it. He says that when a cock is brought from the market, it immediately starts to crows. Yet when he goes home after work, he goes to cry of hunger. He compares human beings with birds when he says that birds only pick for themselves with the beak and not for others. Likewise he says that when one gets a catch, he should not let it go because that is the only way one is able to get what belongs to him. He regrets why he had to go

far away from home but he now realizes that he has put himself in a problem. When he finally decided to go back home at the age of forty, he took a young girl whom he made his wife. He does not care whether she was much younger than him. His mother was really embarrassed by this action and his age-mates also wondered why he had decided to marry a young girl who cannot even carry water from the river. He says that he does not care about their opinion but he will stick to his choice and his decision to marry her.

**Song 21 - Rugano rwa Agĩkũyũ**(The story of the Agĩkũyũ)

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|--|--|
| <p>1. <i>Rũrũ ni rũgano rwa<br/>mũthũri wetagwo<br/>gĩkũyũ na mũtũmia wake mũmbi<br/>Nao maikaraga<br/>mũkũrwe-inĩ wa nyagathanga<br/>Nao maciarire airĩtu kenda</i></p>                     | <p>.... This is a story of a man<br/>who was called Gikũyũ<br/>and his wife Mũmbi<br/>And they were living at<br/>mukurwe-inĩ wa nyagathanga<br/>And they gave birth to nine girls</p>               |
| <p>2. <i>Mũthũri ũcio wetagwo Gĩkũyũ<br/>nĩahikirie mũtũmia mwege<br/>Akĩmuciarĩra<br/>airitu acio kenda<br/>magũikara mendaine<br/>Gĩkũyũ niaciarire Wanjirũ,<br/>Njeri, na Wairimũ</i></p> | <p>.... That man called Gikũyũ married<br/>a good wife<br/>She gave birth for him<br/>those nine girls<br/>they stayed loving each other<br/>Gikũyũ gave birth to Wanjirũ,<br/>Njeri and Wairimũ</p> |
| <p>3. <i>Mũthũri ũcio niendete kũrima<br/>ona kũrũthia mbũri nyingĩ</i></p>  | <p>.... That man loved cultivating<br/>and also taking care of many goats</p>  |

<i>Atūraga wīra wa thithino nīguo</i>	He lived on work of sweat
<i>one magetha</i>	so that he could get harvest
<i>Gīkūyū nīaciarire Nyambura,</i>	Gīkūyū gave birth to Nyambura
<i>Wangari, Wanjikū</i>	Wangari, Wanjikū
<i>Arata akwa nitūcokerie</i>	Friends of mine let us appreciate
<i>Gīkūyū ngatho tondū niekīte</i>	Gīkūyū because he did good
<i>wega</i>	

- |                                       |                                |
|---------------------------------------|--------------------------------|
| 4. <i>Mūtumia wake mūmbi na</i>       | .... Wife of his Mūmbi and     |
| <i>Gīkūyū nio Kīhumo giitū</i>        | Gīkūyū are origin of ours      |
| <i>Nītūkenage hingo ciothe</i>        | Let be happy times always when |
| <i>twamaririkana</i>                  | we remember them               |
| <i>Gīkūyū niaciarire Wanjiku,</i>     | Gīkūyū gave birth to Wanjikū   |
| <i>agiciara Wambūi, Wangūi na</i>     | Wambūi Wangūi and              |
| <i>Waithīra</i>                       | Waithīra                       |
| <i>Gīkūyū and Mūmbi magīkīra</i>      | Gīkūyū and Mūmbi lived         |
| <i>magiikara mendanīte</i>            | loving each other              |
| <i>Naithūi nītūikarage twendanite</i> | And us let as live in love in  |
| <i>mīcīi-inī itū</i>                  | homes of ours                  |

This is a story about the origin of the *Agīkūyū*. The artist tells of Gīkūyū and Mūmbi his wife who are believed to be the parents of all the *Agīkūyū*. The song points out that the couple gave birth to nine daughters who are also believed to be the origin of the nine clans of the *Agīkūyū*. Gīkūyū and Mūmbi lived together in peace and love. Gīkūyū was a farmer who loved cultivating and herding many goats and was a hardworking man in order to provide for his family. When he gave birth to the nine girls, he named them Nyambura, Wangari, Wanjikū,

Wambũi, Wangũi, Waĩthĩra, Wanjirũ, Njeri and Wairimũ. The artist is asking the *Agĩkũyũ* to always appreciate Gĩkũyũ and Mũmbi as their forefathers. The song is encouraging the members of the community to stay together in peace in their families and as they do that, they will be emulating their forefathers. The song brings out the importance of a family unit among the *Agĩkũyũ* and the fact that the man is the provider in a family setting. It also brings out the importance of family members living in peace and in love with each other as Gĩkũyũ and his wife Mũmbi did.

**Song 22 - Mũthenya Ũmwe (One day)**

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|--|--|
| <p>1. <i>Mũthenya ũmwe ni kwaurire</i><br/> <i>mbura nene</i><br/> <i>Itura-ini rimwe mwena wa</i><br/> <i>Murang'a</i><br/> <i>Kwa Mũthuuri wetagwo</i><br/> <i>ndirangũ</i><br/> <i>Ni gwaciarirwo kana ga kahĩĩ</i><br/> <i>Njahi ikĩrĩo na gũkiugwo</i><br/> <i>Itano cia kahĩĩ gakĩrathimwo</i><br/> <i>Gakĩrwo konge na</i><br/> <i>makai merĩ</i></p> | <p>.... One day it rain<br/> heavy rain<br/> In one village<br/> in Mũrang'a<br/> In a place of a man called<br/> Ndirangũ<br/> It was born a baby boy<br/> Black peas were eaten and five<br/> were said of a boy to bless<br/> He was told to suckle with<br/> both cheeks</p> |
| <p>2. <i>Nayo nyakĩnyua ĩrĩa yakĩrĩ ho</i><br/> <i>Ikiuga kũngũ mũthamaki nĩakinya</i><br/> <i>Gũtiri mũndũ woĩ ati kahĩĩ kau</i><br/> <i>Gagakua gakĩrũira tĩri witũ</i></p>  | <p>.... And the old women who were there<br/> They said praise a king<br/> has arrived<br/> Nobody knew that the boy</p>   |

*Kahĩ kau nĩ gakũire na*

*gakĩgimara*

*Karĩ na ũcamba na ũgĩ mũingĩ*

*Njũgũma njega yumaga o ikũiro*

He will die fighting for our soil

The boy grow and

became mature

With bravery and wisdom a lot

A good club comes from the root

3. *Nikwerirwo atĩ ndegwa ikĩrũndwo*

*Ti itherũ andũ aitũ ndiregaga*

*rworwo*

*Nĩanyitirwo na agũikio*

*njera*

*Emuohe moko na magũrũ*

*Thũngũ cia muonaga*

*ikahiũria mitwe*

*Ikoiga atuirwo na*

*atuirwo narua*

*Ciamenya ũrĩa acionetie*

*nganga mbute*

...It was said that bull when falling

Surely it do not refuse

to be tethered

He was caught and thrown into

prison

Being tied hands and legs

Europeans when the saw shock

their heads

They said he be sentenced

and sentenced fast

When they know how he had

shown them *Nganga mbute*

4. *Tondũ wa kuga ati ni*

*tũkwiyatha*

*Nĩtwekirirwo watho wa wĩhũge*

*Na tondũ wa Kwenda rũrĩrĩ rwao*

*Andũ makirutĩra kwĩgitĩra*

*Mũthamaki nĩatongoririe ita ciitũ*

*Atarĩ na guoya na nĩundu ũcio*

*nimamwendete*

*Mamwĩtaga*

*njamba ya ita*

... Because of saying

we shall rule ourselves

We were put instruction of be alert

And because of loving their tribe

People volunteered to defend

The king led the battalion

Without fear and because of that

they loved him

They were calling him

cock of battle

5. <i>Matigaga ciana</i>	.... They were leaving children
<i>na aciari ao</i>	and parents theirs
<i>Matigaga aria</i>	They were leaving those
<i>mendete mīccī</i>	they loved home
<i>Rūu rūtwīke ta kionereria</i>	This becomes example to
<i>he mūdū o wothe</i>	every person

This is the story of a boy who was born in one of the villages in Murang'a. People in that village celebrated the birth of this boy and as it is the custom of the *Agīkūyū*, they pronounced five ululations to bless and welcome the boy. Women praised him and said he would eventually die fighting for his country. As the boy grew up and matured, he became brave and had a lot of wisdom. Later in his life as an adult, he was arrested by the Europeans and thrown into prison for saying that his people shall rule themselves. They tied his hands and his legs and they said that he should be imprisoned. Members of the community volunteered to defend their country led by the said king after he came from prison. They loved him because of his wisdom and courage so they called him the warrior of battle. As a result, young men left their homes, parents and children in order to fight for their country. The song points out that the freedom that is enjoyed in the country was achieved through sacrifice and courage. The artist reminds members of the community the importance of being patriotic and that what the said young man did for his country should be a lesson to all.

**Song 23 - Riria Mukunyua** (when you drink)

1. *Rĩrĩa mũkũrĩa na mũkũnyua* .... When you eat and drink  
*Mukiguraga matoyota* And buying toyotas  
*Nacio nding'uri macindĩci* And the rich mercedeze house of  
*nyumba ya Mũmbi* Mumbi  
*Hũrira tindo magũrũ mayo* Drive the chisel these footsteps  
*yokire na Jomo kĩnyata* came with Jomo Kenyatta  
*Harambee- eeh* Harambee-eeh  
*Harambee- eeh* Harambee- eeh  
*Ee harambee yokire na* Ee harambee came with  
*Jomo Kĩnyata* Jomo Kenyatta
  
2. *Mikawa yaarĩ ya Nyakerũ* .... Hotels were for the whites  
*Mĩgũnda yaarĩ ya Nyakerũ* Land was for the whites  
*Mũmenyage aĩ nĩ Kĩnyata* Be knowing that it is Kenyatta  
*na mũtigairĩ witũ ti Dedani* and late ours Dedan  
*Kĩmathi* Kĩmathi  
*Hũrira tindo, Hũrira tindo* Drive the chisel, drive the chisel,  
*mguru mayo mokire na Jomo* the legs of came with Jomo  
*Kĩnyata* Kenyatta
  
3. *Rĩrĩa kĩmathi witũ akuire* .... when Kĩmathi ours died  
*Akirũira wĩyathi witũ* Fighting for freedom ours  
*Ngong'u nginya ngarĩbatura* Ngong upto Galbatura  
*Mwangi na Irũngũ* Mwangi and Irũngũ  
*Gikũyũ na Mũmbi Makiuga* Gĩkũyũ and Mũmbi said  
*Hurura tindo, Hũrira tindo* Drive the chisel, drive the chisel,  
*maguru mayo mokire na* the legs of came with  
*Jomo Kĩnyata.* Jomo Kenyatta

4. *Twathĩ* .... When we went to  
*Renjikoo* legislative council  
*twerirwo afĩa* we were told what  
*Twerirwo makinya no meerĩ* We were told steps are only two  
*Nĩtũkũheo mũthenya ũmwe* We shall be given one day  
*Nyũmba ya Mũmbi* House of Mũmbi we be  
*tũririkanage Kĩmathĩ* remembering Kĩmathi  
*Hũrĩra tindo, Hũrĩra tindo* Drive the chisel, drive the chisel,  
*maguru mayo mokire na Jomo* the legs of came with Jomo  
*Kĩnyata* Kenyatta
5. *Ngũmũtiga na Kiugo gĩkĩ* .... I will leave you with this word  
*Iragwo yarĩ iria* It is told that it had milk  
*yakua* when it dies  
*Mũririkanage kĩmathi na* Be remembering Kimathi  
*njamba ciitũ* and heroes ours  
*gũtiri* there is nothing  
*gitatũirie kĩngĩ* that cannot support another  
*Hũrĩra tindo, Hũrĩra tindo* Drive the chisel, Drive the chisel,  
*maguru mayo mokire na Jomo* the legs of came with Jomo  
*Kĩnyata* Kenyatta

The song is a reminder to the members of the Agĩkũyũ community that as they eat and drink and buy cars, they should remember that these things were made possible for them by Jomo Kenyatta and others who fought for independence. The song reminds them that hotels and land were for the whites before independence. The artist points out the fact that it is Kenyatta and Dedan Kimathi who fought for them. He says that Kimathi died while fighting for the freedom of his people. He

fought from Ngong up to Garbatura. He explained that that is why there is a day set for remembering those who fought for the freedom they now enjoy. He encourages people to be remembering Kimathi and all the other heroes.

**Song 24 – Uka ngūinie** (come I dance with you)

- |    |                                     |  |
|----|-------------------------------------|--|
| 1. | <i>Wanene niko kau goku</i>         | ... Wanene is there coming             |
|    | <i>Mwangi nĩ ngenega mũno</i>       | Mwangi I am happy very                 |
|    | <i>Wanene rĩrĩa gakũrũgwo</i>       | Wanene when it is being jumped         |
|    | <i>Kamũruco nyendaga</i>            | <i>Kamuruco</i> I like when it is      |
|    | <i>gakĩinwo</i>                     | being sung                             |
|    | <i>Kamuruco ã</i>                   | A trouser ã                            |
|    | <i>Mwangi ndũke ngūinie</i>         | Mwangi comedance with you,             |
|    | <i>ũrerire nyukwa</i>               | you told your mother                   |
|    | <i>ndũinagio</i>                    | that no one dances with you            |
| 2. | <i>Wanene gũkei tũkaine</i>         | ... Wanene lets come lets go and dance |
|    | <i>Kamuruco kendetwo ni</i>         | Trousers is lived by                   |
|    | <i>andu othe</i>                    | all people                             |
|    | <i>Nginya twana natuo kamuruco</i>  | Even children also kamuruco            |
|    | <i>No airĩtu ngenaga makĩina</i>    | But girls am happy when they dance     |
|    | <i>Rũ anake ũkai tũine</i>          | Now young men come and dance           |
|    | <i>kamũruco</i>                     | trouser                                |
|    | <i>Mwangi ndũke ngūinie</i>         | Mwangi come dance with you, you        |
|    | <i>Ũrerirethoguo</i>                | told your father no one dances with    |
|    | <i>ndũinagio</i>                    | you                                    |
|    | <i>Ndĩrona ta ndarogirwo ngũina</i> | I see like I was cursed when dancing   |
|    | <i>Mwangi ndikarogoreka</i>         | Mwangi no one will remove the curse    |
|    | <i>Wandora ndarwarire mũrũ</i>      | When you see me I am sick bad one      |
|    | <i>Mwangi ngũthiũrũka ta bunda</i>  | Mwangi I going round like a donkey     |

- Ndiũĩ ngahona rĩ.* I don't know when I will get well.
3. *Wanene ndũnyũ ya wagura* .... Wanene market of wagura  
*ĩrakũgire nguku* It crowed a chicken it  
*iramakia andũ* surprised people  
*Wanene rekei ndĩ mwĩre* Wanene let me tell you  
*kagamba mũraiga nĩ cimba* it crowed they said it is a lion  
*Marahingwo nĩ ithukĩ* They were trapped by stamps  
*makiura* as they ran away  
*No mũirĩtu ũmwe araiga nda* But one girl said she cannot run away  
*ngũĩra atige kamuruco gakiinwo* and leave kamuruco being danced
4. *Wanana nakuo kuu gwitu* .... Wanene at that place of our was  
*kuronekanyoka ya inyanya* seen as snake of eight  
*Wanana nayo ikĩmakia andũ* Wanene it also surprised people  
*ĩkihũrwo na mahiga igĩkua* it was beaten with stones it died  
*Wanana igĩcinwo na mwaki* Wanene it was burnt with fire and its  
*naguo mũhu wayo ũgũikio rũi* ashes were thrown in the river  
*Wanana rũĩ nĩ mwakĩigua* Wanene now you have heard  
*kamuruco* Trouser
5. *Wanana gwitũ kwĩ rendi ĩmwe* .... Wanene at ours is one girl  
*ĩna nyondo inyanya ũngĩmĩona* Has breasts eight if you see her  
*Namo maito maigana ta* And the eyes are the size of a  
*ndongu* *ndongu*  
*Magũrũ mahana mũkwanjũ* And the legs are like walking sticks  
*Wanane rekei ngamione* Wanana let me go and see her  
*Ndikenaga rĩrĩa itamĩonete* Am not happy when I do not see it

- |   |   |
|---|---|
| <p>6. <i>Wanjirũ ndũke ngũinie</i><br/> <i>ũrerire Nyũkwa</i><br/> <i>ndũinagio</i><br/> <i>Wanjirũ ndũke ngũinie</i><br/> <i>ũrahenirie ũcũguo</i><br/> <i>ndwendagwo</i><br/> <i>Waithĩra ndũke ngũinie</i><br/> <i>ũrerire Nyũkwa</i><br/> <i>ndũinagio</i><br/> <i>Wanjirũ ndũke ngũinie</i><br/> <i>ũrahenirie ũcũguo</i><br/> <i>ndwendagwo</i></p> | <p>.... Wanjirũ come I dance with you<br/> you told mother<br/> no one dances with you<br/> Wanjirũ come I dance with you<br/> you lied your grandmother<br/> no one loves you<br/> Waithĩra come I dance with you<br/> you told mother no one dances with<br/> you<br/> Wanjirũ come I dance with you<br/> you lied your grandmother<br/> no one loves you</p> |
|---|---|

This is a man who is inviting young men and women to join him in dancing *mwomboko*. He particularly invites a young lady called Wanene to go and dance with him because according to him, she told her parents and grandmother that no one ever invites her for a dance. He encourages the girls to get into the arena saying that whenever he sees them dance, he is usually very excited. He adds that his love for music is so much such that he compares himself with a sick man who does not know when the sickness will end. He also gives the story of a chicken which crowed on a market day and people thought it was a lion which had come to attack them so they ran away. A girl called Wanene who was there decided that she will not run away like the rest did. A big snake was also spotted in the same market and people were afraid. It was stoned to death, burnt and its ashes were thrown into the river. The singer praises Wanene for not being fearful and says that he admires her courage.

## CHAPTER FIVE

### MUSICAL ANALYSIS OF COLLECTED SONGS

#### 5.0 Introduction

The chapter sought to analyse the musical structure and textual content of the songs recorded during fieldwork. First, the chapter discusses the musical structures of the 9 transcribed songs followed by the thematic analysis of the song texts of all the 24 songs translated in Chapter Four. The music was analysed in order to bring to the fore:

- The musical attributes of the *mwomboko* songs.
- The textual themes (content) inherent in *mwomboko*.
- The role *mwomboko* music plays within the socio-cultural setting among the *Agĩkũyũ*.

#### 5.1 Musical Analysis

The musical analysis of the transcribed *mwomboko* songs concentrated on the melodic, rhythmic and structural attributes of *mwomboko*.

##### 5.1.1 Melodic Phrases

The study noted that there were melodic phrases which were repeated in the same way they appeared when they were first introduced. At times when a phrase was repeated, one or two intervals varied. This was likely because of the tonal change of different syllables in the new texts and the increase in the number of syllables in the new texts. Variations in speech-tone therefore, created rhythmic variations and melodic adjustment. Speech-tone had a considerable influence on the *mwomboko* melodies since patterns of speech affect the melodies if they have to be intelligible. This means that for a melody to convey an intelligible message, it should as much as possible correlate with the speech-tone of its texts. It should as much as possible assume a motion similar to the tonal movement of the texts.

Melodic phrases tended to move stepwise and in ascending or descending movement. See Figures 5.1a bars 68-70 and 5.1b 188-190.

Figure 5.1a: Melodic Phrase

Figure 5.1b: Melodic Phrase

Certain syllables are omitted in some of the *mwomboko* lyrics in order to fit the lyrics into the rhythmic character of the song. The study noted that even though the syllables are omitted, the meaning of the word was not lost. This means that musical rules surpass linguistic rules in setting lyrics to music. Examples of this were identified in songs such as song 2 bars 48-50 *ĩ ndongomothi ikinyagwo guo* instead of *ĩ ndongomothi ikinyagwo ũguo*, song 4 bars 125-131 *ndarehe mwatĩ yũna harika* instead of *ndarehe mwatĩ ũyũ na harika* and song 5 bars 56-57 *ngũthĩ neno* instead of *ngũthĩ na ãno*.

### 5.1.2 Melodic Intervals

The choice of intervals greatly depended on the texts for which the melody was written. As noted earlier, texts melodically intoned wrongly can change the intended meaning of the words. Akuno (1977) notes that the natural tonal inflection of texts causes the melodic intervals to rise or fall in order to conform to the natural tonal character of the syllables in the texts. A rise or fall in speech-tone is largely accompanied by a rise or fall in melody. It is, therefore, possible that the melodic movement of the analysed songs has been influenced by the melodic contour of the texts that are in the songs. Nketia J (1963) notes that ascending or descending melodic movement of the Ghanaian music within a given phrase is guided by the pattern of low (l), high (h) or mid (-) tone in the corresponding verbal text. Where a high speech-tone occurs, the accompanying melody generally begins on the high tone of the tone-row on which the song is based. In respect of Nketia's observation the study noted that the ascending or descending melodic movement within the phrases of the transcribed songs depended the patterns of low (l), high (h) or mid (-) tone. Where the the pattern was low- high, high-low or mid- low in the verbal text, the melody reflected the same in its choice of melodic direction or interval direction. See Figure 5.2 from song 3 bars 37- 40.

Figure 5.2: Melodic Intervals

The musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics underneath. The middle staff is a piano accompaniment line in treble clef, mostly containing rests. The bottom staff is a bass line in bass clef. The lyrics are: 'ngi Na nga - tu - nga - ta a-ndua-tu - ra ndi-na ngo-ro - the - ru Ndi-ka-na-ti - gi - rwo ki - ga - u'. The bars are numbered 36 through 42.

The intervals in the songs appeared both ascending and descending. There is frequent use of small intervals between 2<sup>nd</sup> and 5<sup>th</sup>. Use of intervals of unison, a 2<sup>th</sup> and a 3<sup>th</sup> were much more prevalent in the songs and were used either ascending or descending. According to (Nketia 1963), the organization of intervals is guided by interval patterns or preferred melodic contour and the intonation pattern of words and phrases. Based on this observation by Nketia, the study noted that the intervallic ranges of analysed *mwomboko* songs agree with the speech-tone patterns of the texts necessitated by the adherence to the tonal inflection of the texts. The melodic contour of the analysed songs indicates that it was determined by the structure of the words as they are used in order to bring out the intended meaning. Other intervals used were 6<sup>th</sup>, 7<sup>th</sup> and Octave which were used sparingly. Table 5.1 shows the frequencies of intervals used in the analysed *mwomboko* songs.

Song	Unison	2nd	3rd	4th	5th	6th	7th	Octave
1	171	46	42	23	10	0	0	0
2	84	43	19	12	8	1	1	0
3	272	54	78	54	0	1	0	0
4	155	50	67	14	4	0	0	3
5	247	89	61	37	21	0	0	1
6	312	123	114	6	24	0	0	0
7	127	28	50	8	1	0	0	0
8	202	40	74	25	4	2	0	0
9	60	70	45	20	1	1	0	0

Table 5.1: Frequency of identified intervals

### 5.1.3 Pitch and Melodic Range

Pitching depended on the singer's voice range. Most of the songs that the study analysed were pitched between A below middle C and the upper E on the treble clef. The songs start midway between the highest and the lowest tones and then move down or up in compliance with the tonal inflection of the syllables of the

texts and finally goes to the pitch at the end of the song. The ending notes are generally within the middle and lower range. The last notes of the final phrases are approached from the note a 2nd or 3rd below. Table 5.2 shows the beginning and ending tones while Table 5.3 shows the melodic range of the analysed songs.

Song	Starting note	Ending note
1	B	A
2	C	F
3	C	A
4	E	A
5	B	E
6	B	E
7	C	A
8	B	E
9	C	C

Table 5.2: Beginning and ending notes of the analysed songs

Song	Title	Melodic range
1	Machi ndaihu	F-D'
2	Ndongomothi	F-E'
3	Githina	A-C'
4	Machi ndogo	A-E'
5	Njeki	B-E'
6	Rumba	D-B'
7	Machi Korathi	E-E'
8	Mwomboko	E-E'
9	Matore	E-E'

Table 5.3: Melodic Range

#### 5.1.4 Melodic Embellishments

In the course of the analysis, the study identified a number of melodic embellishments. The following melodic embellishments were used:

- 1) A slur was used in the songs to connect pitches on texts with more than one pitch to them. An example of this was found in song 1 bars 13-18, song 5 bars 25-37 and song 6 bars 5-10. See figure 5.3 from song 1.

Figure 5.3 shows a musical score with three staves. The top staff is a vocal line with lyrics: "the-nga-the-nga - i mu - hi-ri-ga no - ria mu-hu-thua - te - nge - reau-re - nji-ra ya - rwo ki-ba-ri Ki-ng'o ri ndda - kai - ge ru-". The middle staff is a piano accompaniment with slurs over groups of notes. The bottom staff is an accordion accompaniment with slurs over groups of notes. Bar numbers 13 through 18 are indicated above the staves.

Figure 5.3: Slurs

- 2) Ties were also used in the songs in both the voice and instrumental parts where one pitch note was held over long period of time. This was mostly used in the instrumental part where the accordion played a note and held the note over several bars. This was evident in songs such as song 1 bars 69-72, song 2 bars 19-24 and song 8 bars 124-126. See Figure 5.4 from song 2.

Figure 5.4 shows a musical score with three staves. The top staff is a vocal line with lyrics: "to - nga - gwi - tu Nyiri Ndo - ngo-mo-thu - ni yai - to-nga ni - mwai-gwa". The middle staff is a piano accompaniment with a tied note in bar 20. The bottom staff is an accordion accompaniment with a tied note in bar 20. Bar numbers 19 through 24 are indicated above the staves.

Figure 5.4: One pitch note held over a number of bars

3) Ornaments like the appoggiatura were used to expand the melodic range of the song. An example of this was in song 6 bar 122. See figure 5.5.

The image shows a musical score for three staves. The top staff is the vocal line, with lyrics: "ke Gu - ku ndio - ka - fa... ni gu-cia - ra gu-tu - mi-te nj - ke". Bar 122 features a melodic ornament (appoggiatura) on the note 'fa'. The middle staff is a piano accompaniment with chords. The bottom staff is a bass line with a rhythmic pattern of eighth notes. Bar numbers 121 through 126 are indicated above the staves.

Figure 5.5: Appoggiatura

### 5.1.5 Compositional Device

The following compositional devices were identified:

Sequence –This was identified in song 4 bars 40- 42 and song 6 bar 6. See figure 5.6

The image shows a musical score for three staves. The top staff is the vocal line with lyrics: "Ho . . . di ho . . . ci . . . ndo . . .". The middle staff is a piano accompaniment with chords. The bottom staff is a bass line with a rhythmic pattern of eighth notes. Bar numbers 37 through 42 are indicated above the staves.

Figure 5.6: Sequence

### 5.1.6 Instrumental Accompaniment

Although the songs are sung in unison, they are accompanied by the accordion and *karing'aring'a*. The accordion creates harmony by playing chords. The accordion part is characterised by leaps and the use of both long and short notes. See figure 5.7.



Figure 5.7: The accordion part

The *karing'aring'a* played a constant rhythmic pattern in most of the songs. Strict rhythm was derived from the presence of a fundamental pulse which was articulated by the *karing'aring'a* as shown below in figure 5.8.



Figure 5.8: The *karing'aring'a* part

### 5.1.7 Scales and Tone Rows

The scale systems used in the analysed *mwomboko* songs are varied. Most of the songs used the pentatonic scale. The pentatonic scale was identified in song 2 with tone rows of B C F G A, song 3 with rows of A B C E F, song 6 with tone rows of A B D E F, song 8 with tone rows of E F G B C and song 9 with tone rows of A B C E F. See figures 5.9-5.13.

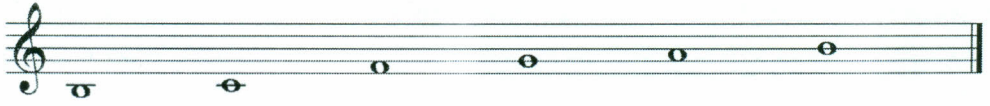


Figure 5.9: Pentatonic scale – key note B



Figure 5.10: Pentatonic scale – key note A

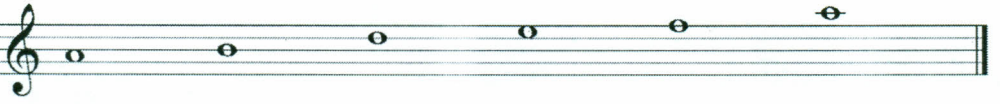


Figure 5.11: Pentatonic scale – key note A

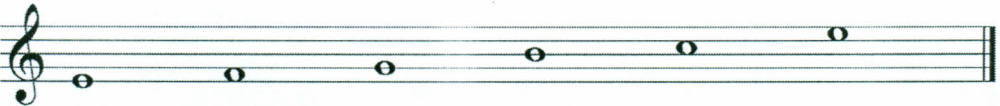


Figure 5.12: Pentatonic scale – key note E

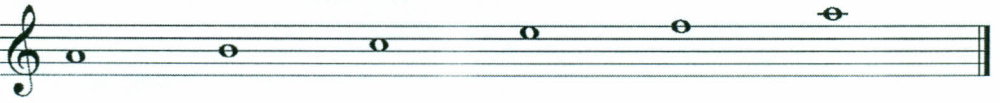


Figure 5.13: Pentatonic scale - key note A

Hexatonic scale was used in song 7 with the tone row of A B C D E F as shown in figure 5.14.

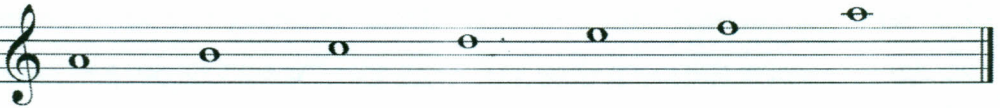


Figure 5.14: Hexatonic scale – key note A

Tetratonic scale was applied in song 4 with the tone row of E A B C as shown in figure 5.15.

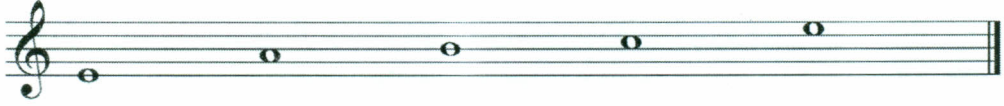


Figure 5.15: Tetratonic scale – key note E

Heptatonic scale was used in songs 1 and 5 with the tone row of A B C D E F G as shown in figures 5.16 and 5.17.

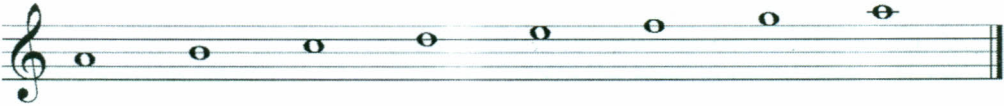


Figure 5.16: Heptatonic scale – key note A

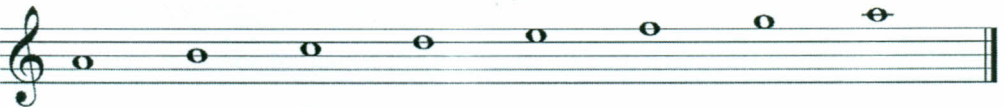


Figure 5.17: Heptatonic scale – key note A

### 5.1.8 *Mwomboko* Structure

The structure of the analysed *mwomboko* songs is made up of solo with an instrumental accompaniment consisting of *kīnanda kīa mūgeto* and *karīng'ang'a*. Solo singing is characteristic of the *Agīkūyū* according to Mwaniki (1986), and so *mwomboko* utilises solo singing with instrumental accompaniment. The solo parts are separated by instrumental interludes in the songs. Repetition was used in the songs as a way of expanding the songs. The study noted that at times the solo part was shorter than the instrumental accompaniment and at times the accompaniment was longer. In most of the songs, the study noted that the solo part came in with different texts each time it was repeated. The melody remained the same only with slight changes but there was a considerable textual development in that new texts were brought in each time. In the structure, the solo parts interchange with the accompaniment.


### 5.1.9 Rhythm

Rhythm is the characteristic patterns of music involving the organization of time. It shows the durations of sound and silences contained in a piece of music. The rhythmic patterns of the transcribed *mwomboko* songs remained almost the same even when singers brought in a new melody. However, when new texts were introduced, rhythmic motifs changed depending on the word syllables. A variety of notes formed the various rhythmic patterns identified in the analysed songs. The rhythmic patterns controlled phrase lengths in all the songs. Most of the analysed songs consist of short notes basically quavers, semiquavers and dotted notes. Notes of shorter values were used where the text is continuous. The use of notes of shorter durational values as the basis of movement enabled the songs to have metric organisation. The study noted that the use of short note values was given more eminence to that of the long note values. The most dominant rhythmic patterns identified were those given in Figure 5.18.




Figure 5.18: Dominant Rhythmic Patterns

Syncopated rhythms characterised most of the songs. This was because of the relationship that exists between text and music of the *Agĩkũyũ*. The accented syllables in the text influenced the arrangement of the note values used in the songs. The position of the accented word syllables in the text influenced the arrangement of different notes. The rhythmic patterns in figure 5.19 were identified.

i) 

ii) 

iii) 


iv) 

Figure 5.19: Syncopated Rhythms

Singing alternated with the instrumental accompaniment specifically the accordion. The instrumental accompaniment at times played when the voice rested. The duration of each instrumental interlude depends on the discretion of the soloist who is also the accordion player. He brings in another section when he is ready to do so. This actually made the song longer. An example of this is in song 6 bar 13-18 as seen in figure 5.20



13 14 15 16 17 18

Gi-tha - mbio ni - kiu - mio na nja-ka - nya i - na nya-ki-nywai - nywe

Figure 5.20: Vocal and Instrumental Alternation

In other cases, the instrumental accompaniment played the first part of a bar and voice part came in after that. The reason would have been because of the natural accentuation of the lyrics used in the song at the part of the beat in the first bar. An example of this was found in song 7 bar 85 as in figure 5.21.

Figure 5.21: Instrumental and Vocal Parts

The analysis revealed that the phrase length differed from one song to another. Some of the songs had phrases of 4 bars throughout the song like in the case of song 3 (*Gĩthĩna*) and song 6 (rumba). See figure 5.22.

Figure 5.22: Phrase Length

Other songs were found to have a combination of phrases where a song had phrases of four bars with occasional three, five or seven bar phrases.

Table 5. 4 is a summary of phrase types identified in the analysed songs.

Phrase length	Frequency	Percentage
4 bar phrase	101	64%
3 bar phrase	4	2%
5 bar phrase	20	12.4%
7 bar phrase	21	13%
6 bar phrase	7	4.3%

Table 5.4: Phrase Lengths

## 5.2 Textual Analysis

### 5.2.1 Thematic Content

For any art work, language lies at the heart of effective communication of the intended message (Obaga, 2004). It is with this in mind that artists have poetic freedom to manipulate language in order to bring out the intended message sourced from the occurrences in society. Arising from this fact, it is imperative to mention that songs are arts works out of whose medium is language. Thus, the employment of language in song may mirror the daily activities in the society in a language that is rich in wise sayings.

Music among the *Agĩkũyũ* is closely linked with social functions and activities. The songs are a means of expressing the community's inner feelings and aspirations that result from daily experiences. *Agĩkũyũ* songs centre on everyday life experiences, *Agĩkũyũ* traditions, beliefs and customs. The songs are intended for entertainment, praise, warn, exhort or inspire the audience. The analysis of the song texts in the *mwomboko* songs revealed that each song was based on a single theme, which expressed the performer's personal and social life experiences, *Agĩkũyũ* traditions, beliefs and customs.

The analysed *mwomboko* songs revealed the presence of a number of themes. The themes tend to rotate around matters of common interest and concern to the members of the *Agĩkũyũ* people. The songs portrayed themes based on the use of poetic images conceived in proverbs and wise sayings. One of the themes evident in the analysed *mwomboko* songs covered land issues like in song 1 where the importance of land ownership among the *Agĩkũyũ* is brought out.

The theme on children and the importance placed on the birth of a baby was also evident. When a baby boy is born, the *Agĩkũyũ* ululate five times to signify that *mũthamaki* (a king) is born and four times for a baby girl to indicate that *mũtumia ngatha* (a virtuous woman) has been born. The *Agĩkũyũ* tradition placed a lot of importance in the birth of a baby boy in the family more than that of a baby girl. It was believed that the boy is the one who would carry on the family name after the death of his parents (song 6). Song 11 expresses the responsibility that parents have in bringing up and providing for their children. He especially points out that the *Agĩkũyũ* men tend to leave that responsibility to their wives an issue which the singer discourages since the responsibility is for both parents.

Religious themes are also dealt with in *mwomboko* songs as in song 9. Belief in Ngai (God) and in the ancestral and departed spirits was the fundamental basis of life among the *Agĩkũyũ*. Any person who lost his faith in the religious beliefs of the *Agĩkũyũ* ceased to be a member of the community and became an outcast.

Religion held the families together, united the inhabitants of every village and gave them cohesion that was essential to them.

Social concerns are also dealt with in song 2 where the singer highlights the importance of working hard in whatever one does. The song encourages members of the community to work hard and gives as an example of a person who was rewarded after taking care of his parents without giving up. In song 3, a young man was cursed by his parents after stealing their title deed. The song warns against stealing and reminds the members of the community about their cultural beliefs and practices. In song 4, the importance of a man following the acceptable way of marriage rites is expressed.

Alcoholism, sex before marriage and abortion are themes addressed in the *mwomboko* songs. One such song is song 10 which warns the young girls against engaging in sex before marriage since it leads to abortion. They abort the pregnancies because they do not want the babies to suckle their breasts. Young men, on the other hand, are being warned against alcoholism because when they become alcoholic, they are not able to take responsibility of their lives. Songs 13, 10 and 14 address the theme of promiscuity among men and women. They point out how men are attracted to young ladies (*tũchungwa*) because of their beauty and not morals. They end up contracting HIV/ AIDS because of having many sexual partners. Young men especially those who work in the urban areas are being warned of this danger and are encouraged to go back to the village and

marry. Old men, on the other hand, are being cautioned against being lured into love relationships by young girls. Such girls are usually only interested in the money these men have in their bank accounts and the coffee plantations they own (song 17).

Theme on traditionally planned marriages is brought out where parents get wives for their sons. This kind of marriage is being discouraged since more often than not it does not work. The marriage is not founded on love and so whenever problems arise, the young man blames his parents. This theme has been addressed in song 15.

Adultery amongst the old men was captured in song 16 where young ladies lure old men into love relationships not because of love but the money and the coffee plantations the old men own. The men are cautioned since they end regretting having involved themselves with these kinds of women. They are reminded that these women will only drain them out of their money and then disappear.

The theme on women who are trouble shooters is brought out in song 17. These women are being compared with an unripe fruit which is sour or a blunt jembe that causes blisters on hands. She embarrasses her husband and causes hatred between him and the siblings. The husband is hated by neighbours because of her. The song abhors this kind of woman and says that one would rather remain a bachelor than marry such a woman.

The theme on the importance of education was addressed in song 18. Young men who go abroad for further studies are advised that the education they get should be used to build their country. The song warns the young men who proceed for further studies abroad to remember that the country looks forward their to return to serve it. Parents also expect that they will come back to the country to marry Kenyan girls. The song suggests to young men the importance of marrying back home.

The theme on the origin of the *Agĩkũyũ* is dealt with in song 21 where the *Agĩkũyũ* are being reminded that they originated from Gĩkũyũ and Mũmbi. The nine clans of the *Agĩkũyũ* came from the nine daughters of Gĩkũyũ and Mũmbi. The *Agĩkũyũ* are encouraged to live together in peace like their forefathers did, work hard in everything they do and remember that the man is the provider of the family.

The theme on the struggle for independence and patriotism is brought out in songs 22 and 23 where the members of the community are told about how the people who fought for their freedom were selfless. They were imprisoned by the colonial government but they never gave up since they were ready to fight for their people. Mzee Jomo Kenyatta and Dedan Kĩmathi have been cited as some of the freedom fighters who fought for independence. Members of the *Agĩkũyũ* are reminded to always celebrate these people on public days set for the remembrance of the freedom fighters.

### 5.2.2 Idiomatic Expressions

The analysis of the text in the transcribed *mwomboko* songs revealed that there are songs whose meaning is oblivious to all as they refer to contexts in which they are sung. Other songs are intelligible to only a limited audience due to the use of a variety of stylistic devices. The following devices were identified in the course of the analysis:

- 1) *Repetitions*- This device was used for the purpose of emphasis in order to capture the listener's attention. This was evident in song 1 *Thenga thenga mũhĩrĩga norĩa mũhũthũ ateng'ere auge* (let us move fast and let the one who can run faster than the others say). Song 2- the word *Ndongomothi* (a fool) is repeated throughout the song to emphasize the fact that a foolish person will always be misused by the rich.
- 2) *Hyperbole* is another stylistic device identified in the songs. Where the singers deliberately exaggerated some figures of speech for effect as seen in song 1- *ndakagĩe rĩkĩngũ* an over statement meant to exaggerate the crucial place the singer holds in family, *gũtheka igeturũrĩra* meaning laughing until one falls down an exaggeration of how they were happy. The whole of song 8 is an exaggeration how the player of the accordion is perfect in playing the instrument.
- 3) *Wise sayings* were also identified in songs such as song 1- *mbũri ya kĩama nĩ ndũfĩte* meaning I have done all I should have done as a member of the community. Song 2- *njaguti no rwambũ* meaning that a rich man can only



- 7) *Satirical language* was also used where irony and humour interplay to produce a ridiculous effect. An example of this was identified in song 2 where it says *ndongomothi ikinyagwo ũguo ũguo* meaning a foolish person is stepped on like this.
- 8) *Pun-* This was identified where songs made use of humorous words that have more than one possible meaning. The use of some of the words in the analysed *mwomboko* songs can be interpreted in more than one way thus interplay of meaning. For example *ikĩũnũra* in song 3 which could mean to eat or to peel and *kũgucia* in song 8 meaning playing or pulling depending on the context.
- 9) *Ellipsis-* This was identified in song 2 where one word or more from a sentence were omitted, especially when what was omitted can be understood from the context. The song leaves out some words at the beginning of this line *...cia Mũrang'a...* it is assumed that the meaning will be understood from the context.
- 10) *Use of dialogue like language:* A representation of dramatic features was used in song 4 where the song is presented in form of a dialogue between two parties. An example of this is *hũndi hũndi ...tonya ũingĩre* (one knocks at the door and the other one responds by welcoming him in).
- 11) *Use of lexical deviation:* This was identified in song 4 where the song used language that deviates from the norm in terms of lexis. In this case, the lexical deviation is that of 'Archaism' where the use of words and

expressions are not in modern use *mbũrĩ yanyu ãĩ gwitũ* (your goat is with me referring to a daughter) to emphasize such times when these words were used.

12) *Use of tongue twisters*: This was identified in song 6 where a singer uses the following words *nyakĩnyua ãnyue yanyua ya nyotoka* were used to add value to rhythm and humour in the song and therefore, espousing command of the language.

### 5.2.3 Socio-Cultural Role of *Mwomboko*

The analysis of the texts in the transcribed songs revealed a variety of socio-cultural roles played by *mwomboko* music. *Mwomboko* music plays the role of emotional expression among the *Agĩkũyũ*. The songs provide a vehicle for expressing ideas and emotions which may not be expressed in any other way. These may be either individual or collective, such as expressed in songs 1 and 3 which could be a reflection of the emotion shared by the whole community. They express issues which already exist in the experience of the community therefore confirming that they exist. They confirm certain norms of behaviour and bring members of the community together to express common sentiments. The messages embodied in the *mwomboko* songs are impressed more firmly in the minds of the members of the community.

The *Agĩkũyũ* used *mwomboko* music as a channel for social protest since the members of the community had been deprived of other avenues for expressing their emotions. The music represented an attempt by members of the community

to express their feelings about the colonial rule and the oppression that was experienced during the colonial rule as expressed in songs 19 and 20. The music was also used to 'let off steam' and also to articulate community sentiments. *Mwomboko* has, therefore, been used by the *Agĩkũyũ* to release emotions when one finds himself in a particular situation.

*Mwomboko* music plays the role of entertainment and recreation. The songs are meant to remove people's minds from worries and problems and instead feel relaxed. This way, the songs offer grounds for enjoyment; personal satisfaction and relaxation. The way the dancers do various movements is entertaining in itself. *Mwomboko* music is therefore performed during occasions such as public holidays, weddings, political rallies and social gatherings where entertainment is part of the programmes. *Mwomboko* also has aesthetic qualities which are brought out by the gracefulness of the various movements and the expressiveness of the music displayed by the dancers. Notable is the march style in which the dancers move in a moderate tempo in regular steps on the beat while their bodies are positioned upright like marching soldiers. One is able to enjoy, feel and appreciate various actions in the dance. This is because of the uniformity in the dance and the orderliness of the movements in terms of recurrence of the same or modified actions which are produced as a result of following some rhythmic patterns.

*Mwomboko* communicates direct information to the community through the artists who are able to express community sentiments. The songs are used to communicate and educate the *Agĩkũyũ* on political (song 22), social (songs 16, 17,

18) and emerging issues such as HIV and AIDS (songs 5, 13 and 14), girl-child education and the new constitution.

*Mwomboko* also plays the role of social control through direct or indirect warning to erring members of the community, teaching the *Agĩkũyũ* about life and the correct way of doing things. Members are warned and instructed on acceptable and unacceptable behaviour within the community. The singer tries to express to the members of the community what he cannot say to a member face-to-face. He chooses to express the social norms through song. This way, the singer has freedom to express thoughts concerning the dos and don'ts of the community and also comment on issues which could be going on among the members which are not acceptable. This was captured in songs 4, 10 and 11.

*Mwomboko* music also contributes to the continuity and stability of the *Agĩkũyũ* cultural norms. The songs are used as a means of transmitting history through education and control of straying members of the community. The songs are meant to bring about change in the behaviour of members of the community. This is expressed in song 4 and 21. Justification of religious system is also done through *mwomboko* music where the *Agĩkũyũ* articulate religious principles. Members of the community acknowledge God in all their endeavours. Worship is, therefore, part and parcel the *Agĩkũyũ* social life. Song 9 expresses the use of *mwomboko* as channel of worship to Ngai (God).

## CHAPTER SIX

### SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

#### 6.0 Introduction

The objective of this chapter was to underscore the main points emerging from the previous chapters and to have an overall summary of the statement of the problem, objectives, assumptions, literature reviewed and the methodology used in the research. Conclusions were drawn from the findings of the study, recommendations and suggestions for further studies.

#### 6.1 Summary

The focus of the study was to analyse the content and style of *mwomboko* music genre to determine factors that have contributed to the survival of *mwomboko* among the *Agĩkũyũ*. It featured an analysis of the song texts and the musical elements found in the *mwomboko* music. The analysis of the rhythmic, melodic and structural attributes of *mwomboko* in context of the *Agĩkũyũ* music traditions. The analysis of the textual content of *mwomboko* to expose the meaning of the messages it embodies. To determine the role *mwomboko* play within the socio-cultural settings among the community. To establish factors that have contributed the survival of *mwomboko* among the *Agĩkũyũ*.

The assumptions were that *Mwomboko* is not a traditional *Agĩkũyũ* music genre but has stylistic attributes that are associated with *Agĩkũyũ* culture. The messages embodied in *mwomboko* are useful in establishing its significance among the

Agĩkũyũ. As a neo-traditional genre, it has aspects of *Agĩkũyũ* culture for it to be accepted by the *Agĩkũyũ*. *Mwomboko* has important social cultural functions among the *Agĩkũyũ* hence its continued existence within the culture. The continuous existence of *mwomboko* among the *Agĩkũyũ* has been influenced by certain unique aspects that have distinguished it from other neo-traditional genre.

Literature review was done to obtain information on what has been expressed by other scholars on the issue under study. This involved a review of existing material on *mwomboko* and general indication of scholarly line of thought and statements about *mwomboko* music from proponents who have studied other aspects of *mwomboko* music and general information on African music. The study also reviewed literature that discussed traditional music found in the various Kenyan communities, the role played by new music genres that emerged during the colonial period, the fact that African music has borrowed aspects of other traditions either extensively or in small degrees among others. The review of literature enabled the researcher to make inferences in relation to the *mwomboko* music genre in order to determine the factors that contributed to its survival.

This study was based on the theory of syncretism as advanced by Manuel (1988). The theory of syncretism states that it is the process through which elements of at least two or more cultures are blended. The process of syncretism thus exhibits the borrowing and exchange of musical elements from a cultural group that a society is in sustained contact with. The study used this theory to analyse the

content and style of *mwomboko* music among the *Agĩkũyũ* by examining the rhythmic, melodic and structural attributes of *mwomboko*, the textual content. Determine the aspects of *Agĩkũyũ* traditions that characterise *mwomboko*. Establish the socio-cultural roles of *mwomboko*. Determine the factors that contributed to the survival of *mwomboko*.

The field study was carried out in Mũrang'a County of Central Province. Mũrang'a as a field study was considered due to the fact that it is one of the earliest places where *mwomboko* began. The study involved data collection, transcription and analysis of *mwomboko* songs from Mũrang'a.

Descriptive design was used to obtain important information concerning the factors that contributed to the survival of *mwomboko*. The target population included members of the three dance troupes sampled, namely; Mũkangũ, Kangema and Kamune. These dance troupes consisted of the soloists, dancers, instrumentalists. Key informants, elders versed with *mwomboko* history, cultural officers in Mũrang'a cultural office and former *mwomboko* dancers were among the target population.

The methods used in the study were qualitative and quantitative. The study used purposive sampling to pick key informants who had the required information and experience related to *mwomboko* music. Random sampling was also used to obtain equal representation of both men and women into the sample size and snowball sampling was used where the identified respondents helped in

identifying other respondents. Twenty-four songs were selected for analysis where 9 of them were transcribed in order to establish the rhythmic, melodic and structural attributes of *mwomboko*. Data collection instruments included interview schedules, questionnaire and observation schedules. The questionnaire was used for obtaining important information. It contained questions appropriate for getting the desired responses from the respondents concerning the role played by *mwomboko* and the textual content. Interview schedule was used to collect information concerning historical and developmental aspects of *mwomboko*. The observation schedule was used in order to enable the researcher to record what was observed during data collection.

The research equipment used was a tape recorder, still camera and writing material. These enabled the researcher to record the data from the field. The song texts were translated from *Agĩkũyũ* language to English and musical transcriptions were also done. The musical analysis included that of the melodic structure, rhythmic organisation, instrumentation and form. Textual analysis included that of thematic content, idiomatic content and social cultural role of *mwomboko*. This information was useful in discussing aspects of *Agĩkũyũ* music that characterise *mwomboko*.

The structure of the analysed *mwomboko* songs is made up of solo with an instrumental accompaniment consisting of the accordion and *karĩng'ang'a*. The songs are characterised by melodies which adhere to the speech-tone which had a

considerable influence on the melodies since patterns of speech affect the melodies if they have to be intelligible. The rhythmic patterns of the transcribed *mwomboko* songs consisted of short notes basically quavers, semiquavers and dotted notes and syncopated rhythms.

The study found out that *mwomboko* themes tended to rotate around matters of common interest and concern to the members of the *Agĩkũyũ*. The themes evident in the analysed *mwomboko* songs covered land issues, children and the importance placed on the birth of a baby boy, worship, political issues, and especially importance of working hard, among others. The study also found that the songs played the roles of emotional expression, entertainment and recreation, informing the members of the community, social control through direct or indirect warning to erring members of the community and transmitting the history of the *Agĩkũyũ*, among others.

## **6.2 Conclusion**

*Mwomboko* soloists compose appealing tunes to convey contemporary issues which are relevant among the *Agĩkũyũ*. The songs discussed embody messages which are important within the socio-cultural setting of the *Agĩkũyũ*. The messages conveyed make meaning to the people and address issues which affect them such as HIV/AIDs, prostitution, patriotism, among others. The accordion is the most dominant instrument yet western, has been adopted and adapted not just to speak *Gĩkũyũ* language but also the ability to speak to the *Agĩkũyũ* in salient

ways. The metal ring is used in *mwomboko* performance to provide percussive accompaniment to the dance, to control the formations, pace and tempo of dancers.

The textual analysis of the various *mwomboko* songs revealed that *mwomboko* song texts are used to educate, warn, express community sentiments and enforce conformity to social norms of the community. The songs cover a wide range of both contemporary and cultural issues which are useful in maintaining the *Agĩkũyũ* culture. *Mwomboko* songs survived among the *Agĩkũyũ* since they are able to incorporate contemporary issues in their texts.

### **6.3 Recommendations**

Based on the summary and conclusion drawn from the findings of the study, the following recommendations have been made for the purpose of further studies.

- A similar study of neo-traditional genres from other communities which emerged during the colonial era can be studied for purposes of comparison.
- The present study was conducted on *mwomboko* music in Mũrang'a County. Similar studies could be undertaken on *mwomboko* music in other districts in Central Province which have not been covered.
- There is need to study *mwomboko* music performed by the *Agĩkũyũ* pop musicians.
- There is need for further study to be done on other aspects of *mwomboko* music which were not the object of this study.

- The adaptation of *mwomboko* music into the Christian church music.
- The development of *mwomboko* music since its inception.

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## LIST OF INFORMANTS INTERVIEWED

- Kīng'ori wa Mwangi- Leader of Kamune dance troupe 20<sup>th</sup> June 2008
- John wa Nyambura- Dancer Kamune dance troupe 20<sup>th</sup> June 28
- Ndaiga Muchiri- Dancer Kangema dance troupe 28<sup>th</sup> June
- Mwangi Murefu - Dancer Kangema dance troupe 20th June 2008
- Lazaro Maina- Dancer Kamune dance troupe 20th June 2008
- Florence Wangari –Kamune dance troupe 20th June 2008
- Julia Wangari- Kangema dance troupe 28<sup>th</sup> June 2008
- Gaitho- Dancer Kangema dance troupe 28<sup>th</sup> June 2008
- Mūrīthi- Dancer Kangema dance troupe 28<sup>th</sup> June 2008
- Kihonge- Leader Kangema dance troupe 28th June 2008
- Hunja - Dancer Kangema dance troupe 28<sup>th</sup> June 2008
- Wangeci -Dancer Kangema dance troupe 28<sup>th</sup> June 2008
- Kabura - Dancer Kangema dance troupe 28<sup>th</sup> June 2008
- Wambugu- Dancer Mūkangū dance troupe 16<sup>th</sup> Nov. 2008
- Elijah- Dancer Mūkangū dance troupe 16<sup>th</sup> Nov. 2008
- Njuguna -Dancer Mūkangū dance troupe 16<sup>th</sup> Nov 2008
- Waigwa -Leader Mūkangū dance troupe 16<sup>th</sup> Nov 2008
- Wambui Maina- Dancer Mūkangū dance troupe 16<sup>th</sup> Nov 2008
- Nellius Wa Mwangi – Elder 20th June 2008
- Wanjiku- Dancer Mūkangū dance troupe 20<sup>th</sup> June 2008
- Githaiga -Dancer Mūkangū dance troupe 18<sup>th</sup> May 2008
- Waititu- Dancer Mūkangū dance troupe 28<sup>th</sup> May 2008
- Wahome Dancer- Mūkangū dance troupe 12<sup>th</sup> April 2009

Christopher Kariũki 10<sup>th</sup> Jan. 2010

Charles Mĩchigo 10<sup>th</sup> Jan 2010

Wanjiru Wa Githere 16<sup>th</sup> Jan 2010

Irene Ndang'atha 20<sup>th</sup> Jan 2010

## APPENDIX 1

### QUESTIONNAIRE FOR THE MEMBERS OF DANCE TROUPES.

Dear Respondent (s)

I am undertaking a study on “The analysis of content and style of *mwomboko* music genre among the Agikūyū”. Please answer the following questions to enable me to reach a fair judgement. All information will strictly be treated confidentially and will only be used for the purpose of this study.

Tick appropriate answers or fill in your opinion where applicable.

1) Name of the dance troupe \_\_\_\_\_

2) Sex of the respondent            Male ( )            Female ( )

3) Number of years you have been performing in *mwomboko*

Up to 5 years            ( )

6 to 10 years            ( )

11 to 15 years            ( )

16 to 20 years            ( )

21 to 25 years            ( )

Over 25 years            ( )

4) What is your role in the group/ troupe?

Soloist            ( )

Instrumentalist            ( )

Performer            ( )

Group leader            ( )

Artist            ( )

Other            ( ) specify \_\_\_\_\_

5) In your opinion do you think *mwomboko* incorporates any aspects of Agĩkũyũ music traditions?

Yes            ( )                      No            ( )

a) If yes tick from the list below: -

Instruments                      ( )

Dance styles                      ( )

Traditional tunes                ( )

Costumes                          ( )

Vocal techniques                ( )

Style of performance            ( )

Others Specify \_\_\_\_\_

b) If no explain \_\_\_\_\_

6) From the answers given above specify your answer in each category.

Instruments- eg Kĩgamba, njingiri etc

Dance style –

Traditional tunes –

Costumes –

Style of performance-

7) In your opinion you do think *mwomboko* incorporates any aspects of contemporary music.

Yes            ( )                      No            ( )

a) If yes tick from the following

- Use of popular music tunes
- Harmonization of voice parts
- Use of instruments
- Dance styles
- Others  Specify \_\_\_\_\_

8) What role does *mwomboko* music play within the Agikũyũ community?

- Entertainment
- Communication
- Enforcing social norms
- Political campaign
- Education
- Worship
- Others  Specify \_\_\_\_\_

b) If no explain \_\_\_\_\_

9) On what occasions is *mwomboko* performed?

- Wedding ceremonies
- State functions
- Political rallies
- Worship service
- National celebration days
- Administrative barazas
- Cultural music festival

Others ( ) Specify \_\_\_\_\_

10) Why do you think the Agĩkũyũ perform *mwomboko* and not any other community. Because it is: -

Contemporary ( )

Both contemporary and traditional ( )

Traditionally Agĩkũyũ ( )

Its neither traditional nor cotemporary ( )

11) In what setting is *mwomboko* performed more?

Contemporary ( )

Traditional ( )

In both contemporary and traditional ( )

12) Why do you think *mwomboko* has remained a genre confined to the Agĩkũyũ?

13) Who perform *mwomboko*?

14) What messages are embodied in *mwomboko* song texts?

15) Who creates the text for *mwomboko*?

## APPENDIX 11

### INTERVIEW SCHEDULE FOR KEY INFORMANTS

Date of interview -----

Time -----

Place -----

Name of informant-----

1) Briefly explain the origin of *mwomboko* under the following: -

a. When did *mwomboko* emerge?

b. Who started it?

c. What was the reason for its emergence?

d. Why is it called *mwomboko*?

2) In which traditional occasions is *mwomboko* performed?

3) For how long have you known *mwomboko* to exist?

- 4) What are some of the contemporary aspects of music found in *mwomboko*?
- 5) What are some of the Agĩkũyũ music traditions found in *mwomboko*?
- 6) In your opinion do you think *mwomboko* will continue surviving or it is dying?
- 7) What is the significance of *mwomboko* within: -
  - a. The contemporary society
  - b. The Agĩkũyũ traditional society
- 8) What are some of the topics covered in the *mwomboko* song texts?
- 9) Why do you think the Agĩkũyũ have incorporated *mwomboko* into their music tradition.

**APPENDEX 111**

**OBSERVATION SCHEDULE**

Date of observation \_\_\_\_\_

Place of observation \_\_\_\_\_

Name of dance troupe \_\_\_\_\_

1) Occasion being observed

2) Instruments used in the dance

3) Style of dancing

4) Costumes used

5) Instrumentalist

6) Elements of Agĩkũyũ traditional music in the dance

7) Time span for the dance

8) Role played by the music

9) Performers of *mwomboko* music

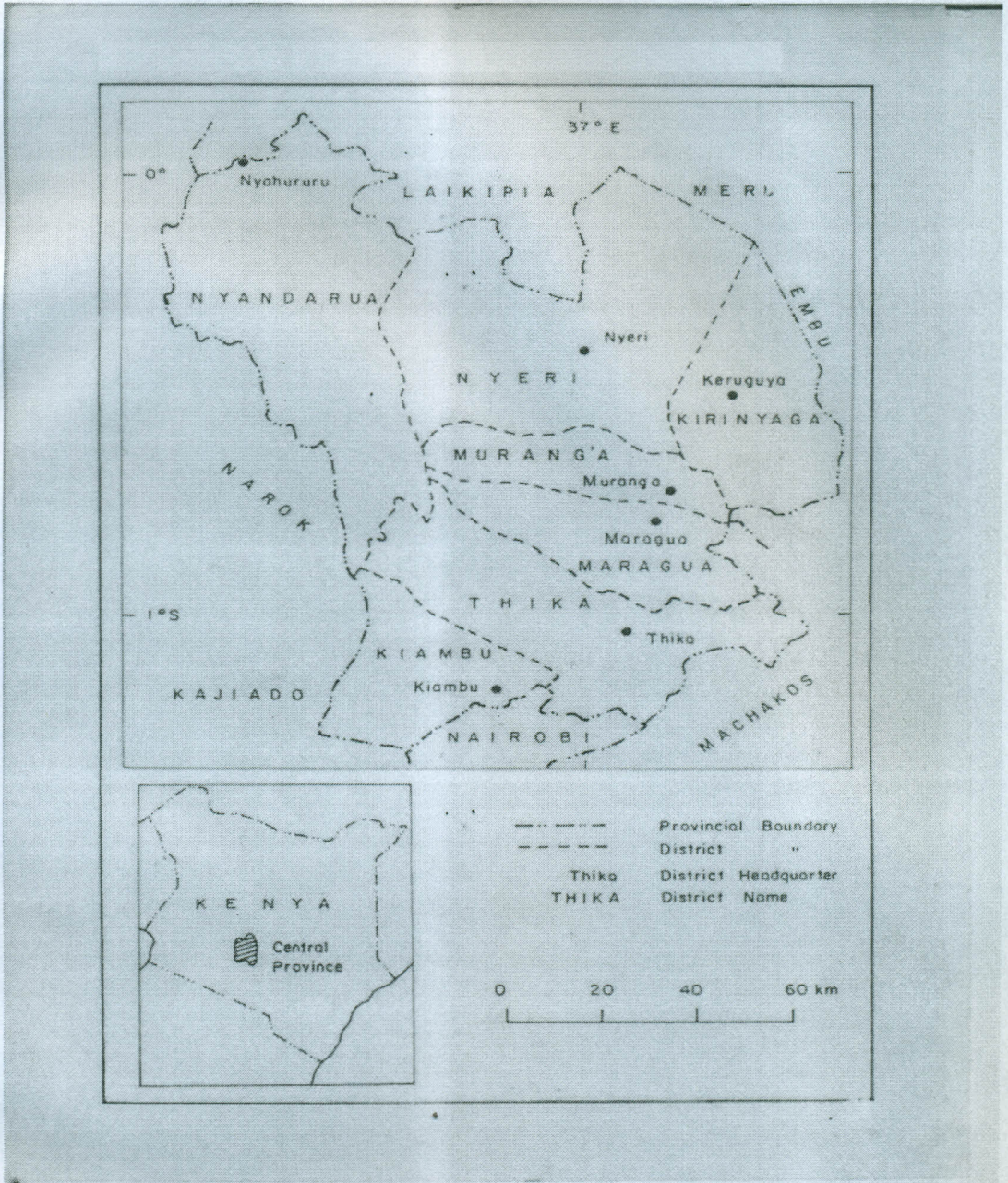
10) Elements of other cultures in *mwomboko* music

11) Style of performance

12) Role played by specific instruments

## APPENDIX IV

**MAP 1: CENTRAL PROVINCE BOUNDARIES**

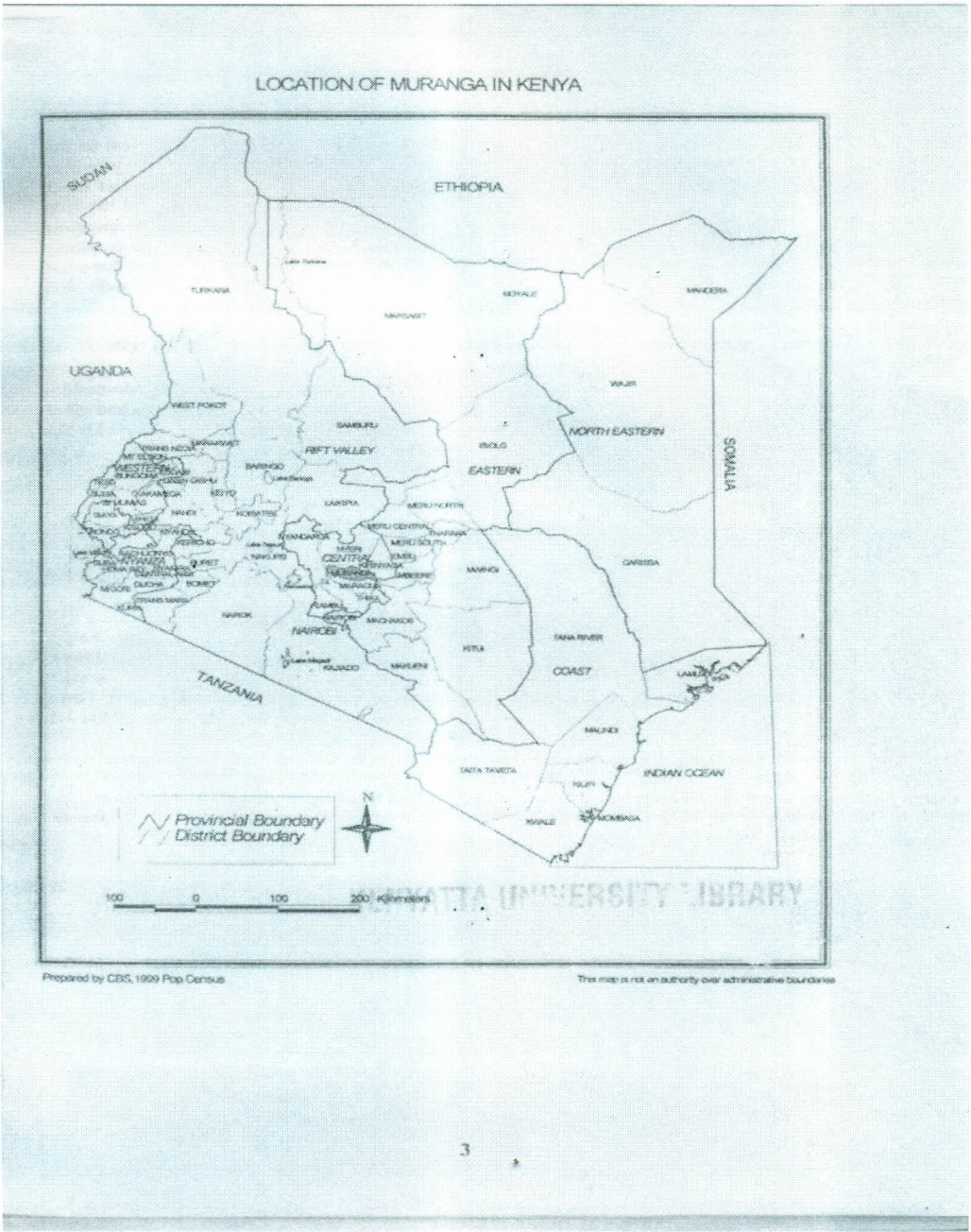


Source: Kenyatta University Library



APPENDIX VI

MAP 111: LOCATION OF MURANG'A IN KENYA



Prepared by CBS, 1969 Pop Census

This map is not an authority over administrative boundaries

**APPENDIX VII**  
**RESEARCH AUTHORIZATION**



REPUBLIC OF KENYA  
**MINISTRY OF SCIENCE & TECHNOLOGY**

Telegrams: "SCIENCE TEC", Nairobi  
Telephone: 02-318381  
E-Mail: [ps@scienceandtechnology.go.ke](mailto:ps@scienceandtechnology.go.ke)

JOGOO HOUSE "B"  
HARAMBEE AVENUE,  
P.O. Box 9583-00200  
NAIROBI

When Replying please quote

Ref. MOST 13/001/ 38C 67/2

8<sup>th</sup> May 2008

Hellen Wangechi Kinyua  
Kenyatta University  
P O. Box 43844  
NAIROBI

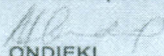
**RE: RESEARCH AUTHORIZATION**

Following your application for authority to carry out research on, '*Content and Style Analysis of Mwomboko Genre among the Agikuyu; The Case of Murang'a District*'

I am pleased to inform you that you have been authorized to carry out research in Murang'a District for a period ending 30<sup>th</sup> July, 2008.

You are advised to report to the District Commissioner and the District Education Officer Murang'a District before embarking on your research project.

On completion of your research, you are expected to submit two copies of your research report to this office.

  
M. O. ONDIEKI  
FOR: PERMANENT SECRETARY

Copy to:

The District Commissioner  
Murang'a District  
MURANG'A

The District Education Officer  
Murang'a District  
MURANG'A

APPENDIX VIII

RESEARCH PERMIT

PAGE 2

PAGE 3

THIS IS TO CERTIFY THAT:

Prof./Dr./Mr./Mrs./Miss HELLEN  
WANGECHI KINYUA

of (Address) KENYATTA UNIVERSITY  
P.O. BOX 43844 NAIROBI

has been permitted to conduct research in.....

..... Location,  
MURANG'A District,  
CENTRAL Province.

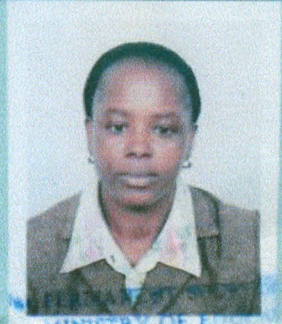
on the topic CONTENT AND STYLE ANALYSIS  
OF MWOMBOKO MUSIC GENRE AMONG THE  
AGIKUYU: THE CASE OF MURANG'A  
DISTRICT

for a period ending 30TH JULY, 2008

Research Permit No. MOST 13/001/38C 67

Date of issue 8.5.2008

Fee received SHS.500



MINISTRY OF SCIENCE AND TECHNOLOGY  
M.O. ONDIEKI

Applicant's  
Signature

FOR: Permanent Secretary  
Ministry of  
Science and Technology